FRYDERYK CHOPIN UNIVERSITY OF MUSIC

Field of musical arts, discipline: vocal studies

Jun Han Liu

Evolution, characteristics, and musical analysis of the main female characters in Donizetti's comic operas - based on the soprano roles in the operas Rita, L'elisir d'amore, and Don Pasquale

Doctoral thesis

Doctoral thesis written under the supervision of
Prof. Ewa Iżykowska-Lipińska

Warsaw 2025

Statement by the doctoral thesis supervisor

I hereby declare that this thesis was prepared under my supervision and that it meets the requirements for presentation in doctoral proceedings.

Date …… Supervisor's signature ……..

Statement by the author

Aware of my legal responsibility, I declare that this doctoral thesis entitled "The evolution, characteristics, and musical analysis of the main female characters in Donizetti's comic operas — on the example of soprano roles in the operas Rita, L'elisir D'amore, and Don Pasquale" was written by me independently under the supervision of my supervisor and does not contain any content obtained in a manner inconsistent with applicable regulations.

I also declare that the presented work has not previously been the subject of procedures related to obtaining a Doctor of Arts degree. I further declare that this version of the work is identical to the attached electronic version.

Date…… Signature of the author …….

Table of contents

List of tracks on the CD…… 5
Summary 6
Introduction..... 8
Chapter I Donizetti's path to comic opera 10
1. Donizetti's artistic career 10
1.1 Music studies in Bergamo..... 10
1.2 The influence of Neapolitan culture on Donizetti's work..... 13
1.3 Move to Paris and French-language works 16
2. A brief introduction to the origins and development of comic opera 19
2.1 The origins of comic opera 19
2.2 The historical controversy surrounding comic opera 23
3. The style of Donizetti's comic opera 27
3.1 Early creative style influenced by Rossini 27
3.2 Finding his own unique style 30
Chapter II Three heroines of romantic comedy 35
1. The origins and chronological order of the three selected operas 35
1.1 The process of creating the opera "L'elisir d'amore" 35
1.2 The process of creating the opera "La Rita..... 39
1.3 The process of creating the opera "Don Pasquale"..... 47
2. Analysis of the relationship between the characters in the plot and the emotional changes of the characters in each act..... 50
2.1 A beautiful, kind hostess on a farm. The character and image of Adina 52
2.2 The proud and imperious owner of the inn. Rita's character and image 54
2.3 A resourceful and fickle young widow. Norina's..... 57
3. Musical analysis of selected arias and duets 62
3.1 Rita's aria..... 62
3.2 Rita and Beppe's duet..... 68
3.3 Adina's aria..... 72
3.4 Adina's duet with Nemorino 77
3.5 Norina's aria 82
3.6 The duet of Norina and Malatesta..... 86
Chapter III The process of shaping the audience and performers in the context of the development of opera as a genre 91
1. How sopranos embodied their roles at the turn of the century..... 92
2. Analysis of pronunciation and diction from the perspective of poetry…….. 94
2.1 Italian syllables in La Sillaba..... 94
2.2 Rhythmic accent in language 96

3. How to train voices in a thoughtful way by selecting the right repertoire 103
3.1 Singing as the art of breath control..... 104
3.2 The use of appropriate vocal techniques for voice training 105
3.3 The role of the right choice of opera part and the technical method used 106
3.4 Combining vocal skills and proper interpretation of the role 107
Summary 110
Bibliography 112
Magazines ……..... 113
Studies …… ..115
Netography ……... 116
Music annex ……. separate file

The work presented in the form of a CD recording
works by Gaetano Donizetti

Opera Rita

1: È lindo e civettin.Van la casa e l'albergo
Rita's recitative and aria from Act I of the opera
Liu Junhan – soprano

2: È dessa quale orror. Ah tu sei qua
Recitative and duet by Rita and Peppe from Act I of the opera
Liu Junhan – soprano, Liu Jiarui – tenor

Opera L'elisir d'amore

3: Benedette queste...della crudele
Recitative and aria by Adina from Act I of the opera
Liu Junhan – soprano

4: Prendi per me sei libero
Adina's aria from Act II of the opera
Liu Junhan – soprano

5: Or, or si spiega, addio
Duet of Adina and Nemorino from Act II of the opera
Liu Junhan – soprano, Zhou Quan – tenor

The opera Don Pasquale

6: Quel guardo il cavaliere
Norina's aria from Act I of the opera
Liu Junhan – soprano

7: E il dottor non si vede..pronta io son
Duet of Adina and Malatesta from Act I of the opera
Liu Junhan – soprano, Ma Shuyang – baritone

Krzysztof Trzaskowski – piano

The recording was made on March 28, 2024
at Polish Radio Studio S1

Sound engineer – Paweł Rymuza

Summary

Comic opera gradually gained popularity in 19th-century Europe. In an era swept by a wave of romanticism, people's attention gradually shifted down the social ladder, from the royal family to ordinary people, with the cult of heroes being replaced by the cult of the individual. This is why Donizetti used ordinary people as characters in most of his comic operas and portrayed them in terms of society as a whole, which ensured the popularity and favorable reception of his works. His music is flexible and light, the melodies are fluid and natural, and the characters are expressive and likable. Excellent examples include: Adina, from the opera L'elisir d'amore, a proud and confident landlady who falls in love with an honest and kind boy from the countryside, Nemorino; the clever Norina from Don Pasquale, who resorts to a minor deception of the title character in order to finally achieve her goal – to be united with her beloved Ernesto; and Rita from the opera of the same title, who, despite being the wife of Beppe, to whom she is tyrannical and brutal, realizes what she wants from life when she meets her ex-husband Gasparo.

Thanks to these humorous stories and alternately amusing and tear-jerking plots, as well as a tendency towards happy endings, each seemingly ordinary character can be presented in a colorful and imaginative way, and their image becomes more vivid in an instant. Ordinary characters become extraordinary. The perfect embodiment of these roles has been deeply engraved in the memory of viewers, and many of the arias they sing have gained immense popularity, becoming part of the repertoire and compulsory pieces for vocal training. While studying and vocal training, the author had the opportunity to perform many pieces by Donizetti. The lightness, flexibility, and smoothness of the melodic lines characteristic of his works are very helpful in learning vocal techniques, both in terms of dynamics, tempo, and complexity, which is extremely important for young vocalists. The author hopes that in the course of her research and studies she will be able to improve her vocal technique and enrich her own artistic achievements, while also creating a useful teaching aid for future students exploring the work of G. Donizetti.

Based on a review of existing research, combined with her own experience and knowledge gained during her studies, the author will analyze and discuss the characteristics of three selected female characters, their relationships with other characters, the logic of their language, and the distinctive features of Donizetti's operas. In addition, she will briefly discuss the composer's three most representative comic operas from the perspective of the era, class struggle, and national characteristics. The author

hopes that this will prove helpful both in education and vocal practice, and at the same time would like to encourage a wider audience to take an interest in and explore Donizetti's operas. Furthermore, she wishes to leave behind reference material for future researchers and performers.

Keywords: G. Donizetti, comic opera, opera buffa, female characters, characters

Introduction

This work is a description of an artistic work prepared by the author as part of her doctoral thesis for the degree of Doctor of Arts in the field of musical arts. The work consists of a recital of opera arias and duets by Gaetano Donizetti, recorded on CD with piano accompaniment, and a description of the work. The recording includes selected arias from the operas Rita, Don Pasquale, and L'elisir d'amore, and the recital was the result of a multi-stage artistic process, including both stylistic studies and in-depth interpretative reflection. The selection of the repertoire and the form of its presentation were consciously subordinated to the author's artistic assumptions and the requirements of a doctoral thesis in the field of performing arts. The inspiration for the topic of the thesis came from a long-standing fascination with Donizetti's work, in particular the composer's way of creating female characters. Donizetti, as one of the most outstanding representatives of bel canto, created heroines who combined a rich emotional palette with depth of dramatic expression. The synthesis of these values, i.e., the cantilenic sound culture of the bel canto style with intense stage drama, motivated the author to undertake her own artistic and interpretative explorations of the characters from Donizetti's operas. In Donizetti's work, the melodic line is not an autonomous technical display, but a vehicle for the psychological content of the character. Coloratura, dynamics, agogics, and articulation serve to build dramatic tension and reveal the inner transformations of the heroine. At the same time, work on the elements of coloratura technique, which is the basis for the performance of the opera parts in question, became a key stage in the performance study leading to the realization of the work. With regard to the issue addressed, the author puts forward the following thesis: The soprano roles in Gaetano Donizetti's comic operas – Rita, L'elisir d'amore, Don Pasquale – document the evolution of the musical and dramatic model of the comic heroine. The main research question is: How is the musical and dramatic evolution of the soprano heroines in the operas Rita, L'elisir d'amore, and Don Pasquale manifested itself in vocal and acting interpretations? The main part of the written work, which is a description of the opera, presents the artistic inspirations that the author found

in three female characters: Rita from the opera Rita, Norina from the opera Don Pasquale, and Adina from the opera L'elisir d'amore. Each of these heroines represents a different type of stage personality and, at the same time, fits into Donizetti's characteristic way of building musical dramaturgy.

Although the recital covered a broader repertoire, the analysis focuses on the three characters mentioned above, which, due to their dramatic weight and intensity of expression, set the main interpretative line of the program. The remaining works are complementary elements that deepen the issues raised. During her artistic education, the author repeatedly analyzed video recordings of outstanding singers playing the above-mentioned roles and participated in numerous opera performances. Each recording and each performance was a source of reflection on the relationship between the score and the stage realization of the work, on the diversity of possible interpretations, and on the role of the artist's individual personality in the creative process.

The accumulated experience was reflected in the work on the recital, which became not only a presentation of vocal skills, but also a record of the author's personal artistic journey. The study of selected female characters from three Donizetti operas proved to be a particularly valuable experience. The presented scope of research concerning the three operas by G. Donizetti, with particular emphasis on the opera La Rita, does not find precise comparative studies in the literature on the subject. The process of preparing the arias involved overcoming numerous technical and interpretative difficulties. Working on this repertoire enabled the development of her own performance concepts based on a conscious dialogue with the performance tradition and taking into account individual vocal and artistic predispositions.

From the perspective of the requirements for doctoral dissertations in the field of art, a key element is artistic achievement, which is expressed in a complex work. At the same time, the artistic activity of many musicians is inextricably linked to teaching. The need to describe one's own performance experiences and reflect on the creative process as part of a doctoral dissertation significantly deepens the artist's pedagogical competence. The author, discussing the preparation of the recital and the interpretative decisions made, also draws attention to this aspect of her artistic path. The presented work – including a recorded CD and a description of the work – is intended to contribute not only to the author's further development as a performer of opera repertoire, but also as a teacher who will participate in the education of future generations of singers.

Chapter I – Donizetti's path to comic opera

1. Donizetti's artistic career

1.1 Music studies in Bergamo

Donizetti was born in a basement in a poor neighborhood of the Italian city of Bergamo on November 29, 1797. His father was a pawnbroker and his mother a weaver. At the age of eight, he entered the church school Chiesa di Santa Maria Maggiore in Bergamo, where he studied singing and clavichord. Compared to other small parishes in northern Italy, it can be considered the place that provided the best musical education. Like the churches of Milano San Marco and San Petronio in Milan, Bergamo Chiesa di Santa Maria Maggiore occupied an important place on the map of northern Italy.

Gaetano was the youngest of the siblings. He had two older brothers. Their father was not involved in the world of music in any way, but he hoped that an education in this field would allow his sons to find a good profession. For the young man, studying music was a way to escape poverty. However, in 1808, attempts were made to force him to discontinue his studies because the school where he was taught singing and clavichord, did not appreciate his vocal abilities.

The young Donizetti was then facing the embarrassing period of voice mutation, but the school director Simon Mayr was convinced that this young man was talented, so he changed the school rules for him, allowing him to continue his music education even after the mutation. Simon Mayr originally served as a church choir teacher in Bergamo and later became the director of the affiliated music school. He was Donizetti's first music teacher and a musician whom he greatly respected, because it was thanks to Simon Mayr that Gaetano gained a systematic understanding of the principles of classical music from the very beginning. This influence proved to be significant for his later work, as it was from his teacher that he learned about Haydn, Mozart, and Beethoven, which was unimaginable for a composer born in such a small Italian village. With the help of his teacher, Donizetti began his musical journey. He studied vocal music and composition with him. The teacher saw that he was quite talented, so he often supported him financially as well. In 1811, he sponsored him to begin his studies at the Conservatorio di Bologna. At that time, for a young musician from Bergamo, the idea of traveling to Naples, Vienna, Paris, and other major opera centers around the world was simply unheard of. That is why Simon Mayr became an extremely important mentor on Donizetti's musical path and a bright ray of hope in his life.



Photo 1 The home of the young Gaetano Donizetti. Bergamo,
source: Bergamo History Museum



Photo 2 The residence of the young Gaetano Donizetti. Bergamo, Italy.
Source: Bergamo History Museum

Donizetti initially wanted to compose only church music, but under the guidance of his teacher, he encountered opera and became completely fascinated by it. Many of Donizetti's early works were heavily influenced by Rossini, but later on he gradually developed his own creative style, characterized by vivid characters and subtle emotions expressed through plot twists and humorous music. This applies, for example, to masterpieces such as L'elisir d'amore and Don Pasquale, which are still performed today. Their specific, comedic nature makes the performances rich and colorful. Of course, the most famous of his operas is Lucia di Lammermoor, also considered his best work.

Donizetti's real opera career began in 1817, when he returned to Bergamo and, on the recommendation of Simon Mayr, signed a contract with the opera in Venice, composing the first opera of his life, entitled Enrico di Borgogna. Due to the fact that it was his debut and he lacked experience, the project ended in failure. However, Donizetti was not discouraged and continued to compose, writing a total of four operas at an average rate of one per week. During this period, he also composed a large number of religious works, orchestral music, etc. His work can be described as prolific and rapid.



Figure 1 Residents of Naples celebrating the Piedigrotta festival. Source: Internet

As early as 1822, two more of his works, Zoraida di Granata and La Zingara, were published, which enabled him to make a name for himself in the music industry and gave

him great creative motivation. His opera Zoraida di Granata was staged in Rome. Amerigo Spigoli, who played the tenor role in this opera, died during rehearsals for another production just a few days before the premiere. Faced with such a hopeless situation, Donizetti immediately rewrote the libretto, adding a mezzo-soprano part and cutting the tenor part, thanks to which the premiere was a great success. The curtain call after the performance took place in a strictly planned order: first the librettist, then the singers, and finally the composer. The success or failure of an opera was determined by the librettist and the first singer. If the opera was applauded after the first act, the performance continued. If the performance was unsuccessful, the composer was the first to be removed from the programs and posters.

On the night after the premiere of the opera "Zoraida di granata," the audience escorted Donizetti home with torches, expressing their admiration and appreciation. However, the audience's reactions could not hide the harsh assessment of music critics. A few years after the premiere, music critic Standhal commented on the work as follows: "Two years ago, the Romans considered Donizetti their idol. I remember that on the night of the premiere of the opera "Zoraida di granata," the audience accompanied him home with torches, and already on the 7th of the same month, during the same performance, the audience was overcome with boredom!"

1.2 The influence of Neapolitan culture on Donizetti's work

In 1822, Rossini invited Donizetti to Naples and asked him to take up the position of music director at the San Carlo Real Royal Theater and sign a contract with the Neapolitan Theater. However, due to unfortunate circumstances, namely the death of Ferdinand I, King of Sicily, at the beginning of his third year in office and the ensuing period of mourning, all theaters in Naples were temporarily closed, and theaters in Rome were also closed for New Year's. As a result, in 1825 Donizetti accepted the position of music director at the Regio Teatro Carolino in Palermo, where he arrived on April 6 and began preparations for the upcoming season, but due to a lack of singers to fill the tenor and soprano roles, he was forced to postpone the entire season. Under these circumstances, the premiere was moved from April 21 to May 4. The orchestra's performance on the premiere day was very unsatisfactory due to staff shortages and lack of rehearsals. The theater director expressed his dissatisfaction with the work of Donizetti, who was acting as musical director, and fired three musicians in front of him . After the season ended, Donizetti returned to Naples. In 1828, he married his beloved Virginia

Vasselli and settled permanently in Naples. It was not until the premiere of Anna Bolena in 1830 that Donizetti achieved great success, becoming one of the most important composers of his generation. His works gradually shed the influence of Rossini's style, and the composer developed his own musical style. Two years later, his next classical masterpiece was released – L'Elisir d'amore premiered at the Teatro alla Scala in Milan. This opera is Donizetti's most classic and most frequently performed vocal work. Subsequent works, such as Lucrezia Borgia and Maria Stuard, were also very successful. His next work, Lucia di Lammermoor, premiered in 1835 at the San Carlo Theater in Naples and four years later in France, filling the auditorium each time. The aria of the main character in the last scene quickly became a test of technical skill for sopranos, and the artistic value of Donizetti's works is still unmatched.

He held this position for over ten years. Not only did he dedicate his most successful work, Lucia di Lammermoor, to this scene, but he also composed sixteen new operas. The years he spent in Naples brought him inspiration and passion, which took his work to the very top.

Donizetti arrived in Naples at a very important moment, as September marked the feast of Piedigrotta, dating back to the 1st century BC, when in the Piedigrotta cave, not far from Naples, there was a pagan temple where priestesses performed rituals while dancing and singing. Some time later, with the spread of Christianity, and especially the cult of the Virgin Mary in Italy, the Church of Santa Maria was built on the site of this cave. To commemorate this event, a religious procession accompanied by dance and vocal performances was held every September in Naples. The first Piedigrotta song contest took place on September 8, 1835. For this occasion, Donizetti composed the folk song "[1] 1 Te voglio bene assaje," which won him first prize. The literary weekly Napoli described the song as follows: "Although this song was never promoted, it became popular in the streets and alleys. Its melody fills the entire city"[2] .

[1] Raffaele Sacco was a poet and scientist, and composers used her poems when creating melodies and inscribed them on a marble plaque on Via Domenica Capitelli in Naples.
[2] 2 E. Saracino, Nuova Rivista musica italiana. La geminazione nel linguaggio, Milan 1984, pp. 420-433.



Photo 3 Marble plaque with a dedication to Raffaele Sacco. Source: Internet

During this truly carnival-like celebration, people sang and danced, including the tammuriate, tarantella, and canti a figliola dances, and the rich and colorful musical forms attracted Donizetti. This influence would be reflected in his later musical works. He was able to skillfully and flexibly draw on popular music to express himself even better. The inspiration to create music that flowed from his heart allowed him to perfectly integrate traditional classical music with modern popular music. As a result, his work was intended for everyone, and the reason why his musical expression was so popular with audiences was because he borrowed elements from popular music. The perfect combination of these factors made Donizetti the greatest composer of his time. No one among the local musicians embodied the characteristics of Naples better than Donizetti. The influence of the local culture was so strong, so violent, so passionate, and so full of energy that it forced him to change. The experiences he gained in Naples allowed for a transformation of his creative style, thanks to which Donizetti began to express his works in a more enthusiastic

and lively way, and his melodies were filled with elements of Neapolitan culture, which breathed freshness and vitality into his work.

From then on, Donizetti composed between two and five operas a year, including short one-act comedies and serious, multi-act dramas. The composer remained in Naples for the next ten years, until one of his operas, Poliuto, was censored – its performances were canceled due to censorship by the Bourbon family, who considered the staging of operas with religious themes in theaters to be blasphemous. Following the death of his wife and child, and tired of his position, Donizetti decided to move to Paris.

1.3 Move to Paris and French-language works

In 1835, Rossini, who was the musical director of the theater, invited two of the most prominent Italian composers of the time, Donizetti and Bellini, to Paris to compose operas for his theater. Bellini's greatest contribution was the opera I Puritani, which premiered on January 24, 1835. Donizetti, on the other hand, composed Marino Faliero, which premiered on March 12 of the same year, but was not met with an enthusiastic response. Both operas featured a troupe of well-known artists of the time: Luigi Lablache, Antonio Tamburini, Giulia Grisi, and Giovanni Battista Rubini. This meant that the same artists became the stars of both Bellini's I Puritani, which had already been staged several times, and Donizetti's Marino Faliero, which premiered a few months later. [3]

When two popular composers create operas for the same theater at the same time and cast the same singers in the leading roles, it is inevitable that they will be compared, which results in enormous pressure. In addition, Bellini spared no effort in criticizing Donizetti, mocking his works, which, although composed extremely quickly, in his opinion lacked any substance. He also criticized the frequent jumping and juggling of genres and forms. At the same time, Donizetti showed respect and admiration for Bellini's work, even though these feelings were never reciprocated. Despite all these circumstances, this work should be considered Donizetti's first successful opera staged in Paris.

Donizetti began working in the French capital in 1836. The relaxed and creative atmosphere of Paris made him feel at home. From that moment on, he traveled frequently between France and Italy, translating many of his works into French. For example, Anna Bolena, written in 1830, was successfully staged in Milan and later in Paris and London, bringing him fame throughout Europe. Among the most famous classics in his repertoire

[3] E. Saracino, Nuova Rivista musica italiana. La geminazione nel linguaggio, Milan 1984, pp. 420-433.

are also L'elisir d'amore from 1832 and Lucia di Lammermoor from 1835. In later years, he composed operas wherever he happened to live.

However, the vicissitudes of human fate are unpredictable. In 1837, his wife died. As dean of the Conservatory of Music in Naples, Donizetti was suppressed and excluded for a long time, which, combined with restrictions on the subject matter of his work, forced him to decide to move to Paris. Perhaps it was this change of environment that re-stimulated the composer's creativity. His subsequent works, such as La Fille du regiment, La Favourite, Linda di Chamounix, and Rita were more or less successful, but Donizetti's health continued to deteriorate, which was further exacerbated by the intensity of his work in 1840. His body gradually began to succumb to illness, and the death of his beloved wife and children shook him deeply. It was not until 1843 that he composed his last opera, Don Pasquale. Throughout his life, Donizetti remained a genius. He composed seventy-five operas, as well as many symphonic and chamber works, cantatas, masses, and over a hundred art songs, leaving behind a rich musical legacy.

Donizetti was an extraordinary artist. He was passionate about life and friendly to everyone around him. He respected and valued his opponents and was so sincere that even after Bellini's death, he was willing to call his opera a masterpiece. Perhaps he did not know how harshly Bellini had criticized him in his private correspondence with his loved ones.

To the glory of the Austrian Empire, Donizetti set foot on many stages across Europe. Thanks to Rossini's artistic stagnation and Bellini's premature death, Donizetti became the most prominent figure on the European music scene in the pre-Verdi era. In the last years of his life, the musician from Bergamo experienced alternating changes in his fortune and reputation. His opponent Bellini repeatedly expressed his dislike for his music, although Donizetti, who had already conquered the whole of Europe, was gradually replacing Rossini. Despite the jealousy and undisguised hostility of many artistic circles of the time, the composer's fame quickly spread to the main centers of power, namely the Habsburg family, who showered him with recognition and the highest honors.

In July 1842, Donizetti was appointed Kapellmeister at the Habsburg court in Vienna, and in December of the same year he was appointed foreign representative of the Paris Academy of Arts. Despite all these testimonies to his success, the last stage of the composer's life was not a happy one. Controversy was stirred up in particular by scandals surrounding his alleged syphilis and subsequent dementia, which seriously damaged his public image and had a negative impact on him. In 1843, Donizetti visited Rome, Milan,

and Vienna, then returned to Paris to stage what turned out to be his last opera, Don Pasquale. Two years later, he fell seriously ill and became paralyzed, and in the last years of his life he also suffered from neurasthenia. On the morning of January 1, 1846, his nephew Andrea Donizetti's carriage stopped in front of the Manchester Hotel in Paris to take his uncle Gaetano to Vienna. It was officially announced that the musician would perform an important mission at the court of Ferdinand d'Asburgo. The 49-year-old Donizetti spent the last days of his life in the palace, accompanied by his friend Baroness Rosa Vasoni. In 1847, Donizetti's nephew decided to take his uncle to his hometown of Bergamo, where he died on April 8, 1848.

Following opera reforms and the development of the Italian opera system dominated by Verdi's operas in the 1860s and 1870s, the popularity of French drama and the introduction of Wagner's drama meant that Donizetti's operas had less and less room for further development. Apart from a few works that continued to enjoy public acclaim, such as Lucia di Lammermoor, La Favourite, L'elisir D'amore, and Don Pasquale, the syphilis incident also affected Donizetti's reputation abroad. Nevertheless, he still held a special place in the hearts of the public due to his inexhaustible creativity in composing melodies. During his lifetime, he composed over seventy operas, which is an impressive feat compared to the modest output of his rival Bellini. After 1948, on the 100th anniversary of Donizetti's death, his works were performed again, the most influential of which was Anna Bolena, staged again at La Scala in 1957, where Maria Callas played the title role. It was then that the legacy of the musician from Bergamo began to be appreciated anew.

Donizetti's artistic career was bumpy, and his life was full of failures and torment. However, despite achieving greatness and success, he died of a chronic illness, marked by stigma. His fame spread throughout Italy, France, England, and Austria. It seemed that he had predicted a certain era and became its symbol. The musical notation of his works was forever engraved in people's hearts.



Photo 4 Monument in a small square in Bergamo near the Teatro Donizetti. Source: own material

2. A brief introduction to the origins and development of comic opera

2.1 The origins of comic opera

Opera, like today's cinema, became the first such complex art form to enter the mass market. Initially, however, it was a private entertainment, intended for the wealthy aristocracy. After the construction of many opera houses, it became a mass commodity, a popular art form with a large audience. An entire market niche developed around it, centered, of course, on the composer and librettist, but also including a large number of opera lovers, audiences, theater directors, agents, singers, set designers, lighting designers, costume designers, make-up artists, and many other representatives of related professions. The commercial nature of opera forced composers to create a large number of diverse performances. It was Italy that became the cradle of opera, where opera houses sprang up alongside churches, also becoming a necessary element of every major urban center. The overture and intermezzo paved the way for later orchestral and instrumental music. Ballet became an indispensable element of opera, and the lively and brilliant scenography proved to be one of the sources of inspiration for the emergence of the Baroque painting style known as the " ." From this turning point, European music and art embarked on a completely new path. Italy not only gave birth to opera, but also became the world's largest exporter of opera products. All respected composers, from Handel to Mozart, went on tour

to Italy, and all musical terms used in musical notation were named in Italian. In the 17th and 18th centuries, Western music remained effectively Italian-speaking.

If we go back to the 16th-18th centuries, Italian music and culture dominated Europe until the Pope lost his political dominance. This opened up unprecedented space for the development of art. The patrons of culture, the aristocracy of the time, actively supported the birth of opera financially. In bourgeois circles, it was the nobility and aristocracy held absolute economic power, and it was thanks to their funding that artists' ideas could become reality. This is how, in 1579, the first opera, entitled "Dafne," was created and premiered in Florence. The plot was based on Greek mythology and was primarily inspired by the Renaissance idea of humanism. Its creators sought to restore the drama of ancient Greece. In Florence, where the opera genre was born, composers competed with each other to see who would compose the first opera in history. Among them was Emilio dei Cavalieri, who, although he lost the race for primacy, did not lose his enthusiasm and presented his work entitled Rappresentazione di anima et di corpo to the Romans, letting the capital know that somewhere in the world a new genre of performing arts called "opera" had been born. Rome was ready and welcomed this interesting novelty very well. Maffeo Barberini, Pope Urban VIII, and Giulio Rospigliosi, Pope Clement IX, joined the ranks of the most ardent opera enthusiasts and contributed greatly to the development of the genre. Both men served as popes in their time and, as heads of the Holy See, were the first in history to pay composers for creating operas. They also funded the construction of an opera house, and Clement IX went a step further and wrote librettos himself. In fact, almost all the operas written in Rome at that time were based on his librettos. For these reasons, Roman operas at that time remained in the service of the Holy See and rarely dealt with secular themes. The themes also changed – creators moved away from Greek and Roman mythology in favor of biblical parables and hagiographies of saints. Formally, many choral parts were added to the operas. The main characters were primarily angels, demons and saints.

The operas created with the financial support of Urban VIII were collectively named "Opera di stagioni Barberiniane." At that time, opera gained enormous popularity in the capital, which caused the main opera center to move from Florence to Rome. Due to the local connections with the head of the church, most of the themes of opera at that time focused on praising the pope and the emperor. Absolute heroism was used to appeal to the church and the aristocracy, but gradually, with social and economic development, it

became possible, for economic reasons, to attract a larger group of artists who also wanted a "piece of the pie."

In 1613, the genre of opera developed in Venice, which was still an independent republic at the time. The opera scene in Venice was very different from that in Rome. The themes were mainly myths, epics, heroes, and pastoral tales. In 1637, the first opera theater accessible to the public for a fee was established in Venice. The emergence of such venues, the institution of their directors was also created. These people bought ready-made operas from composers, arranged them, and staged them in their in the theater. Composers derived their income solely from the sale of their works, as in those days the idea and awareness of copyright did not exist. The rights to adapt a work and the income from its performance did not concern composers in any way, so in order to earn a living, they had to constantly create. Soon after, the main center of opera moved almost unnoticed from Rome to Venice. With the establishment of the first public theater, going to opera performances ceased to be entertainment for the aristocracy and became an affordable form of entertainment for the bourgeoisie as well. This universalization and popularization of opera also indirectly influenced the work of composers. Seeing the obvious benefits for themselves, they naturally created newer and newer works, all in order to satisfy the tastes of an audience that was constantly seeking new and unknown experiences, which resulted in the appearance of an increasing number of solo pieces in operas. Sometimes the content sung by the characters had nothing to do with the plot, which completely disrupted and disregarded the integrity of the opera. Claudio Monteverdi, one of the representatives of the Venetian opera community, stated that although he had created many such works, he himself did not like them. The economic motivations of composers who wanted to earn a living from music were also obvious.

This chaos eventually led to the first reforms of opera by Zeno and Metastasio in the first half of the 18th century. In order to appeal to the public's taste, solo and virtuoso passages were gradually added to operas, neglecting the continuity of the plot, which made the story chaotic and fragmentary, and the libretto was deprived of content and literary value. This was rightly observed by the writer Apostolo Zeno, who wanted to prevent further degradation of opera and initiated the first of its reforms. He focused mainly on improving the libretto. He believed that it was necessary to return to the roots of simplicity known in ancient Greece and reject the excessive richness of the Baroque. After Zeno initiated the first opera reform, Pietro Metastasio quickly followed in his footsteps and developed his predecessor's ideas. He used a literary pseudonym, which he first signed his

poetry collection with in 1717. His real name was Pietro Trapassi. If we look at his librettos, we can see that they are consistent with the principle of a complete and uniform structure of drama proposed by the ancient Greek philosopher Aristotle, which consists in limiting unnecessary actions and elements and remaining in harmony with the unity of time, place, and plot. The themes addressed were to be exclusively serious ones, drawn from mythology, history, or parables about heroes, while original comedic elements were excluded in order to completely eliminate the mixing of comedy and drama.

The excessive number of main characters was reduced to a maximum of six or eight, and the five-act form was reduced to three acts. The number of arias per performance was also reduced. Most importantly, the reformer stipulated that the composer could not freely make changes to the libretto, which allowed for the complete elimination of plot disintegration. A rule was also introduced that the main character of the opera should be a soprano or tenor, and from then on, the tenor would be a handsome and wealthy prince, and the soprano a beautiful and likable princess. This reform also marked the birth of serious opera. The reform of the opera libretto carried out by both artists completely eliminated all comic elements from opera. Comedic elements developed in the intervals between the main acts of the opera, resulting in the creation of the so-called intermezzo, which later transformed into comic operas.

The origins of comic opera can be found in the interludes between the acts of serious opera, the so-called intermezzos[4] These were short comedic "sketches" performed between the main parts of the performance, featuring two or three characters. The plot was mostly derived from folk material. The dialogues were conducted in dialect, usually Neapolitan. Simply put, intermezzos served to relax the audience – after two or three hours of straining their minds over the serious themes addressed by a given opera, the audience became overstimulated and exhausted, which is why intermezzos provided entertainment during the intervals between acts.[5] .

One of the most famous examples of this genre is Pergolesi's La serva padrona, also considered the first comic opera in history. It was first performed in Naples in 1733 as an intermezzo to the main opera Il prigionier superbo. It told the story of ordinary everyday life, and the music was fresh and natural, which was very well received by the audience. This was the biggest difference between comic and serious operas. The themes of the

[4] G. Cicali, Attori e ruoli nell'opera buffa italiana dell"settecento, 2005, p. 370.
[5]S. Capone, Piccini and Opera buffa: Models and Variations of a Fashionable Genre, Edizione del Rosone, 2002, p. 210.

former were derived from everyday life and told the stories of ordinary people, usually with the help of two or three singers. The main roles were usually cast with baritones or basses. Compared to serious operas, the arias of comic operas were more agile and faster, while the arias of serious operas were endowed with longer and more brilliant melodic lines. It was only when a theater for this type of opera was built in Florence that comic opera began to function under its own name. It became independent as a genre and quickly became a new type of opera form, gaining popularity at the end of the 17th century. Comic operas were based on humorous plots and catchy melodies. In addition, their staging did not require the participation of a large number of people. The set design remained close to the lives of ordinary people. Its proximity to everyday life was palpable, thanks to which it had the gift of making the audience laugh.

2.2 The historical dispute over comic opera

La serva padrona did not reach France until the first half of the 19th century. At that time, the country was undergoing turbulent changes and was under the influence of Romanticism. Two contrasting opera models were presented on the Parisian stage: formal opera with majestic music throughout the performance and comic opera with humorous dialogues. Both genres aroused enormous controversy and sparked heated debate in French academic circles, historically known as the "Querelle des bouffous." This debate initiated the second reform in the history of opera, the so-called "Gluck opera reform." It can be said that it was the result of a debate between Rameau and Rousseau.



Photo 5 Opera "La serva padrona", Municipal Theater in Recanati, Italy. Source: internet

Giovanni Battista Lulli is considered the founder of French opera, although he was not French. He was a composer from Florence, Italy. He was very successful in ballet performances, which led him to join the French court and become a protégé of Louis XIV. He soon rose to the position of dean of the Royal

Conservatory of Music in France. Lulli combined French tragedy with Italian opera and ballet, and also collaborated with many famous French writers and playwrights, creating a large number of serious operas, ballets, and court operas. From the end of the 17th to the 18th century, the most prestigious opera genre was French Grand Opera, whose luxurious sets, dazzling ballets, and solemn overtures became the hallmarks of the genre.

Rameau, a follower of Lully's ideas, was a proponent of the palace style in his performances. His instrumental music is elegant and graceful, the vocal line is moving, yet restrained, and the ensemble and dance scenes are focused on making a strong impact on the audience. It was precisely because of this palatial style and his thoughtful, rich and interesting creative style that Jean-Philippe Rameau was the target of attacks by Rousseau. The immediate cause was the staging in Paris of a comic opera performed by a troupe from Naples. The opera was a work by the Neapolitan composer Pergolesi from 1733 entitled La Serva Padrona, or The Servant Girl Turned Mistress. The composition of the work is based on folk songs, " " is kept in a lively tone, and the main characters are representatives of the lower class. It was a breath of fresh air and refreshment for an audience accustomed to seeing only works of French Grand Opera.

Returning to the main point, Rousseau and Rameau actually harbored mutual resentment towards each other. In his early years, Rameau criticized Rousseau's opera "The Poets" in his review. In terms of creative style, Rousseau favored the simple, natural, and modest style of folk music, loved lively and interesting Italian comic operas, while sharply criticizing the lavish stage design and aesthetics of palace music and costumes. The contrast between the two styles only became clearly visible after the Italian comic opera was staged for the first time in France in 1752. With its arrival in Paris, thousands of viewers were introduced to a new genre of opera. It was La Serva Pardona that sparked a debate that divided opera lovers into two camps: clear opposition, i.e., supporters of Jean Philippe Rameau's French lyric tragedy, who believed that comic opera was too vulgar and impossible to improve, and fanatical supporters of the new genre from Italy, who

advocated accepting the influence of Italian comic opera on French opera, which would breathe new life into French music and allow for the creation of new forms of expression.

This group was spiritually led by Jean Jacques Rousseau, who not only wrote and published articles and essays on the subject, but also composed a short French comic opera entitled Le devin du village. This work differed from typical Italian comic opera primarily in its melody, which remained inspired by popular songs of the time, as well as the replacement of recitatives with "dialogues." Ultimately, the debate ended with the rapid development of French opera, on which Italian opera had little influence, mainly due to the decision of the then King of France, Louis XV. In 1754, the ruler, irritated by the ongoing dispute between the two factions, finally banned comic operas from French theaters. In this debate, full of personal animosity and theoretical considerations, Rousseau advocated for the restoration of naturalness, freshness, and simplicity to music, opposing the extravagance of music and plot characteristic of Rameau's work and worldview. His ideas met with a wide public response and, paradoxically, it was precisely because of this controversy that comic opera was able to emerge in France.

At that time, the Saint Germain Christmas market was very popular, during which various theater and opera troupes performed in an independent theater. Their repertoire consisted mainly of popular vocal works with the addition of librettos with humorous content. All recitatives were replaced with dialogues, and large choral parts with refrains. It is from this form of performing art that French comic opera derives. Later, in order to diversify the performance, puppet shows, acrobatics, and pantomime were added, which caused bursts of laughter among the audience. Thanks to such diversity, this genre quickly gained popularity and laid the foundations for French comic opera, which only really took off in 1716, when there was a need to diversify mainstream drama. This new colorful form of performing art, based on an original combination of dance, singing, and music, quickly became popular throughout France. In the mid-19th century, the French comic opera genre gradually matured and, as a result, divided into two thematic groups. The first was humorous and ironic operettas, and the second was lyrical operas that presented interesting elements of the lives of ordinary people. In the second half of the 19th century, French comic opera already occupied a certain position in mainstream art, and many composers undertook to create works within this genre. At its peak, French comic opera fully entered the mainstream. In practice, this meant that it was burdened with the responsibility of conveying the national spirit to the public, which paradoxically led to

its transformation into a more lyrical and dramatic form. One of the most representative works was the opera Richard Coeur de Lion by Gértry Griet from 1784.

In England, opera was called ballad opera. Influenced by French comic operas, British ballad operas also used dialogue to replace recitatives. The plot was based primarily on the everyday life of the English at that time. Composers eagerly used folk songs and bourgeois ditties as the main theme of their operas, and singers often danced to popular dances of the time while singing. The most representative work of this genre is John Gay's The Beggar's Opera.

Germany, following the fashionable musical trends of the mid-18th century, also developed its own comic opera, called "Singspiel." The etymology of this term derives from German serious opera, but since recitative in the form of dialogue was added to opera, the term is used exclusively in the context of comic opera. Why did the author mention that the powerful German nation followed international trends in music and art so closely? Because many German operas of this kind imitated French comic operas and British ballad operas, using a large amount of dialogue to develop the plot, as well as arias rich in folk music features. One of the most representative works of this period and genre is Ferdinand Hiller's Der Teufelist Los. In summary, thanks to the support of capitalist factors, opera, shortly after its birth in Florence, spread first to Rome and Venice, and then abroad to France, Germany, Austria, and England. However, it took another hundred years for opera to spread beyond Europe to the rest of the world.

As its audience grew, the opera industry gradually reached the bourgeoisie. By the time of the Industrial Revolution, advances in science and technology had improved the living standards of the middle class. Then came the Age of Enlightenment, which brought with it a decline in the number of patrons of the arts and the gradual formation of a new generation of audiences influenced by social and ideological trends, leading to a change in aesthetics and a greater focus by composers on the emotions of ordinary people. The emergence of comic operas popularized this type of music, which is why serious operas, which fit into the palace aesthetic, were partially replaced by comic operas, which presented a fresh and simple picture of the lives of ordinary people. It should be emphasized here that each time a new opera genre appeared, it aroused great controversy, often accompanied by an exchange of insults and slander, as well as a rapid rise to fame – and that was precisely where its charm lay. Over the last hundred years, opera has achieved such success precisely because of its inherent problems and controversies. It has become a stage on which composers can demonstrate their creativity and their own ideas, a source of

motivation for singers to embark on their artistic careers, and an eyewitness to trends and changes of the times.

3. Donizetti's comic opera style

3.1 Early creative style influenced by Rossini

The development of an artist's creative style comes with time. During the Baroque period, people liked to decorate their homes with peacock feathers and wear overly dazzling clothes to emphasize their graceful posture. This style was given its own term – Rococo – and was so widespread at the time that even poets and artists could not afford to ignore it. This example shows that the trends prevailing at a given moment influence virtually all spheres of human life. Clothing and interior design can clearly reflect the changes and developments of a given era. When the economic situation ensures prosperity and security in a given social group, clothing styles naturally tend towards exaggeration and the pursuit of dazzling effects, because such an environment makes people gain confidence and want to present themselves in the best possible light. Similarly, a poor economic situation, poverty, and threats cause people to choose more conservative and restrained ways of dressing. Clothing style is the most external manifestation of the social situation. In the first half of the 19th century, the Italian nation fought for freedom and the unification of their homeland. The history of 19th-century Italian music can be described as the history of the development of opera. This genre was an expression of the Italians' desire for independence and freedom. This strong patriotism and determination to achieve their goal were reflected in their operas, which is why many operatic works dealing with resistance to oppression appeared on stage.

Donizetti's early style was a continuation of the Italian aesthetics of Rossini and Bellini. He used captivatingly beautiful melodies to stimulate emotions, used music to continuously support the development of the plot, and on this basis created works with richer dramatic content. He tried to avoid ending a given part before the end of a scene, which significantly improved the impression of musical continuity. He used dramatic and effective melodies to express intense emotions. For this reason, the musical description of the characters' mental states emphasized in Donizetti's works became even more detailed. While retaining cavatinas and cabalettas, he combined many loose parts, such as recitative, aria, duet, choir, and orchestra, while reflecting the mental state of the main characters. In addition, he promoted the development of Italian opera, which began to pay more attention

to dramaturgy and human-centered expression. All the characters in Donizetti's comic operas are funny, whether it is the confident and arrogant Norina from Don Pasquale, the intelligent and witty Adina from L'elisir D'amore, or the passionate and lively hostess in Rita. In each of his operas, he shows us the humorous qualities of traditional Italian comic operas. The composer created a French comic opera with dialogues entitled La fille du régiment, in which it is easy to see that after moving to Paris, he remained strongly influenced by the mainstream of French comic opera. The performance contains both formal humor and stage romance. The dialogues are no longer recitatives, but conversations conducted in natural human voices, and most of the melodies are characterized by a bright, strong marching style that spontaneously stimulates patriotic reflections.

If Donizetti's early work was a continuation of the aesthetic tradition, the changes in style in his middle and later periods were undoubtedly influenced by the culture of Naples, which was engraved in his heart like a tattoo. For Donizetti, the time he spent in Naples was unique because the city provided him with endless creative inspiration. Another novelty he encountered there was the emergence of a modern and daring form of performance in which men dressed up as women[6] . He incorporated everything he saw, heard, and thought into his works. The time he spent in Naples changed his work forever. This unforgettable experience was a great treasure for him, which he took with him in the form of a wealth of experience.

No Neapolitan musician was more representative of Naples than Donizetti, not only because of the wonderful Neapolitan songs he composed, but also because of all his achievements at the Teatro San Carlo, then the number one theater in the world. The theater was built on the foundations of the Royal Palace Theater, which, due to the monarchical system of the time, served exclusively the court and the royal family and nobility, who had sufficient financial resources to employ a professional orchestra, which was also the best orchestra in Italy at the time.

The number one theater in Italy at that time was the Teatro San Carlo, followed by the Teatro La Fenice in Venice and finally the Teatro Alla Scala in Milan. When talking about the Teatro San Carlo, it is impossible not to mention its famous director, Barbai, who also ran the Teatro Alla Scala and the Vienna Theater. In the 19th century, going to the theater to see opera performances became a popular pastime in Italy. In addition to the pure

[6] F. Mancini, Donizetti and Neapolitan Theaters in the Nineteenth Century, Mondadori Electa, 1997, p. 138

pleasure of watching opera, critics and some of the more educated citizens saw it as a new form of social activity. At that time, nobles, military officers, merchants, lawyers, and doctors often went to the theater to meet with family and friends. At that time, Italian opera houses were more like places of entertainment than feasts for the soul.

In addition to watching a performance, one could take advantage of a wide range of other products and services for leisure and entertainment, from cafes and restaurants to libraries and even casinos. It was precisely because of this environment that the so-called Italian opera industry developed in the 19th century. Wealthy private individuals took on the roles of theater directors. One of the most famous of these was Barbaia, known as " " or "the second king of Naples." In 1817, he rebuilt the San Carlo theater, which had been destroyed by fire, at his own expense. Due to its exceptionally luxurious finish, the place soon became the best theater in Italy. The theater director personally selected composers and commissioned them to compose operas, which he then staged. This business model was the most financially profitable at the time, resulting in a large number of operas being staged. Rossini created nine works for this institution, Verdi three, and Donizetti as many as nineteen. He worked for the theater for over a dozen years, creating one to three works per year. It can be said that it was the Teatro San Carlo that ensured the success of the 26-year-old Donizetti, while the composer himself also devoted the best years of his youth to this institution. List of works in chronological order:

1822 - Zoraida di Granata and La Zingara,

1823 - Alfredo il Grande,

1824 - L'ajo nell'imbarazzo and Emilia di Liverpool,

1826 - Alahor in Granata, Elvida, and Gabriella di Vergy,

1827 - Olivo e Pasquale,

1828 – L'esule di Roma, Alina, regina di Golconda, Gianni di Calais,

1829 - Il castello di Kenilworth

1830 – Il diluvio universale,

Imelda de' Lambertazzi, and the famous Anna Bolena.

From 1832 onwards, Donizetti began composing operas sung in French, which a few years later paved the way for him to enter the French opera world. That year saw the release of the masterpiece L'elisir d'amore, which can be considered the peak of Donizetti's creative period, beginning in 1832.

In 1834, "Maria Stuarda" was created, in 1835 "Lucia di Lammermoor" premiered in Italian, and four years later its French version appeared. He dedicated his masterpiece to the Teatro San Carlo, as his long career in Naples was coming to an end at the same time.

During his decades in Naples, he also composed many songs with local characteristics. At the same time, the relaxed and pleasant atmosphere of the city inspired him to write comic operas. In his comic operas, he boldly used various means of expression, building them around gestures and body language, and even asked male actors to dress up and play female roles. This kind of visual disharmony ly enhanced the comedic effect. Composers had to be aware of current social trends when creating their works. From time to time, creative circles were shaken by heated discussions about whether to choose the mainstream path or a more rigorous dramatic route. As opera audiences grew and reached more and more people, an inevitable trend in libretto writing was the shift away from serious opera towards lighter comic opera. It can be said that the comedy of Donizetti's musical drama defines comic opera, or "opera buffa," because since the 17th century, no one has defined this form better than his works.

3.2 Finding his own unique style

After Donizetti gradually got rid of the influences of Rossini's style, his own creative style gradually took shape, and his comic operas were characterized by exceptional drama and skillful building of stage tension.

He built his works around characters from the lower social classes. In this respect, he had a clearer vision than Bellini himself. Donizetti had a unique sense of the comic elements he included in his operas. Take Don Pasquale, for example – it can be said with complete confidence that the comic aesthetics of this opera were of a very high standard. When we talk about comedy, apart from the dazzling and amusing costumes, the most attractive part is the internal transformations of the characters. Don Pasquale is a famous comic opera in the tradition of Italian Neapolitan drama, combining elements of Neapolitan comedy and French romanticism[7] However, in the operas of the European Romantic period, this mixed form of comic expression was a clear difference between the German and French schools.

Take Ernesto, for example, who is a mixed character, neither fully comic nor serious in the strict sense of the word. The term describing this type of role should be

[7] A. Weatherson, 'Le Moniteur Universel' Donizetti in Revival, Journal of the Donizetti Society, press 1980, no. 4, p. 13.

"semi-serious character"[8] ("personaggio semiserio"), which has moments of overt comedy throughout the performance, but is otherwise purely romantic and melancholic, as in the tenor aria "povero Ernesto" from "Don Pasquale"[9] . 8 Donizetti thus broke down the barriers of classical comic opera, interweaving elements of comedy and melancholy in his works, as in the case of L'elisir d'amore, where the composer assigned the character of Nemorino the song "Una furtiva lacrima," thanks to which he became a lyrical character at the climax of the plot.

This was the essence of Donizetti's unique comedic style. The characters created by this composer find themselves at a specific point in their lives and social relationships, and through the way they are created and portrayed, these characters become more complete, and thanks to the characters' free emotional development, conflicts arise naturally, with the plot lines and conflicts in the work being presented without any strictly intended or artificial effect.

At the same time, most of the inspiration for the characters in Donizetti's operas came from the masterpieces of literary masters. If we appropriately change some forms of expression based on what everyone already knows and is accustomed to, the effect can be surprisingly good. Donizetti cleverly incorporated his own music into this and adapted it, presenting it to the audience in the form of singing and giving them a sense of something familiar and completely new at the same time. Inspiration from other famous works, a delicate and graceful musical layer, and the way characters were created and interpreted undoubtedly added glamour to each performance. This was also one of the reasons why his comic operas have been staged many times over the years and remain popular to this day. In addition, Donizetti and other composers of the Romantic period invented the "mad scene" called "pazzia," which they placed at an important climactic moment in the opera. This scene accompanied the most powerful moments of dramatic conflict, and also appeared in the works of Rossini and Bellini. "Pazzie" are tragic in a sense, as in the aria "Piangete voi" from "Anna Bolena," in which the heroine begins by reminiscing about the past, but ultimately must succumb to a premonition of her tragic fate.

[8] In fact, Ernesto and Don Pasquale are essentially semi-serious characters. Their overall tone is humorous and witty, but they always evoke a slight feeling of sadness. It was this multidimensionality of characters that Donizetti wanted to express in his comic operas.
[9] Nietzsche Friedrich, Giorgio Pagannone, Fondazione Amici della Fenice di Stagione Lirica e Balletto Don Pasquale, Venice, press 2013, p. 21

In reality, Ernesto and Don Pasquale are essentially semi-serious characters. Their overall tone is humorous and witty, but they always evoke a delicate feeling of sadness. It was this multidimensionality of characters that Donizetti wanted to express in his comic operas.

The principle of pazzia is the skillful manipulation of two states of madness and sanity in the minds of the female characters in love. When the character finally awakens, the ending is often happy, but sometimes, when she remains in the depths of madness, the ending is, of course, tragic. Donizetti embodies both variants in his work, for example, Lucia met a tragic end without awakening, and in the opera Linda di Chamounix, the heroine finally awakens and gets married at the end of the performance. This was also the essence of Donizetti's unique creative style.

At the beginning of the 19th century, the social status and public image of Italian composers underwent enormous changes. The transformation from a craftsman who created operas in a factory-like manner to an intellectual with exceptional talent and skills greatly raised the social status of composers. Donizetti, a composer from the small town of Bergamo, traveled a long way from Venice, through Rome, Naples, Paris, and Vienna, to finally achieve international fame and reach the center of the opera world, which was the whole of Europe. The experiences he gathered throughout his life were his greatest treasure, which also enabled him to create operas of various styles and a wide range of genres. Among his most famous works are the tragedies Lucrezia Borgia and Anna Bolena, the lyric tragedy Lucia di Lammermoor, Maria Stuarda, a lyric tragedy with a heroic theme, and semiseria operas such as La Zingara and Chiara e Serafina. At the same time, his comic operas not only gradually lost the characteristics of traditional Italian comic operas, but also gained elements of French comic operas. Although Donizetti's early works were influenced to some extent by Rossini's work, after moving to Paris he gradually came under the influence of French opera. His work Lucrezia Borgia clearly shows that it is full of French romantic tragedy, especially when compared to his traditional Italian comic opera L'elisir d'amore.

It is easy to see that the composer, while working on developing his own style, made enormous progress in a new direction. With the advent of realism in the mid- and early 19th century, artists began to use passionate, fervent language, colorful imagination, and blunt techniques of expression to express their endless pursuit of a perfect world. Most of Donizetti's opera librettos are based on the works of contemporary literary masters. These works not only describe the ordinary life of people in the countryside, but also

disputes over power in the royal family. Such thematic diversity enriched his creative output and allowed him to incorporate patriotic feelings into it. His operas feature many scenes from everyday life. Perhaps it was precisely because Donizetti was born into a not very wealthy family that he was able to portray ordinary people so vividly. Although their lives are ordinary, they are full of optimism. His comic operas are characterized by both humor and French romantic lyricism. He skillfully combined these two elements in his work. It can be said with certainty that the themes of his works were very rich. They ranged from the romantic entanglements of ordinary people (e.g., in the Italian countryside), the struggle for the throne of the Tang Dynasty, the fruit of the love of an innkeeper for two men, court intrigues, as a result of which a princess becomes a victim of political deals, and a change of king leads to the murder of an entire generation of future rulers imprisoned in jail.

Although the subject matter remained extremely diverse, it also had features of national consciousness[10] 9. At the turn of the 18th and 19th centuries, a wave of revolutions swept across Europe. In fact, every country was striving for independence and national unity. Artists situated in such a turbulent environment were also influenced by rapid social changes. They began to incorporate this new national consciousness into their works,

and Donizetti was no exception to this rule. At that time, Donizetti was just beginning to compose comic operas. Although most of his work was musically associated with Romanticism, some of his works also reflected the ideas of the Enlightenment. Take, for example, the opera L'elisir d'amore. At that time, people were overcome by an unlimited desire for money and status, as well as a blind devotion to soldiers and officers. These rotten social customs were ultimately defeated by a simple and kind boy from the countryside. His straightforwardness and kindness allowed him to gain both love and wealth. In every era, people have chased after money, fame and fortune, and sometimes remained blinded by their boundless temptations. Excellent works are able to use humorous means to reveal the original truth, goodness and beauty of human nature. Donizetti was able to skillfully integrate these values and

[10] The wide range of themes often depends on the historical context in which we find ourselves. It was thanks to the economic, political, and cultural situation in Europe at the time, as well as changes in the social structure, that composers were able to draw inspiration for their work. Art was not only intended to shape aesthetics, but also played a role in promoting the right ideas and culture. Partial sources for this view can be found in Zhang ShuMin's 2014 academic work "Research on the Artistic Style of Donizetti's Operas," published at the Faculty of Fine Arts of Shandong Normal University.

weave them into the content of his works. This classic work was created in the context of the era of the struggle for independence and under the leadership of the national liberation movement.

During the Spring of Nations and national uprisings, people fought for their freedom and rights. This epic struggle, which shook the whole of Europe, continued to gain momentum. However, Donizetti did not take an active part in this process. Giuseppe Mazzini[11] wrote in his work "The Philosophy of Music" that Donizetti had this objective opportunity because he was able to use music to arouse the patriotic feelings deeply hidden in the hearts of Italians. In short, although Donizetti did not take part in the revolutionary struggle, his contribution to the field of music remains indelible. His music is imbued with a strong patriotism that awakens in people a deep love for their country and a longing for its unification. In addition, he was also an exceptional person, humble, able to enjoy life, friendly to everyone, and respectful of his opponents. He, Rossini, and Bellini were given the title of the three masters of Bel Canto. It is their most representative works that emphasize the important position of music in the Romantic period and have become a banner marking the path to the ideological unification of the country.

[11] G. Mazzini, From the Renaissance to Europe, Ugo Musical Editor, January 1, 2011, p. 238

Chapter II Three heroines of romantic comedy

1. The genesis and chronological order of the three selected operas

1.1 The process of creating the opera "L'elisir d'amore"

"L'elisir d'amore"

The order of creation of the three operas selected by the author is as follows: "L'elisir d'amore" – 1832, "Rita" – 1840, and "Don Pasquale" – 1843. Below, the author presents them in chronological order and outlines the historical background accompanying their creation.

The title "L'elisir d'amore" translates as "The Elixir of Love" in English. It is a two-act comic opera with a libretto by Felice Romani. The opera was composed by Donizetti in 1832. It is considered one of the composer's most famous works. The author gained access to a limited number of letters concerning Donizetti[12] from the first half of this year, so when it comes to the historical background accompanying the creation of "L'elisir d'amore," she can begin to describe it from Felice Romani's perspective. He was the most famous librettist and poet of his time, as well as a prolific playwright who wrote about a hundred librettos for various opera performances in the first half of the 19th century. According to his wife Emilia Branci, the libretto for L'elisir d'amore was completed extremely quickly, and a review published in the press at the time indicated that the entire opera was completed in six weeks because the theme had already been thought out – it came from the operetta Le Philtre by Daniel Francois Esprit Auber and Eugene Scribe, first performed in June 1831. Romani drew more or less on the libretto of this play. He enriched its content with Italian poetry, the most memorable part of which is the love story of Nemorino and his famous aria "Una furtiva lacrima," which is nowhere to be found in the operetta. The show premiered in France in January 1839. Seven years later, it was gaining more and more fame and gradually became an internationally renowned comedy. Nevertheless, its moment of glory was preceded by a period full of difficulties and haste.

[12] E. Checchi, Donizetti Letters to a Friend, 2017, p. 182.



Photo 6 Today's Teatro Lirico in Milan, formerly Teatro Canobbiana. It was the largest public theater in Milan before the Teatro alla Scala was built. Source: Internet

The Teatro Canobbiana was the largest theater in Milan in the days before La Scala[13] . When the entire theater was facing enormous difficulties, one of the composers promised to present his new opera to the public within two weeks. However, he never kept his promise, and two weeks before the deadline, the worried theater director could only turn to Donizetti for help. Left with no choice, he asked him to revamp an old score composed by someone else. Donizetti replied angrily that he was not in the habit of revamping old scores, let alone those written by others. Such a solution was unacceptable to him. Instead, he preferred to create a completely new work, giving Romani fourteen days to write a new libretto. Having made a promise to the theater director, Donizetti immediately began searching for a librettist who would agree to his terms: "If he can write an opera libretto in fourteen days, I will have to set the poem to music," Romani said at the time Romani with a smile. To which Donizetti replied: "I'll give you only a week to prepare, we'll see which one of us has more courage," and then jokingly added: "My dear friend, we have a German prima donna (Heinefelder), a stuttering tenor (Genero), a French bass with a voice like a goat, whose technique is extremely average (Debadie), but it must be created sincerely... Dear Romani, I wish you luck, keep up the good work." This quote comes from correspondence between composer Donizetti and playwright Romani[14] . As a result, just fourteen days later, on May 12, 1832, the then press ran a headline that read:

[13] Z. ShuMin, Research on the Artistic Style of Donizetti's Operas, Faculty of Fine Arts, Shandong Normal University
Shandong Normal University, Shandong 2014, p. 38
[14] R. Northcott, Donizetti. A sketch of his life and a record of his operas, John Watts (ed.), “Journal” press 1975, no. 2, p. 229.

"The composer from Lombardy has put all his passion and energy into his new work. L'elisir d'amore was born." In order to explore the background of this classic work from many angles and from various angles, the author reviewed the content of numerous interviews published in the press and in the form of recordings. A music magazine published a profile of Emilia Branci, the wife of librettist Felice Romani, an excerpt of which is worth quoting here:

When he began reading the poetic fragments of L'elisir d'amore, with the accompanying music in mind, he wrote as quickly as he thought, with few corrections. His work also bore traces of modification, and this extremely relaxed creative act was complemented by a rich imagination.

Nevertheless, one must ask oneself: how much of Branka's story is credible? Guided by the obligation to maintain authenticity and factual accuracy while writing her thesis, and exploring the available interviews, the author delved into the statements of Emilia Branka, the librettist's wife. She then discovered that the two of them the composer in 1844, twelve years after the premiere of L'elisir d'amore, and the interview quoted appeared in the press in 1832. Did Branca live with Romani without being married for over a decade? The author has no way of verifying this, as no written evidence has been left to support this thesis, but when she looked at the manuscript of the score signed by the composer, she came to the conclusion that perhaps some of the facts did not correspond to the description given in the interview, e.g. regarding "the speed of writing the libretto matching the dizzying pace of work on composing the musical layer and the small number of corrections." The manuscript shows that when Donizetti was composing Belcore's aria "Come paride vezzoso," he deleted, changed, modified, and rewrote the score. On this basis, it can be shown that Branka's statement is not entirely accurate. In addition, the author also discovered something interesting in Donizetti's correspondence with his father Andrea – to the best of the author's knowledge, this is the only letter that provides information about the beginnings of the opera L'elisir d'amore. This letter was sent from Milan to Bergamo.

Dearest Andreo!

Why must I sign the refusal? Why should I leave? I'm not going anywhere, I have an important rehearsal next week, Romani has finished writing the libretto, and although I haven't finished the music yet, I'm getting closer and closer. Now the set design also needs some modifications. Last night we had our first performance and only the tenor did well.

The soprano's tone was beautiful, as herself said, and the bass was very pleasant to listen to. Overall, the premiere went quite well.[15]

The letter is not dated, but if it refers to the "first performance," it must be the opening night of the Canobbiana Theater's spring season, i.e., April 23, 1832, when the main roles in L'elisir d'amore were played by Giambattista Genero as Nemorino, Sabine Heinefetter as Adina, and Giuseppe Frezzolini as Dulcamara. Based on the above data, the author concluded that on the second day of the premiere, i.e. April 24, the composer still had some way to go before completing the score, so it can be said with almost complete certainty that Donizetti did not complete the new opera in its entirety in just fourteen days. He probably spent at least five or six weeks composing it, which was the standard time he needed to compose an opera. Romani and Donizetti worked in almost complete harmony until the last scene of the second act, when the two masters could not reach an agreement. Donizetti wanted to add the tenor aria "Una furtiva la crima" here to preserve the intimate nature of the piece, and he had a strange feeling about it – sometimes he hated his own music, sometimes he simply loved it. Romani initially refused. He believed that adding a romance there would be like pouring cold water directly onto a burning fire. The audience's enthusiastic reaction would immediately cool down. Such a piece had nothing to do with a naive country boy. At this point, everything should be festive and cheerful. Nevertheless, Donizetti insisted on trying to adapt the poem "Una furtiva lacrima, negli occhi suoi spuntò...".

In the preserved description of "Gudizio del Pubblico" – as Branca reports – "the second act of the opera did not receive as much applause as the first. Although the music was moving and the libretto beautiful, Romani was right – after the audience's lukewarm reaction, it was clear that the mood in the auditorium had settled, clearly differing from the cheerful atmosphere accompanying the first act, as if they were not sufficiently consistent with each other.

However, reviews offered quite different observations. Early reviews of L'elisir d'amore can be found in the Milanese press of the time, for example in the book by Annalisa Bini and Jeremy Commons, Le prime rappresentazioni delle opere di Donizetti[16] There are no mentions consistent with Branca's observations above, only a statement that the opera enjoyed great success throughout the season. However, it cannot be ruled out that Romani did indeed oppose the addition of the romance, but perhaps not in the form

[15] R. A. de Eisner-Eisenhof, Unpublished Letters of Gaetano Donizetti, 1897, p. 144
[16] A. Bini, J. Commons, The first performances of Donizetti's operas, 1997, p. 89

claimed by Branca. It is more likely that Romani wanted to express that Nemorino's part was unnecessary for the plot of the opera and that even if it were cut, it would not cause the story to feel incoherent.

But why did Donizetti insist on adding this piece? Perhaps, as many music critics have stated, the most innovative and unique aspect of L'elisir d'amore is its rich emotional context, clearly different from Rossini's traditional comic opera. In most of Rossini's traditional comic operas, tragic themes and sentimental atmospheres are almost non-existent, but in Donizetti's early works, such as L'ajo nell'imbarazzo, there is already a certain tendency towards sentimentality. In L'elisir d'amore, this tendency became a fundamental element of his work, allowing him to create a style that was unique at the time.

In an interview, Emilia Branca also described a dinner at home, which allegedly took place during the performances of L'elisir d'amore, during which Donizetti allegedly praised Romani for creating the duet Chiedi all'aura lusinghiera and played the aria Udite, udite, o rustici! by Doctor Dulcamara. There is no doubt that in the eyes of his wife, her husband was absolutely worthy of all compliments. The article about the genesis of L'elisir d'amore ends with this short story. Since its premiere in 1832, this opera has never been forgotten. The perfect combination of comedy and tragedy, beautiful poetic language, an extremely rich score, and profound characters made the opera the crown jewel of the performing arts in the first half of the 19th century.

1.2 The process of creating the opera La Rita

"La Rita"

Rita is translated into Chinese literally as Rita or The Story of a Woman and Two Men. It is a one-act comedy. In Donizetti's entire repertoire, this opera is the only one that premiered after the composer's death. It was first staged at the Opéra-Comique in 1860, twelve years after the composer's death, but at that time his operas still occupied an important place on the most important theater posters in the French capital. Therefore, in 1860, the directors of the Opéra Comique were proud that their theater had managed to stage a complete, previously unpublished play in French. However, the time between its creation and premiere also indirectly raises questions and ambiguities about the genesis of the libretto for . Rita was most likely written between 1839 and 1840. Historians agree that the opera was written in the summer of 1840. The first question regarding this opera is its title. In a document published in Opéra Comique in 1860, we read "Rita ou Le Mari battu" at the top of the page, while in the composer's manuscript from 1840, it is clear that the

word "Rita" has been crossed out and another title appears in the middle of the page in two languages: "Due uomini e una donna" and "Deux hommes et une femme." In the libretto manuscript, the composer also decisively crossed out the word "Rita" and added the Italian title "Due uomini e una donna." The reason for this change was the final decision of the librettist and the theater management.

The author found an article from the official theater bulletin, which mentioned how Achille Denis, secretary of the Opéra-Comique, shortly before the premiere scheduled for April 29, 1860, published an article in the official "Revue et Gazette des Théâtres"[17] 16 of the Royal Theater. The article was also published in its entirety in the theater program. In it, Achille Denis described in detail the entire process of creating the opera, in which he personally participated – from obtaining the materials, through resolving disputes with Donizetti's heirs, to organizing a commission to confirm the authenticity of the score, embellishing the whole with a number of details.

However, it turned out that the author's words contained a discrepancy in the date. He claimed that the work was written by the master in the last year of his life, but we remember that in 1847-1848 the composer fell ill and his health deteriorated so seriously that he could no longer compose. Denis was a close friend of the composer and librettist. He was fully aware of Donizetti's series of unfortunate experiences in Paris. He could even have asked the librettist Gustave Vaëz directly in an interview when the libretto was written, but he did not do so.

The conversation with Gustave Vaëz was only to confirm that the score was written in a short period of time. The author speculates that this may have been because Denis, as secretary of the Opéra-Comique, saw a direct interest in properly conducted advertising and theater management, and therefore he skillfully spread this kind of information for this purpose. His goal may have been to build suspense among audiences in anticipation of the drama Rita, because by manipulating the date of creation, promotional materials could then claim that it was another work by the master and author of Lucia di Lammermoor, La Favorita, L'elisir d'amore, and Don Pasquale. But why do the main biographies of the composer and press articles date its creation to 1840? The author also found preserved correspondence on this issue. Donizetti handwrote the year 1840 on the first score from Naples. In addition, in the fall of that year, he sent a letter to his brother-in-law Antonio Vaselli, in which he mentioned that due to censorship, he wanted to translate the work

[17] D. Achille, Revue et Gazette des Théâtres, 55 rue Sainte-Anne Paris, press 1838, p. 68.

from French into Italian. He admitted that he had also made minor changes and expressed his opinion that he had to keep a copy. Perhaps the score referred to in the letter is Rita, but it is also clear from the lines between the lines that the sentences in the letter are not consistent, perhaps because certain passages were removed from it due to corrections made by the editors of the magazine in which it was published.

Donizetti wrote another letter to Giovanni Simone on April 8, 1839. In it, he mentioned that the review committee had ordered him to finish Les Martyrs and that he had to submit the finished score by September 1, otherwise he would be fined 30,000 francs. What is more, at the beginning of the following year, he was also to complete the score of another four-act opera, under threat of the same contractual penalty. During this period, the composer also said that he had to find time to finish Tre Coniugi. Perhaps this euphemism does not clearly indicate that it refers to the prototype of Rita, but composing a new score always carries the risk of twists and turns and the need for modifications, which Achille Denis described as follows: "One night, Donizetti was walking through the streets of Italy. He was very depressed because he had not created anything for eight days. Creative inspiration is what a composer needs most when creating. He met his old friend Gustave Vaëz and asked him about his work. He said, "Write me a libretto for an opera right now," and both parties agreed on a comic theme. When Gustave Vaëz brought him part of the finished text the next day, the music had already been composed for it. Work continued in this way, and a week later, the libretto, vocal parts, and entire orchestration were completed.

Gustave Vaëz was a Belgian writer. From the mid-1830s, he wrote numerous plays and was the leading Parisian librettist. He also played a very important role in Donizetti's French operas. He wrote the librettos for Lucia di Lammermoor, L'Ange de Nisida, and La Favourite. Gustave Vaëz described his collaboration with the composer in an interview: "When I read Donizetti the texts of some of his works, he would sometimes suddenly take the libretto out of my hand, energetically draw a stave on it , and while I read the words in one breath, he wrote down the melody that was buzzing in his head. I have kept these original manuscripts with his autograph"[18] .

On September 1, 1839, Donizetti published the score for Les Martyrs. On October 9, 1839, he wrote to Tommaso Persico that he was composing an operetta, which he would set to instrumental music and deliver to the Opéra-Comique. In 1839, the one-act

[18] E. Checchi, Letter to Friends, 2017, p. 182

play Due uomini e una donna was completed and prepared for performance. Perhaps at this stage Donizetti made minor changes to the score, rewriting the finale and adding a duet for the tenor Beppe and the baritone, all of which he signed. According to Denis, contractual disputes forced the cancellation of the opera's performance, as Donizetti was not accustomed to diplomatic customs in France.

In the spring of 1842, Donizetti planned to stage Deux Hommes et une femme at a theater in Naples and translate it into Italian. Apparently, he prepared many copies of the libretto for this purpose and made some modifications to the score. He added many Italian stage directions with instructions for the translator to the copies and dated the work. This date also appeared in his correspondence with Vaselli, which led historians to mistakenly believe that the opera was written that year.

However, plans for the performance on October 19, 1840 were thwarted by the death of opera impresario Domenico Barbaja. Despite Tomasso Persico's efforts to have the play staged at the theater in Naples as planned, it was not until May 6, 1842 was this problem openly discussed in correspondence between Donizetti and Vaselli. Vaselli did not want to hand over the libretto to Tomasso Persico and insisted: "I will go to Naples and personally contact the theater to arrange for the staging of Rita. You will see that the libretto will be sold immediately, and if not, I will return it. You know that there are always opportunities"[19] 18. According to Danis, between 1845 and 1848, the new theater director, Alexandre Basset, wanted to stage the play, but Donizetti's brother, Giuseppe, on behalf of the family, refused, justifying his decision by the advanced stage of Donizetti's illness, which was already so serious that it affected his health, and the premiere of the opera would draw more attention to the ailing composer. During this period, the score underwent its first transfer. In 1847, Donizetti's close friend Antonio Dolci, who was also the administrator of his estate in Bergamo, made the following statement in court: "In September 1846, Andrea Donizetti, Donizetti's nephew, left Paris and came to Bergamo to give me his uncle's last instructions. , then expressed his hope that I would help him and keep two packages. One of the packages contained a score, and the other a casket containing valuable gifts and honorary decorations that Donizetti had received during his lifetime."

Donizetti died on April 8, 1848. On May 1, 1849, Pierre Dietsch, director of the opera choir, arrived in Bergamo, sent by the theater management to attempt to recover the

[19] M. Haine, C. Editrice, 400 lettres de musiciens, Lüttich Pierre Mardaga Editionsp. Paris, 1995, p. 253

score of Le Duc d'Albe, as Donizetti had composed the score for this opera before his stay at the sanatorium. In view of the above, it is not difficult to guess that one of the packages stored by Antonio Dolci contained two scores, one of which was considered lost. In fact, the missing copy was Le Duc d'Albe, and the other was the one-act comedy Rita – Due huomini ed una donna, which included the full orchestration. Pierre Dietsch therefore returned to Paris empty-handed: "Le Duc d'Albe" had not yet been staged. Donizetti's brothers, Giuseppe and Francesco, knew that there was an unpublished work in the estate: "Rita: two men and one woman". Unfortunately, in December of that year, Francesco died and recklessly appointed his maid, Elisabetta Santi Pesenti, as the heir to his entire estate. She even took her employer's surname and declared herself his wife, denying Giuseppe the right to share in Donizetti's inheritance. The maid also refused to admit that the composer had left any estate behind. This started a long legal dispute. Meanwhile, on October 28, 1851, librettist Gustave Vaëz, who had created this opera together with Donizetti, contacted the family, seeking to stage it. In his letter, Gustave Vaëz wrote that the musical comedy was titled "Rita," featured three characters, and that all the music had already been completed. "Your brother Donizetti performed all the musical parts before my eyes in Paris and sang the songs contained in it to me on many occasions. The opera is undoubtedly in your hands, and by virtue of inheritance law, it has become your property. Due to the fact that I am the author of the libretto, and the libretto, lyrics, and music are a unity, we cannot separate them, so I propose that you renew your attempt to stage this work in order to protect our common interests."

However, Donizetti's brother, Giuseppe, rejected his proposal, and the maid Elisabetta Santi Pesenti also refused to touch any part of her property and wanted to make a fortune by auctioning off the manuscript signed by the master. A few weeks later, Donizetti's nephew, Andrea, contacted his lawyer and attempted to contact Elisabetta, telling her that he wanted to accept Gustave Vaëz's proposal, but the maid would not budge. She wanted to sell the master's autographed manuscript immediately. As a result, Andrea could only reply to Gustave Vaëz's letter with the following words: "Dear Sir, at this moment I cannot accept your offer. I am one of many heirs of my deceased uncle, and this also applies to the music he left behind. I cannot make any decisions without the consent of the other heirs."

Everything came to a standstill once again. It was not until 1855 that Elisabetta agreed to transfer ownership of the score to Giuseppe in exchange for payment. After many twists and turns, in the summer of 1855, while Andrea was on a mission in Paris, he

finally handed over two of his uncle's works to the publisher for printing and staging. As for the opera Rita, he met with librettist Gustave Vaëz to resume negotiations that had been interrupted three years earlier. On July 25, 1855, Gustave Vaëz contacted with the director of the Opéra-Comique, Émile Perrin, who, although very happy, had to ensure the authenticity of the work. To this end, he appointed a commission to confirm the authenticity of the signatures. In a letter to Gustave Vaëz, Andrea wrote: "Dear Gustave, I think you may need to recheck the libretto, make the necessary corrections, and send the finished text to Mr. Perrin within two or three days"[20] .

The new, revised libretto was completed on July 30, 1855. On August 9, 1855, Emile Perrin replied to Andrea after reading Gustave's libretto, asking for the score and stating that, with the active cooperation of the commission, the opera could be staged in 6-8 months at the earliest. However, this required further revisions to the text.

Although Gustave readily agreed to further revisions, Andrea was overcome with serious doubts at this point – he feared that further corrections would keep the work in the hands of unauthorized supervisors for a long time, because even if the commission recognized the script as authentic, and the opera management rejected Gustave's libretto, the performance could still be canceled. Accustomed to the manipulations of the Paris theater management, Andrea's lawyer proposed that if the play was not staged within a few months, Emile Perrin would pay him a penalty of 15,000 francs. This incident halted further action until a sum of 10,000 francs was negotiated. Shortly after signing the contract, at the end of August, Andrea wrote to his father, Giuseppe, announcing with considerable satisfaction that he had found a buyer for the opera "Rita."

The composition of the expert commission, as described by Danis, consisted of experts who were in fact the right people to express an opinion on the authenticity of the score and, most importantly, to evaluate it. The first member of the commission was the singer Albert Duprez, a friend of Donizetti's and one of the performers of Lucia di Lammermoor, Les Martyrs, La Favourite, and Dom Sébastien. The second was Aimé Leborne, Donizetti's libretto copyist, who conducted extensive research on the composer's manuscripts. The third was Perrin Dietsch, a scholar sent to Bergamo by Nestor Roqueplan in 1851 to examine Donizetti's posthumous works. The fourth was Eugène Vauthrot, choir director at the Opéra-Comique. The last was Mr. Robin, the theater's copyist manager.

[20] E. Checchi, Letter to Friends, 2017, p. 103.

After verification, the commission unanimously concluded that: "The score of Rita is authentic, was composed entirely by Donizetti, its manuscript has not been published, and it has a complete orchestral score.

In short, everything has been checked and completed and is ready for immediate publication." If the commission's assessment had been negative, it would have meant that the contract between Andrea and Perrin was invalid. Fortunately, the score was analyzed in detail and the commission unanimously concluded that there was no problem with it. The French version composed on the basis of the libretto was also recognized as part of the opera's music. During this period, the composer's brother Giuseppe died, and his nephew Andrea, suffering from the same illness as his uncle, began to gradually decline in health. In 1861, Andrea was treated at a psychiatric hospital in Aversa, and three years later he died. Fortunately, thanks to the efforts of his brother and nephew, Rita was successfully staged.

The premiere was planned and advertised by Danis. Donizetti's little opera debuted on May 7, 1860. The audience was delighted, and the title "Rita ou Le Mari battu" appeared in newspapers and on posters. Librettist Gustave Vaëz, Opéra-Comique, and theater manager Emile Perrin jointly decided to cast soprano Constance-Caroline Lefebvre-Faure as Rita, tenor Victor-Alexandre-Joseph Warot as Beppe, and baritone Louis Barielle as Gasparo. This move was supported by the audience's reaction, and the performances were repeated for eighteen evenings. After the performance in Paris, the manuscript of the opera signed by Donizetti was donated to the San Pietro a Majella Library, where it remains to this day. The manuscript is located in the library of the San Pietro a Majella Conservatory of Music in Naples. In the 1950s, the music publisher Casa Ricordi introduced a new Italian-language version with dialogues by Enrico Colosimo. With the release of this version in 1860, the title was officially changed to "Rita," and it is this revised version that has been included in the repertoire of many theaters around the world. The Italian-language, modified opera premiered in Naples in 1876.

Based on her research, the author believes that the origins of this work date back to 1839. This discovery also has an impact on the chronological order of Donizetti's other works. The original libretto for this work was written by Belgian playwright Gustave Vaëz and a translator who often collaborated with the librettist Alphonse Royer. The operas in which Gustave Vaëz participated as a librettist and translator include Lucia di Lammermoor from 1839, La favorite from 1840, and Don Pasquale from 1843. Therefore, the author boldly assumes that this opera may have been translated together with Lucia di

Lammermoor, or perhaps even earlier, as both the French translation and adaptation of Lucia di Lammermoor and the French translation of Don Pasquale were produced jointly thanks to the collaboration of Alphonse Royer and Gustave Vaëz. Even the original script for La Favourite was the result of collaboration between the two playwrights, as Alphonse Rovray once mentioned in Moniteur Universel: "Donizetti had long wanted to create something inspired by real events that took place near Bergamo. He wanted to start writing in the tradition of comedy around a specific event. As a playwright, Gustave Vaëz had several outstanding, though little-known, works in the field of French operettas to his credit. Perhaps for this reason that he became so fascinated by the subject that he attempted to collaborate with a less experienced, younger librettist. It was only after the success of La Favourite that Gustave Vaëz gained true recognition as an opera librettist.

If we compare the librettos from 1841 and 1860, we can see that the first change is the setting – in the first version, the inn is located on the road from Turin to Genoa. In the 1840s, this region was part of the Kingdom of Sardinia, but in the second version of the libretto from 1860, as best evidenced by Rita's costume, the creators preferred to suggest that Beppe and Rita came from southern Italy. Another interesting modification concerns the psychological framework of Rita's character. In the original libretto, Rita and Beppe's duet ended with the man breaking a glass. The angry woman hits Beppe and leaves the stage. In the same scene in the 1860 version, Rita also hits Beppe, but kisses him before leaving the stage. The intention behind this change is obvious – the heroine's reprehensible behavior is only an act, because although she seems terrible, she actually has a good heart and loves Beppe. Another important change is the final reconciliation between Rita and Beppe, which is also the climax of the performance. After Gasparo tears up the marriage certificate on and begins preparations to return to Canada to his new wife, Beppe still refuses to return to Rita and live with her.

So he draws his weapon and challenges Gasparo to a duel. The libretto for this part from 1840 read as follows: "I prefer slaps to bullets, leave us alone, go away, I want my wife back." In the 1860 version, Beppe is depicted as saying: "I stayed not because of your weapon, but because she loves me and I love her, so I decided to stay!". This obvious change suggests that the adapters of the opera in 1860 wanted to add a touch of sensitivity to the cynical lyrics of 1840.

After many twists and turns, the play was finally staged twelve years after the composer's death. From its discovery, through disputes surrounding its inheritance, to censorship, and finally its successful publication and performance, the twists and turns

were like the difficult life of the opera's main character, whose story, fortunately, ends happily. From the moment of its premiere, the performance was staged continuously for half a month, which shows how much the work was appreciated and loved by the audience. Currently, the work is gradually returning to the stage and has become a permanent part of the repertoire of the largest theaters, where it graces the annual performance seasons.

1.3 The process of creating the opera "Don Pasquale"

"Don Pasquale"

The story behind the creation of the libretto for Don Pasquale is characterized by far fewer twists and turns than the libretto for Rita. Between 1822 and 1837, Donizetti composed many operas for the theater in Naples, especially in 1835, when he wrote his masterpiece Lucia di Lammermoor for the San Carlo Theater, which brought him great success. In 1837, Nicola Zingarelli, director of the Royal Academy of Music, died. Donizetti wanted to replace him as the new director, but things turned out against his will, which, combined with the strict censorship in Naples, the resulting ban on staging his operas, the death of his wife, and prolonged professional pressure, forced Donizetti to leave Naples in 1838 and go to Paris. After two years of getting used to his new environment, the composer's creative inspiration was reawakened and in 1840 he composed La fille du régiment, La Favourite, and Linda di Chamounix. However, years of hard work and illness took a heavy toll on the composer's health, and it was not until 1843 that he composed his next and, as it turned out, his last opera. The comic opera in three acts entitled Don Pasquale, published in French by a Parisian printing house at the end of 1842 and performed as the opening night show of the season (, was published a few months later in Italian by the Milanese printer Gaspare Truffi, and its Italian premiere took place at the Teatro alla Scala. Apart from some changes in vocabulary and a few title changes, there is not much difference between the two versions of the libretto.

On January 3, 1843, the opera Don Pasquale was successfully staged in Paris. Part of the plot comes from Angelo Anelli's work Ser Marcantonio. In a letter dated November 12, 1842, Donizetti wrote to Antonio Vaselli that a week later he would be preparing for rehearsals for Don Pasquale. On January 13, 1843, Giovanni Riccordi shared the success of the performance in Paris with Donizetti's teacher Simon Mayr. The opera was titled Don Pasquale and was a new work with a theme similar to Ser Marcantonio, composed by Stefano Pavesi with a libretto by Angelo Anelli. Although the two works shared similarities, they were treated in completely different ways. In Don Pasquale, old themes

not only appear in new forms, but also contain fragments in poetic form. The opera Ser Marcantonio was a success after its premiere in 1810, and its frequent revivals took place mainly between 1810 and 1831. Moreover, Romani alluded to this fact in 1839. Borrowing elements from Ser Marcantonio for Don Pasquale, Giovanni Ruffini and Donizetti took into account the differences in detail. Overall, however, the theme remained unchanged: an older man unexpectedly decides to get married. The joke was based on a false marriage to a woman who initially pretended to be innocent but after the engagement became her complete opposite, tricking her fiancé into paying a hefty price. However, there are quite a few differences between the works. For example, the number of roles in the cast was reduced, as Donizetti limited the number of characters to four. Another difference is the modification of the relationships between the characters - Malatesta, the originator of the deception, and Norina, the main female character, who are not related by blood, although in Angelo Anelli's original libretto they are brother and sister. In short, the conspiracies, pranks, disguises, and false identities in Angelo Anelli's plays are elements of late 18th-century theater. Giovanni Ruffini and Donizetti introduced innovations that give the story a realism and multifaceted quality that cannot be found in Angelo Anelli's libretto.

There was another reason why Donizetti chose the theme of Don Pasquale: the author discovered in an interview interviews that in the summer of 1842, Donizetti, while staying in Naples, became interested in the young daughter of a certain marquis. Of course, this kind of feeling did not bear fruit, but fortunately it brought the composer creative inspiration and inspiration to create another great work. Between October and December, after his trip to Naples, the composer composed Don Pasquale in Paris. The most profound impression was not the return to the Neapolitan opera style after experiencing the strong influences of the French school, but the thought-provoking humanity of the protagonist, which caused the composer to break with his previous style of creating comic operas. When Don Pasquale exclaims "sono finito Don Pasquale," it seems as if the 45-year-old Donizetti was mocking himself – his family was broken at the time, and illness had taken a serious toll on his health. Nevertheless, whenever he thought of the wonderful moments spent in Naples, he always gained courage, and his music received bouquets of flowers and thunderous applause.

The libretto for the opera Don Pasquale was written by Giovanni Ruffini. Ruffini, who was then a supporter of Giuseppe Mazzini's Italian bourgeois revolution, fled to Paris for political reasons, and therefore, in order for the opera to pass censorship, the politically questionable Ruffini refused to write the libretto under his real name. For this reason, he

took the artistic pseudonym Michele Accursi and left the initials "MA" on the title page of the libretto, which also appeared in the Casa Riccordi publication.

By translating the correspondence between the composer and the librettist, the author obtained a wealth of additional information that allowed her to establish the chronology of events surrounding the creation of this opera. In the fall of 1842, Giovanni Ruffini wrote to his mother: "I have recently been working with Donizetti and am about to go downstairs to have breakfast with him. He is very restless and gives me no respite. He wants me to write the lyrics for a duet within a few hours. It usually takes me several days to do such work, and I still don't know what he actually needs, and it's already October 5." "The work is being done as quickly as possible. It's no longer about doing something well, but about completing the task as quickly as possible. We completed a large part of the work by October 11, in just six days. The typewriter is in constant use, and everyone's workload exceeds the previously established plan. As soon as the 25th arrives, our work will be done. Although the piece is a bit light and watered down, apart from filling in about five bars of recitative and a dozen or so bars of rondo, we can finish the work. You must know that with such a workload, a man sweats profusely every day." On December 7, 1842, at 10 p.m., Donizetti received the final version of the libretto. The final refinement of the text was done by the composer himself, although according to the writer Giovanni Ruffini, this libretto was the most unsatisfactory of all his works. Nevertheless, Donizetti confidently addressed the audience: "I will give you a new opera, which took more than ten days to create"[21] . In a letter to his old friend Antonio Vassalli, he wrote half-jokingly that this opera had caused him great pain, even though it had taken only eleven days to create. At the time of writing, he was preparing to stage another work in Vienna and asked Antonio not to make these facts public, because either no one would believe it, or they would assume that a work created in such a short time must be devoid of content and quality.

Rehearsals began on November 28, and on January 3 of the new year, the premiere commissioned by the Italian theater was released. Rehearsals lasted throughout December 1842, but both the singers and the orchestra showed little enthusiasm during them, which resulted in an extremely cold atmosphere during the preparations. Everyone was pessimistic about the upcoming performance, but in the evening, during the final rehearsal, Donizetti added a new piece for tenor entitled "Com'è gentil" to the third act. The

[21]E. Checchi, Letter to Friends, 2017, p. 142

composer was not worried about the success of the performance and encouraged everyone to rest before the premiere, as he believed that his work would bring him another success. As the composer emphasized, four of the most famous singers of the time took part in the premiere. After the performance, thunderous applause rang out in the auditorium, and the premiere of the opera proved to be a great success. It was then considered Donizetti's most outstanding comic work. To this day, Don Pasquale is considered the composer's most popular comic opera.

2. Analysis of the relationship between the characters in the plot and the emotional changes of the characters in each act

L'elisir d'amore is a two-act comic opera, created in 1832 to a libretto by Felice Romani. It premiered at La Scala in Milan. The plot tells the story of Nemorino, a simple country boy who falls in love with Adina, a beautiful and clever landowner. One day at noon, while the farmers were resting in the shade of the trees, Nemorino sings his famous aria "Quanto è bella quanto è cara," in which he expresses his love for Adina. His beloved catches him in the act. She is holding a book and laughing out loud as she reads. Everyone gathered in the shade is curious to hear such a funny story. Adina sits down with them and tells everyone the story from the book. This undoubtedly attracts Nemorino's attention. The plot tells of a handsome young man named Tristan who is courting the beautiful Isolde. When his efforts are fruitless and desperate, a wizard suddenly appears and saves him by giving him a love potion that will allow him to win the heart of his beloved. This story helps Nemorino regain the confidence he lost while unsuccessfully courting Adina. Having finished her story, she throws away the book, which Nemorino then picks up. The meal break is coming to an end and as everyone is getting ready to leave, Sergeant Belcore appears, who has also fallen in love with Adina at first sight and publicly declares his love for her. Nemorino is overcome with anger, even though Adina does not seem pleased with his unwanted advances. Immediately after everyone has left, Adina notices that Nemorino is depressed and asks him to leave the village and go to the city to take care of his wealthy uncle. In this way, he may bequeath his considerable fortune to him in his will. Adina also confesses that her temperament is changeable and capricious, and that her love for a person brings her joy for three minutes. She also suggests that he change lovers every day to preserve his freedom. The innocent young man responds by expressing his undying love for her. Suddenly, to the sound of wonderful music, a carriage arrives, from which a man

claiming to be a doctor emerges. In reality, he is just a charlatan and a quack. He announces to everyone that he has an elixir for sale that cures all diseases. When he encounters a lack of interest, he prepares to leave. Then Nemorino shyly asks him if he has the love potion mentioned in a certain book. The quack, of course, eagerly agrees. And so, the naive young man spends all his gold coins on a bottle of the potion, which is in fact nothing more than cheap French wine. As soon as Nemorino jumps for joy at such a happy coincidence, the quack remarks behind his back that he is undoubtedly the stupidest person he has ever met. Nemorino asks the quack how to use the potion. Dulcamara says that the medicine will only work the next day, because he knows that one day is enough for him to escape from the village. To be on the safe side, he adds that Nemorino should not tell anyone about it. When the medicine takes effect, all women will fall in love with him. After parting with the quack doctor, Nemorino can't wait to drink the bottle of potion and sings joyfully. At that moment, Adina appears on stage and, seeing Nemorino intoxicated with happiness and paying no attention to her, becomes irritated, though at the same time she is overcome with curiosity. Then Belcore appears and asks for the woman's hand in marriage. In anger, Adina accepts his proposal. It did not take long for the officer to receive the news that he must return to the barracks as soon as possible. The wedding, which was originally scheduled to take place in six days ( ), is postponed. On the last day, Nemorino begs Adina to postpone the wedding date, but it is too late.

At the pre-wedding party, Adina and Dulcamara play the roles of a girl on a ferry and an old city councilor, respectively, singing the duet "I am rich, and you are beautiful, let's be a couple." Deeply saddened, Nemorino begs the quack doctor to sell him another bottle of the faster-acting potion, but at this point he has no money left. Sergeant Belcore, passing by and seeing this scene, persuades Nemorino to join the army, where he will receive a salary. Although Nemorino is skeptical about this idea, he signs the contract and enlists in the army for love. A group of village girls gossip about Nemorino, because word has spread that a few days ago his wealthy uncle who lived in the city died and left him his considerable fortune. This means that Nemorino is now rich and every girl in the village would like to marry him. Nemorino enters the stage. He is drunk because he drank too much of the "elixir" sold to him by the quack. He does not yet know about his relative's death. He treats the girls' interest as an effect of taking the elixir. Suddenly, Adina and the quack appear on stage and express their surprise at seeing Nemorino surrounded by a group of girls. The doctor explains the whole story to the girl. Then Adina, learning how much Nemorino sacrificed for her, including even joining the army, cannot help but be

deeply moved. Nemorino, watching this scene from the sidelines, laments that although he has lost his freedom, the tears that Adina has shed for him mean that deep down he is still dying of grief. As the aria "Una furtiva lacrima" comes to an end, Adina comes to him with a document in her hand, which is Nemorino's enlistment papers. It turns out that she has bought him back from Belcore and thus restored his freedom. At the same time, the girl confesses her love for this simple and kind young man.

When the officer Belcore enters the stage, he is irritated and dissatisfied, and when he sees the couple lovingly embracing, he concludes that "Adina is not the only woman in the world, there is no need to be so attached to her." When Nemorino sees that his story has finally come to a happy ending, he is even more grateful to Doctor Dulcamara. The "charlatan" takes advantage of the coincidence and boasts about the effectiveness of his potion, to which the local crowd reacts very enthusiastically and buys up the entire stock of the remedy. Finally, after saying goodbye to the villagers, Doctor Dulcamara leaves happily on a cart full of gold coins.

2.1 A beautiful, kind hostess on a farm. Adina's character and image

Adina is a beautiful, rich, confident, arrogant landowner, but nevertheless has a good heart. Thanks to her social position, she is confident and proud, but at the same time she is a capricious, wise, and clever woman. Her assessment of another girl from the village, Gianetta, is very accurate, so it is worth quoting it here: "she is a cunning fox who cannot be controlled." Men also consider Adina a strong woman. This can be seen, for example, in Nemorino's statements, who declares to everyone that: "Adina is educated, there is nothing here that she does not know." Adina is very confident and convinced that all the men in the village must respect her.

Her high social status is evident from the very first scene. At noon during the busy harvest season, the women are busy with housework, while the men seek a little shade in the scorching sun to rest and recharge their batteries for the afternoon's work. Adina, on the other hand, sits to one side and reads her favorite romance novel with concentration, and when she reads something interesting, she bursts out laughing and tells everyone around her about the content of what she is reading.

Adina has a highly developed ability to control her emotions. In the face of Officer Belcore's confessions, she keeps her nerves in check and remains calm, then mocks him and her own hypocrisy behind his back. Adina utters the following sentence in the opera: "My dear sir, I am in no hurry, I need time to think it over." She

keeps Belcore at arm's length, slowly considering whether to accept his advances, and if so, when. Or perhaps reject them outright after careful consideration? Adina has the final say in all this.

Adina shows reluctance towards Nemorino's advances, as she does not like this kind of intrusiveness. What is more, she advises him to leave the village and visit his wealthy uncle in the city, in case he dies and leaves his fortune to other members of the family. Her suggestion may be motivated by concern or interest in money, but the following words reveal Adina's true feelings. Deep down, she is still a kind and good person when she says to Nemorino: "You are a good man, humble and simple, but expecting love from me is wishful thinking." She adds bluntly that she is a capricious person, her interest never lasts long, and her nature is changeable. According to the author, when it comes to feelings, Adina is a shallow girl. She is also not at all what she describes herself to be. Treating love as a game to kill time, she pretends that it does not affect her and that she does not care. She wraps herself tightly in a shawl woven from her own words so that no one from the outside can see her true self. However, over time, this has a destructive effect on her, as she forgets that she actually has a sincere and loving heart. Ultimately, she has never met anyone who will be loyal to her until death. Instead of letting others control her feelings, she prefers to keep the initiative in her own hands. That is why Adina advises Nemorino that the best way to cure himself of love is to take lessons from her approach to love and frequently change the object of his affection. Only in this way can he feel freedom in his heart.

In the second act, when Nemorino, having drunk the love potion, begins to ignore Adina and even becomes arrogant towards her, she is surprised. She never expected him to change his mind so quickly, which further convinced her that she should not be interested in the world of feelings. Her suitor suddenly becomes cold, which she cannot accept and which leads her to an outburst of rage. The emotional change between the characters leads the opera's plot to its climax. In order to attract Nemorino's attention, Adina impulsively accepts Belcore's proposal, driven by a desire for revenge. As we know, the heroine is good at observing human emotions, so she quickly notices the despair painted on Nemorino's face, but this still does not satisfy her and she wants to take further revenge on him and continues to torture him, using the most primitive jealousy. She is surrounded by people who admire her, and her high status in the village has also developed an arrogant and domineering character in her.

At this time, the unsuspecting Nemorino, who is to inherit a large fortune after his uncle's death, becomes the object of the village girls' affections. However, the boy has already enlisted in the army, which surprises Adina, who suddenly changes her mind and wants to reconcile with him. This dramatic turn of events also reveals another side of Adina – in fact, she is soft and kind at heart, and this incident allowed her to clearly see that she is in love with Nemorino, which contrasts sharply with her previous attitude of contempt towards love.

Adina's view of love is certainly unique. In her opinion, all men should be fascinated by her and love her until death, while she can reject their advances and efforts. She functioned this way until she herself experienced rejection for the first time. This experience effectively drew her attention to Nemorino – the forbidden fruit always tastes best. Adina, as a person to whom everything in life came easily, cannot come to terms with this state of affairs, because her instinct to conquer has been aroused. Nemorino's rejection aroused emotions in her and made her realize that the person who rejected her was also the one she loved. Perhaps at the beginning of their relationship she did feel some aversion, but later, when Adina clearly saw the reaction of her own heart, she also discovered Nemorino's simplicity and kindness, which made her truly fall in love with him.

Adina is a stubborn woman. She is endowed with extraordinary self-confidence. She rejects the idea of using the "love potion" proposed by the quack Dulcamara. She is so convinced of her wisdom and beauty that she believes her charm is enough to make Nemorino change his mind and fall in love with her again. In the end, Adina decides to buy Nemorino's freedom from the officer and confesses her love to him. Confident, beautiful, and wise, Adina has won love, and Nemorino has found a permanent place in her heart.

2.2 The proud and imperious innkeeper. Rita's character and image

Rita is a one-act comic opera written in 1840. The action takes place in a small inn. The time of the action is in the morning, when the title character, as always, sets about tidying up her little kingdom, of which she is the true queen. She manages her business herself, and her guests leave satisfied. Her husband Beppe obeys her orders, but when he does something wrong, he is slapped in the face. The story begins when the man breaks a glass and, although he begs his wife for forgiveness, he cannot avoid being slapped. Suddenly, a new guest named Gasparo arrives at the inn. He is very curious as to why the person serving him covers the right side of his face with his hand, so he asks Beppe about it directly. After some persuasion, the man confesses the truth—his wife beats

him. In response, Gasparo bursts out laughing and wonders how a woman can slap her husband when he, as a husband, used to slap people in his own home. Overcome with genuine jealousy, Beppe asks him how he did it. Gasparo briefly summarizes his life experiences—his first wife died in a shipwreck during a trip they took together. He managed to survive and move to Canada. Now he has found a new candidate for a wife and will soon marry her.

He returned to his country to obtain the death certificate of his previous spouse, which he needed to remarry. At the end of his story, he proudly emphasizes that regardless of whether it was his first or second wife, as soon as she did something he didn't like, he would immediately slap her in the face. Beppe, who is clearly a victim of domestic violence from his wife on a daily basis, looks at him with genuine envy. At that moment, Rita hears voices and is convinced that there is a new guest in the hall whom she, as the hostess, should welcome. To her surprise, she meets her ex-husband, who used to be violent towards her. Seeing her, Gasparo tries to save himself by running away, but is stopped by Beppe, who sees this as a chance for freedom, because Gasparo is, in the eyes of the law, his wife's real husband.

The two come up with the idea of organizing a contest. The winner will stay with Rita. Both try their best to lose the game. They choose a game that was very popular in Italy at the time, which involves alternately shouting out numbers less than ten while simultaneously extending the right hand and showing a different number on the fingers. If the total number of fingers on the outstretched hands is the same as the number called out, the person who called it out wins. Ultimately, Gasparo wins the game. So, according to the agreement, he must return to Rita, but the woman, who has experienced domestic violence at the hands of Gasparo, refuses to be his wife. The cunning Gasparo tricks Beppe into confessing his love to Rita. Having achieved his goal, he leaves. Rita is a proud, confident, imperious innkeeper who always has the last word. Her husband Beppe is characterized by cowardice and timidity. Rita is a stereotypical strict wife to him. After the overture, the first line of the heroine's aria is "sono regina e re" – "I am queen and king." This reveals her domineering and uncompromising character, which has caused her husband much suffering for a long time. In the duet in the first act, he apologizes for breaking a cup, but nothing can save him from being slapped by his wife. It is clear that he is not very happy at home, but there is no way out. He does not know whether his forgiveness of Rita is based on love, attachment to his family, or fear. This complicated feeling makes Beppe very unhappy. Rita developed her strong character as a victim of

domestic violence at the hands of her ex-husband. She was beaten, slapped, and punished whenever she did something wrong. This led her to leave her husband and take revenge on her next partner, against whom she uses violence in a kind of retaliation and search for inner balance.

The arrival of an unexpected guest disrupted the seemingly peaceful rhythm of the couple's life. While still married, Gasparo and Rita experienced a maritime disaster – both survived, but with the conviction that their spouse had died tragically. Afterwards, Gasparo went to Canada, where he found a candidate for a new wife, and Rita also decided to start a new relationship with a new partner. Gasparo returned to his homeland to obtain his wife's death certificate, which he needed to obtain the status of a widower and remarry. In fact, he accidentally discovered that Rita was not only alive but still his lawful wife. It seems that fate played a joke on Rita and gave Beppe a second chance to choose a partner. Both men decide to start a duel for the woman. The funny thing about is that the fight between them is not about winning Rita's affection, but about staying as far away from her as possible. The heroine also has mixed feelings. She does not want to return to her old life, where she was slapped every day. Perhaps she also carries a trace of regret for Gasparo in her heart, but she realizes that she should not take revenge on poor Beppe. Deep down, she hopes that her current partner will forgive her and stay by her side. The author feels great sympathy for Rita. In her opinion, the heroine's first marriage was extremely unlucky and toxic. She did not feel loved by her husband, so she may not know how to love her current partner. In her experience, when two people live together, one must obey the other, which is why in her second marriage she chose a position of strength rather than submission. Gasparo ultimately wins the duel, so according to the agreement, he must remain with his lawful wife. The two characters unite as a duo. Rita absolutely disagrees with them getting back together, which is also entirely in line with Gasparo's wishes, so he cleverly asks Beppe to fight for his beloved. He makes Rita feel that she is important to Beppe. This is undoubtedly the best ending, in which both sides win and Beppe has no say. After all, he is mentally weaker than both Rita and Gasparo. Perhaps deep down he still has a remnant of love for his partner, but it is covered by a thick layer of years of humiliation and arrogance. He does not even realize that it was love that allowed him to tolerate Rita's behavior without limit. Therefore, the heroine is both lucky and unlucky. Thanks to the duel, she was finally able to see Beppe's masculine side, which rekindles the spark of love in her, and Gasparo can leave with the divorce papers in his hand.

2.3 A resourceful and changeable young widow. Norina's character and image

This comic opera in three acts was written in 1843 and is Donizetti's last work. The action takes place in Rome in the 19th century. Its main character is a lonely, elderly, wealthy man named Don Pasquale, who lives with his nephew Ernesto. Ernesto is the sole heir to his uncle's fortune. He has never worked a day in his life, only eating and drinking away Don Pasquale's money. Concerned about his nephew, the old man wants to help him arrange a marriage and find a good wife so that Ernesto does not squander the entire family fortune. The nephew does not appreciate this act of kindness and declares that he has already found his beloved - a young widow named Norina. Don Pasquale is very angry with his nephew when he learns that he is dating a widow. So he goes to Malatesta, his good friend and doctor, for advice, asking him to match with the young woman, because he comes up with the idea that he could simply marry her and father a child who would inherit the family fortune instead of Ernesto. However, Doctor Malatesta believes that Don Pasquale, as an old man, should not express a desire to marry a much younger girl. Due to his good relations with Ernesto and Norina, he hopes to take advantage of the opportunity the opportunity to matchmake between them. So the Doctor devises a blind date plan. First, he asks Norina to pretend to be his sister Sofronia, who has just returned from studying at a British convent, and to agree to marry Don Pasquale. The condition of the marriage is that the woman will take complete control of the house and then divorce the old man. Let Don Pasquale realize that such a marriage arrangement is a real disaster.

Malatesta describes a beautiful woman to the old man. After a moment, Don Pasquale is enchanted by his story. Malatesta then reveals that the young woman is his sister. As soon as he hears that Don Pasquale intends to marry the young beauty, he immediately suggests a blind date. The Doctor then goes to Norina's house to talk to her. Norina is reading a novel in her room and singing about her views on love, also waiting for the doctor to arrive and mentally preparing to devise a plan to tease Don Pasquale. At that moment, the servant brings her a letter from Ernesto, in which he claims that he has lost his inheritance rights and will now leave with nothing. Suddenly, Malatesta appears on stage. Norina is devastated and hands him Ernesto's farewell letter. The Doctor tells Norina to calm down and listen to him. He secretly supports her relationship with Ernesto. He describes his plan in detail. He instructs her to pretend to be his sister from the convent. In addition, she is to enter into a fake marriage with Don Pasquale. The doctor asks his cousin to act as a notary in this farce. After the wedding, Norina's mission is to drive Don

Pasquale crazy until he asks for a divorce. Norina eagerly agrees and promises to do her best. Meanwhile, a frustrated Ernesto sits alone in the living room, wondering whether to leave Rome immediately. When his uncle returns home and sees that his nephew has not left, he flies into a rage and immediately expels him. After the incident, Don Pasquale wants to see his future bride. When Malatesta brings his fake sister "Sofronia," Don Pasquale agrees to marry her as soon as possible after a short conversation. Suddenly, Ernesto, who knows nothing about the conspiracy, bursts into the room. Malatesta quickly pulls him aside and explains the whole plan. Ernesto enthusiastically approves of the plot. Finally, in the presence of a fake notary, the bride and groom sign the marriage certificate, and Don Pasquale transfers all his property to "Sofronia." The moment the signatures are made and the notary declares them husband and wife, Norina changes completely. Not only does she begin to mock at Don Pasquale, but also refuses to embrace him and complains about the old furniture in in the room, demanding that they be replaced with new ones as soon as possible. Finally, she asks Ernesto to be her knight.

Don Pasquale quickly realizes that his newlywed wife is a deceitful woman and wonders for a moment if it is all just a bad dream. Humiliated, he realizes that he has been deceived, and his heart is filled with anger. Ernesto, watching the scene from the sidelines, realizes how much Norina loves him. The Doctor tries to calm the situation down and insists that Don Pasquale go to bed early. This brings us smoothly to the third act, which shows Don Pasquale studying piles of bills in his luxuriously renovated living room. He declares that if "that woman" does not stop her actions, he will soon be bankrupt. He decides to stop her at all costs. As he ponders his next move, Norina appears on stage wearing an exquisite dress and holding a fan. Norina tells Don Pasquale that she is going to the theater. He immediately objects, arguing that a wife should obey her husband. In response, Norina asks him to be quiet and go to bed, and if he has any other issues bothering him, they can discuss them the next day. Don Pasquale, outraged, begins to scold his wife, and she, without hesitation, slaps him in retaliation and scolds him. Don Pasquale is very disappointed and announces that this should be the end of it all. When Norina says she is leaving, Don Pasquale replies, "Go! But don't come back." Don Pasquale cannot bear the prospect of further humiliation and decides to divorce her. Norina ignores his words and, as she leaves, drops a piece of paper on the floor. The old man bends down to pick it up, convinced that it is another bill, but is surprised to discover that it is a love letter in which his wife's lover invites her to a rendezvous in the garden. Don Pasquale angrily summons the Doctor for a talk. The Doctor immediately realizes that the reason Don

Pasquale is calling him in such a hurry must be that all or part of the plot has been revealed. Indeed, when he reaches the old man, his face is pale. He immediately showers him with complaints and tears, saying that he made a bad decision by forbidding Ernest to marry the young widow. If he had known then what he knows now, he would certainly have helped them. The doctor, feigning surprise, suggests going to the garden to catch the unfaithful wife in the act and drive her out of the house. At this moment, we see Ernesto standing by the fence, watching the moon in the sky. While waiting for Norina to appear, he sings softly. As soon as his beloved arrives at the agreed place, the two join in a sweet duet. Don Pasquale and the Doctor catch them in the act, but Ernesto manages to slip away secretly. 's wife, asks the old man where her lover is hiding, to which she replies, "There's no one here!" The doctor pretends to be on Don Pasquale's side and deliberately tells Norina that the bride will arrive tomorrow to marry Ernesto. Norina angrily replies that she would rather leave than live under the same roof with another woman, so the doctor convinces Don Pasquale that if he wants to get rid of "Sofronia," he must accept Ernesto's marriage to the widow. The old man immediately agrees and asks for his beloved nephew to be brought to him. At that moment, Ernesto appears, and Norina stands by his side. The doctor explains the truth about their conspiracy. Don Pasquale, feeling relieved, blesses the young couple, and the four of them join together in a perfect quartet.

Although this young and beautiful woman is a widow, she never feels inferior because of her status. She is still full of longing for love. She is wise, quick-witted, and changeable. She plays the role of both the initiator and the main executor of the deception. In the play, Norina is cunning but has a good heart, pretends to be crazy but remains rational at the same time. She is also a beautiful woman, longing for love, who has retained her charm. This kind of intelligent and witty character, who has the courage to love and hate, makes you think. In the first scene, Norina is presented to the audience in a very funny version—she is sitting in an armchair in her pajamas, reading a book. She tells us a story she is reading about the love between a young woman and a knight. Although it might seem that this is a very unrealistic and ridiculous story, deep down Norina longs for such a feeling. As soon as she receives a message from Ernest about his imminent departure, she is overcome with anxiety and depression. Just a moment earlier, she was happily and dreamily reading, and a moment later her mood worsens and she almost bursts into tears. This stark contrast illustrates Norina's deep love for Ernest, paving the way for the plot to develop further. The arrival of Doctor Malatesta heralds the end of the first act. The two hatch a plan to bring the lovers together. The heroine immediately lights up when

Malatesta tells her, "As long as you do as I say, everything will be fine." The woman replies, "I am ready." The doctor asks Norina to play the role of his relative, who has just returned from a convent. She must pretend to be a simple girl, unaware of what is going on in the world. In this part of the story, Norina shows great intelligence, a dose of eccentricity, and flexibility, which shows that she is ready to make any sacrifice for her beloved. Her traits are sublimated as the plot develops, and her story becomes the main theme.

In the second act of the opera, Norina hides her face under a veil, pretending that she has just left the convent. Her innocent appearance intrigues Don Pasquale. At first, she is shy and reserved, but when she senses the old man's interest and desire, she decides to tease him. Her performance is extremely dramatic thanks to her feigned shyness. to tease him. Her performance is extremely dramatic thanks to her feigned shyness and apparent fear of contact with men. At this point in the story, Don Pasquale thinks he has won the lottery and intensely courts the girl. Norina pretends that it is only thanks to Malatesta's persuasion that she agrees to marry. She keeps a straight face and stays in character, while deep down she is delighted that Don Pasquale has fallen into her trap so easily. The characters' traits are further deepened and developed. The plan was going smoothly until Ernesto entered the living room. Then you can feel the tension, and the conspiracy comes to a standstill for a moment. This causes almost immediate nervousness and a feeling of confusion . Since Ernesto is not privy to the details of the plan, the situation becomes awkward and tense. Norina fears that her beloved will misunderstand her, but of course she cannot explain anything on the spot. Malatesta comes to the rescue, pulling Ernesto aside and explains the details of the plan to him, which calms the young man down.

After the newlyweds sign the marriage certificate, Norina immediately removes her mask of innocent Sofronia and reveals her true face. However, this is not the real Norina, who in reality has a good and loving heart. She is, however, backed into a corner and has no choice but to play this next role. After signing the papers, Norina changes into a completely different person. She becomes unruly, uncivilized, and grossly wasteful. She also criticizes the old furniture in the living room and loudly expresses her opinion about the lack of servants in the house. In short, she emphatically demands that everything be changed according to her will. She makes a lot of noise and commotion around her, all in order to anger Don Pasquale and force him to file for divorce. This is the climax of the entire performance. The second act ends with a chaotic scene, making the audience laugh

and feel that, deep down, Don Pasquale deserved such treatment. It also whets the audience's appetite, who can't wait to see what will be shown in the third act. Norina's character traits undergo further transformation and deepening, making her a multidimensional, courageous, and very expressive character. Her other true side is also revealed—she is loyal to love and does not give up easily.

In the third act, Norina's character traits reach their full bloom. She dresses in an exquisite dress and prepares to go to the theater. Her actions over the last few days and the huge bills she has brought home make Don Pasquale unable to stand her. He tries to stop her from further spending, but Norina does not give up so easily, especially since she has not yet achieved her goal. Not only does she ignore Don Pasquale's taunts, but she also orders him to go to bed, which leads to another marital quarrel. In desperation, Norina even slaps him, which greatly humiliates the old man. In this scene, Norina reveals completely new traits of her character, such as rebelliousness, violence, explosiveness, cruelty, and irrationality. We can see traces of the real Norina in them – after hitting Don Pasquale, she seems to immediately regret her action and feels that this time she has gone too far. It's just a game, why has she suddenly become so serious? She regrets treating an elderly man this way. The atmosphere of the scene becomes dark, and the accompanying music expresses helplessness and sadness. The argument between the spouses provokes Don Pasquale to deliver a monologue. The consequences of his decision to marry bring him to the brink of despair, which is reflected in the melody. On this basis, we can conclude that Norina has a soft, kind, and pure heart deep down. However, the situation she found herself in forced her to hurt Don Pasquale, and because of her love, she had to force herself to do so. She had no other choice. This further deepens the psychological profile of Norina's character, characterized by tenacity, perseverance, and determination. Just before leaving the house, Norina did not forget to additionally humiliate and degrade the old man so that the conflict between them would intensify and reach its climax. This argument laid the foundations for the final development of the plot. The cunning and changeable Norina is good at heart, and her character traits, such as madness and a sense of humor, are emphasized. Meeting Ernest in the garden, the two lovers unite in a sweet serenade. In this scene, we can observe further revelations of the heroine's character. In the presence of her beloved, she melts with love, revealing a more delicate and tender side. Up to this point in the opera, Norina has shown the audience four faces: a somewhat dreamy romantic who will do anything for love; a pure and innocent girl from a convent; a brutal, cunning, unreasonable, and wasteful wife; and a gentle and tender lover. Norina's

development and character changes undergo sublimation during successive ups and falls of the plot, and after they have passed, the feeling of love triumphs in the heroine.

3. Musical analysis of selected arias and duets

This chapter is devoted to the musical analysis of selected arias and duets from the aforementioned operas, with particular emphasis on performance technique, especially coloratura and lyric coloratura. The analysis covers both formal aspects (number structure, phrase structure) and harmonic and dramaturgical elements that directly determine the manner of voice production and the character of vocal expression. Coloratura technique in Donizetti's operas does not serve a purely ornamental function, but is an integral part of the dramatic structure. Passages, runs, interval leaps, trills, and syllabic figurations serve not only to demonstrate virtuosity, but also to precisely convey the character of the role—from lightness and irony to dramatic tension or subtle lyricism. In lyrical-coloratura parts, Donizetti requires the performer to combine cantilenic phrasing with vocal flexibility in fast passages. A particular difficulty is maintaining tonal uniformity in dynamic transitions between lyrical and virtuosic passages, as well as precise intonation in figures based on modulations and chromaticisms, breath control in long phrasing arcs, and maintaining lightness of articulation while preserving the carrying power of the sound. This chapter aims to show the close relationship between musical notation and performance practice, as well as to demonstrate that in Donizetti's comic operas, coloratura technique is not only an effective addition, but also a basic tool for shaping character and stage expression. The analysis of selected arias and duets will therefore allow for a deeper understanding of the composer's stylistic idiom and identify the key interpretative challenges facing contemporary performers.

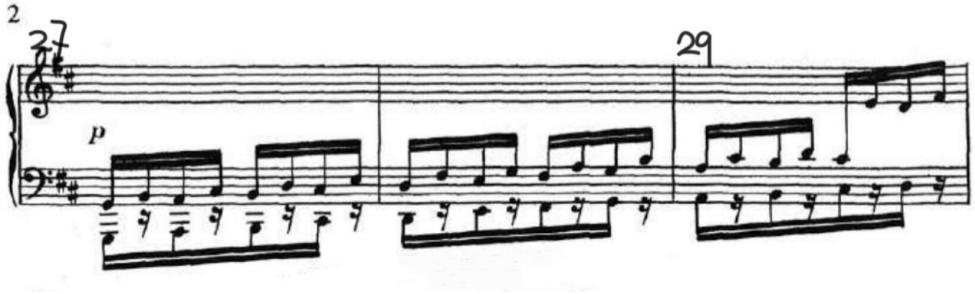
3.1 Rita's aria

While painters express their emotions through brushstrokes and writers through words, composers do so through melodic lines. Thus, the way people create images in their minds is not only through sight, but also through hearing. This happens when we hear a piece of music and are suddenly overcome with excitement or sadness, or when a melodic line reminds us of a certain moment in our lives – these are all images that arise in our minds through the sense of hearing and can be called "auditory images." The artistic language of music is expressed through rhythm, melody, form, harmony, mode, tonality,

and many other elements. For example, a composer can describe the sense of time in music through rhythm, reflect the overall mood through tonality, and express a sense of space through harmony. All these feelings will be accompanied in the mind by corresponding images, or so-called "musical images." One such image is the aria of Rita, the title character of the opera.

It is the opening aria, following immediately after the overture and being Rita's first appearance. The prelude is very graphic. The first nineteen bars are performed at an andante tempo. The piece has a classic three-part structure. The beginning is in the key of D major. It is worth mentioning that a major key always creates a bright, warm, and transparent atmosphere. The first nineteen bars belong to the prelude. The musical image, sketched with gentle melodic lines, is like the morning sunbeams breaking through the clouds and illuminating the interior of a tavern located on the second floor of a tenement house.





Musical example 1



Musical example 2

From bar twenty, the meter changes from 3/4 to 2/4. The tempo accelerates to allegro. Then, rapid ascending and descending runs in bars 20-22 and 27-29 represent the inn's guests, who get up early in the morning and, getting ready for work, quickly run up and down the stairs. This heralds the beginning of another busy day. With a diminuendo and ritardando in bar 60, the recitative section begins. Talking about her joyful mood, Rita emphatically stresses that she is the real owner of the inn. In bar sixty-five, the accompaniment repeats the melody from the beginning of the piece in the form of a descending sequence. The same melodic line reappears, but expresses a different artistic

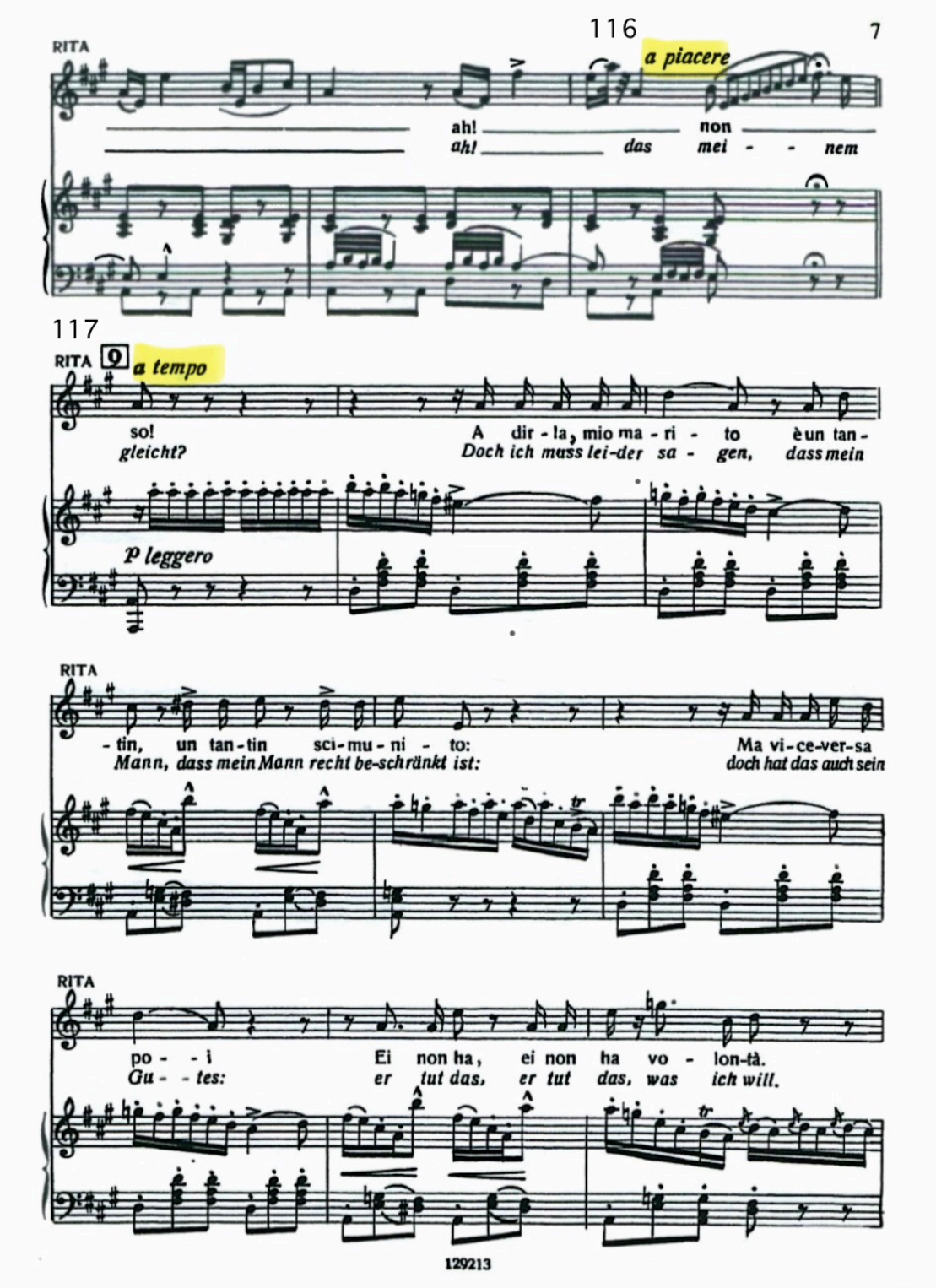
concept. Rita slowly gets up and washes herself. The working day at the inn has just begun. While the other employees are busy, she can slowly and calmly prepare to leave. This also testifies to her status as the owner of the inn.

From bar 79, we observe another change in meter from 2/4 to a more compact 6/8. Similarly, the tempo slows down to allegro moderato. The key also changes from D major to the vibrant and bright A major. This reflects Rita's mood and her zest for life. After bar 84, the aria officially begins, in which Rita leisurely recounts her fate and the recognition she receives from her guests. The texture of the accompaniment, as if in response to the heroine's words, consists of descending thirty-second notes at the end of each phrase. Part A ends in bar 117.



Musical example 3

The accompaniment part was previously characterized by a relatively free tempo, but here it returns to its original tempo. In the stage directions marked on the score, we can see musical terms such as "a piacere" (bar 116) and "a tempo" (bar 117).



Musical example 4

These subtle tempo changes are intended to create a backdrop for the words that Rita is about to utter. When she talks about her relationship, her impatience is clearly visible against the staccato texture, but so is her hope for an improvement in her relationship with her husband. The rhythm in bars 128-133 is more difficult than before – even though the meter is still 6/8, with a sixteenth note rest with two thirty-second notes planned for the first beat of the bar ( ), while the third beat of the bar is empty, as is the first half of the fourth. Each measure of the forte is empty, and on top of that, the tempo is relatively fast. Therefore, when practicing this part, one should begin by understanding the rhythm of each measure and then divide it according to the parts of the accompaniment. It would seem that the next thirteen measures briefly restore the impression of a recitative until the end of part B in measure 139.



Musical example 5

At this point, the music undergoes another change in meter, similar to the previous one from 6/8 to 3/8. The tempo returns to allegro. Overall, the melodic part is a development of part A, and the whole piece evokes a feeling of cheerfulness. The main melodic line is shaped in the form of an ascending staccato. The dynamic contrast between piano and forte is reinforced by the 3/8 meter characteristic of the waltz. Part A ends with bar 198. At the end, there is a e coda, which begins in piano but reaches forte in a slowly building crescendo. The tempo also accelerates analogously to create a suitable contrast with the ritardando in bar 215. The A2 note, which falls on seven bars, is the finale of the piece.



Musical example 6

3.2 Rita and Beppe's duet

After Rita's aria, her duet with Beppe follows. The first four bars are a prelude. The hero's part begins in bar six, preceded by a quasi recitative in bar four. The accompaniment part uses tremolo at this point to symbolize Beppe's nervousness, fear, and accelerated pulse.



Musical example 7

The style changes in bar 14, where the meter transforms from 4/4 to 6/8. The key also changes to the warmer B flat major, which heralds the calm before the storm. Rita, coming down from the first floor, does not yet know that Beppe has broken the chalice. The tempo accompanying this part of the piece is andantino. The two characters greet each other in recitative form, and the meter returns to 4/4 in bar 31.

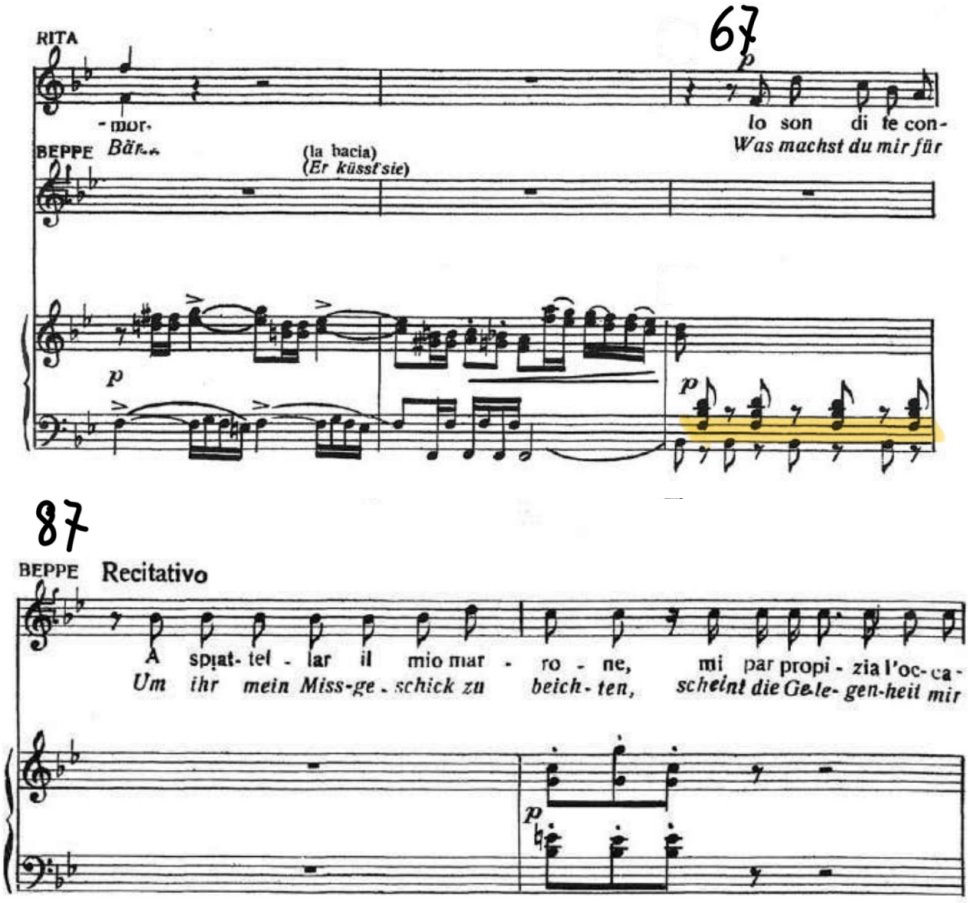


When we reach bar 37, the tempo changes to moderato. At this point, Rita sings joyfully, knowing that her beloved husband has cleaned everything up beautifully. Beppe, on the other hand, whispers that he is actually looking for an opportunity to reveal the truth about the broken glass.



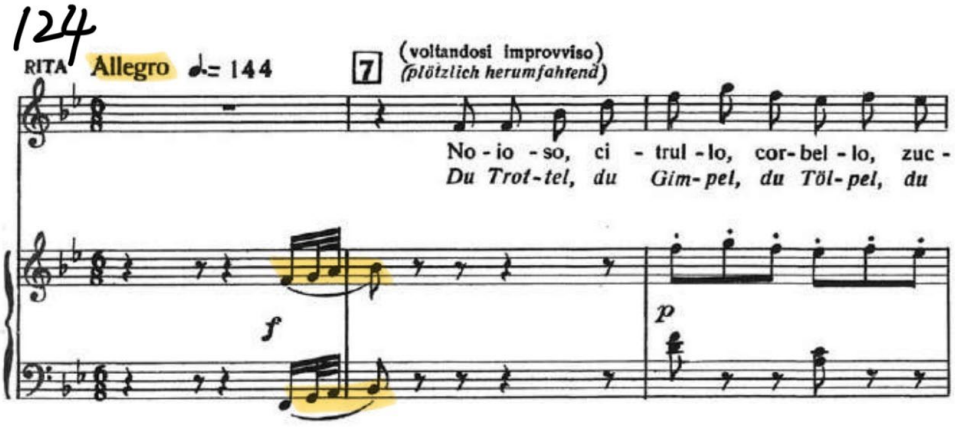
Musical example 8

In bar 67, the previous melody line is repeated. It is not until bar 87 that Beppe plucks up the courage to try to confess the truth, but ultimately says that the cup broke by accident and that it was not intentional on his part. The irregular rhythmic pattern of this section resembles a recitative overloaded with words, with the result that the longer Rita listens to it, the angrier she becomes, and her intensifying emotions are accompanied by repeated changes in tempo.



Musical example 9

Bar 124 is allegro, and in bar 134 we can see the stage directions rallentando, ad libitum. It is clear that at this point in the piece, Rita is upset. Beppe's explanations pour out of his mouth in a rapid stream, but this does not protect him from being slapped. He then complains loudly about his wife's reprehensible behavior in a rapid allegro tempo. This theme returns in measure 201, and in measure 210 Rita joins in unison with the tenor with the same theme until measure 218. After a brief exchange, the couple continue their quarrel, complaining about their fate in a duet until the end of the scene.

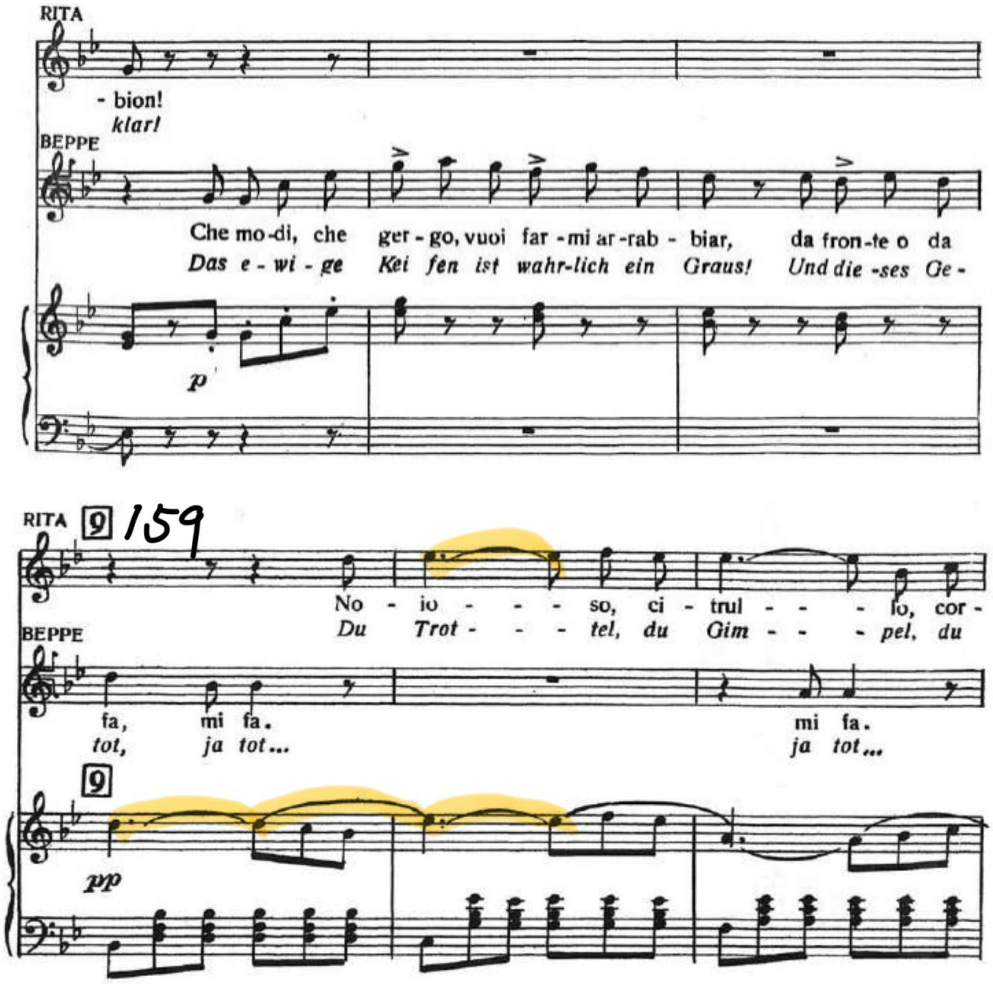


Musical example 10

Part A begins with Rita's part in bar 125, spread over a B-flat major chord. The harmony in bar 171 of part A is a harmonic structure that moves from the tonic I to the dominant IV, and then back to the tonic I-IV-I.

Part B is dominated by Beppe's singing parts. Until the last bar (bar 228), the rhythmic pattern of the accompaniment is exactly the same as the rhythm and melody of bar 124 in part A. The only difference is the ending, which is a development of the melody of part A. The harmonic tendency runs from the subdominant to the dominant, and then back to the tonic structure IV-V-I. As the piece ends with the couple arguing, the accompaniment is finalized by four final chords.





Musical example 11

3.3 Adina's aria

"Della crudele isotta" is an aria that appears in the first scene of the first act. The piece begins with a gentle andantino, which fits perfectly with the atmosphere of slow reading aloud. The piece has a two-part structure (A and B) with a reprise. The main part A can be divided into two smaller parts, a and b. Part B can also be divided into a and b. The key of E major is full of a calm, bucolic style that fits perfectly with the overall atmosphere of this scene. In order to create the cheerful mood of a comic opera and to convey the joy accompanying farmers during the busy harvest, the composer decided on a dynamic forte-piano-piano arrangement in 3/4 time.

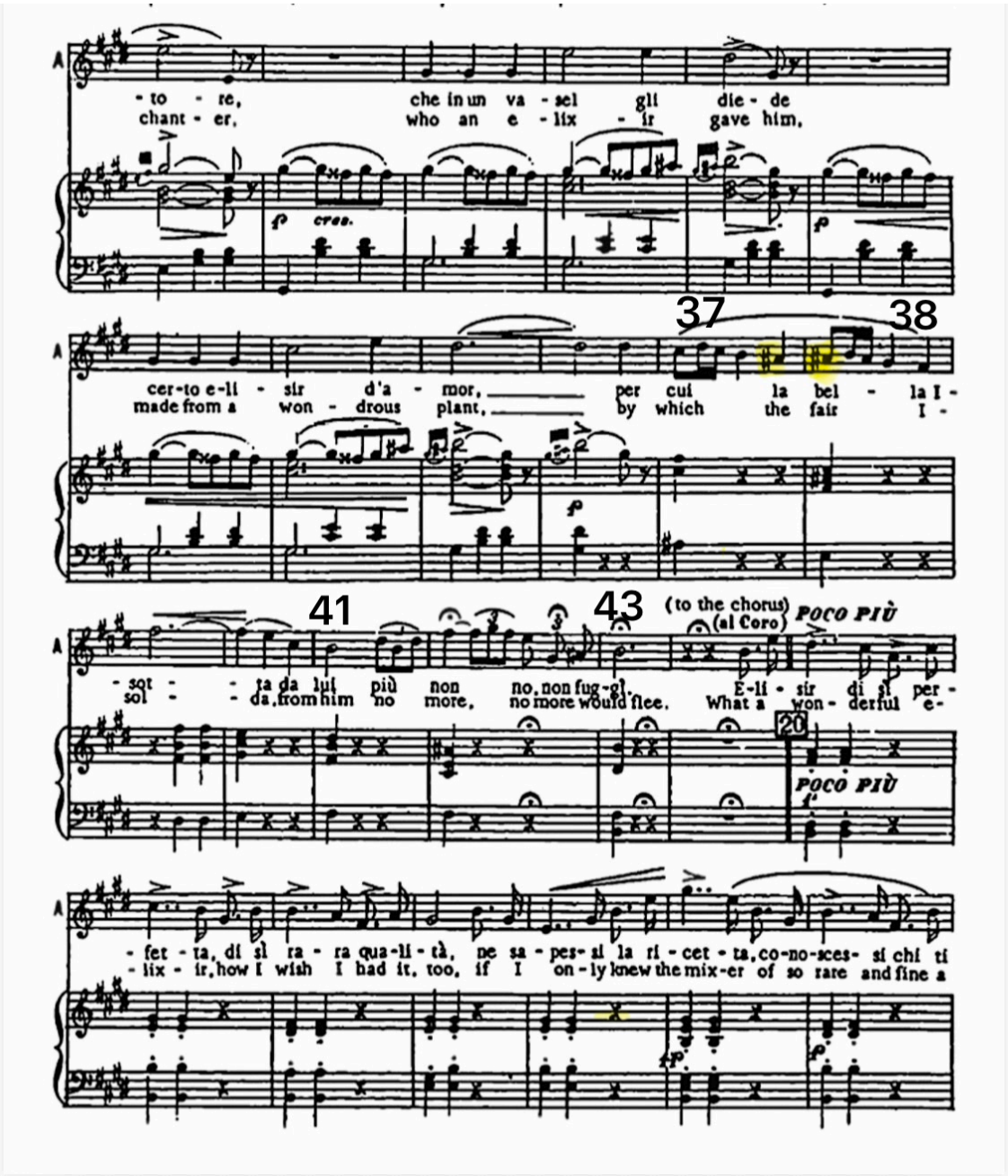
Part A covers bars 1-62 and can be further divided into smaller sections. Part a covers bars 5-43, in which Adina reads a story about the handsome Tristan, who falls in love with the heartless Isolde. However, his advances are unsuccessful, so he goes to a sorcerer, who gives him a vial of love potion. From then on, Isolde never avoids him again. Adina then sings: "Where can I get such a love potion?" In the first half of part a (bars 5-

19), the most frequently repeated note is B1, the dominant of the key of E major. In part a (bars 21-26), the note E2 is repeated many times.



Musical example 12

The harmonic tendency of this part of the piece runs from the dominant V-I to the tonic, which, after a short modulation in bars 37-38, smoothly transitions to the tonic chord of the first degree in G minor and to a transformation into the dominant and subdominant. The texture of the accompaniment is built on chords, with an additional bass line significantly strengthening and diversifying the harmonic structure of the part. Then, in bars 41-43, we observe a change of tempo. Three free extensions of notes enrich the recitative. The key also changes: from G minor to B major, which also paves the way for the upcoming return to E major.



Musical example 13

We come to the fragment of part b of section A (bars 44-62), which is characterized by high melodiousness. The main melody and choir are repeated continuously, and the whole returns to the key of E major at this point. The rhythmic pattern is based on a sequence of dotted eighth notes, which gives the phrase a distinct pulse and rhythmic coherence. The 3/4 meter characteristic of the mazurka gives the whole a very rhythmic effect. The section from bars 63-69 serves as a link between the two parts of the piece.



Musical example 14

This is where part B begins (bars 70-128). The music returns to its original tempo and the story continues. The harmonic progression of this fragment follows the pattern: VI-IV-VI. 's libretto reads: "He drank just a little of the potion, and Isolde's ruthless heart immediately softened. Isolde accepted his advances, and from then on they lived happily ever after."



Musical example 15

After the story ends, the choir sings the melody of fragment b of part A. The author has provisionally marked this fragment as "b" of part B. The same rhythmic pattern and the same melodic line emphasize the main theme of the piece and at the same time increase its fluidity. The melody is extremely catchy and stays in the listeners' ears for a long time. Finally, the music reaches the end of fragment "b" of part A with bar 127.

At the end, there is a coda (bars 128-167), which contains the most difficult cadence of the entire piece. The whole piece changes from a narrative form into an elaborate chorus. The expression, which has been growing since the beginning, leads to a cadence which, from pianissimo to crescendo, reaches its climax in a , and finally, in the

last bars (bars 152-164), ends the whole piece in piu mosso with a freer and more fluid expression.



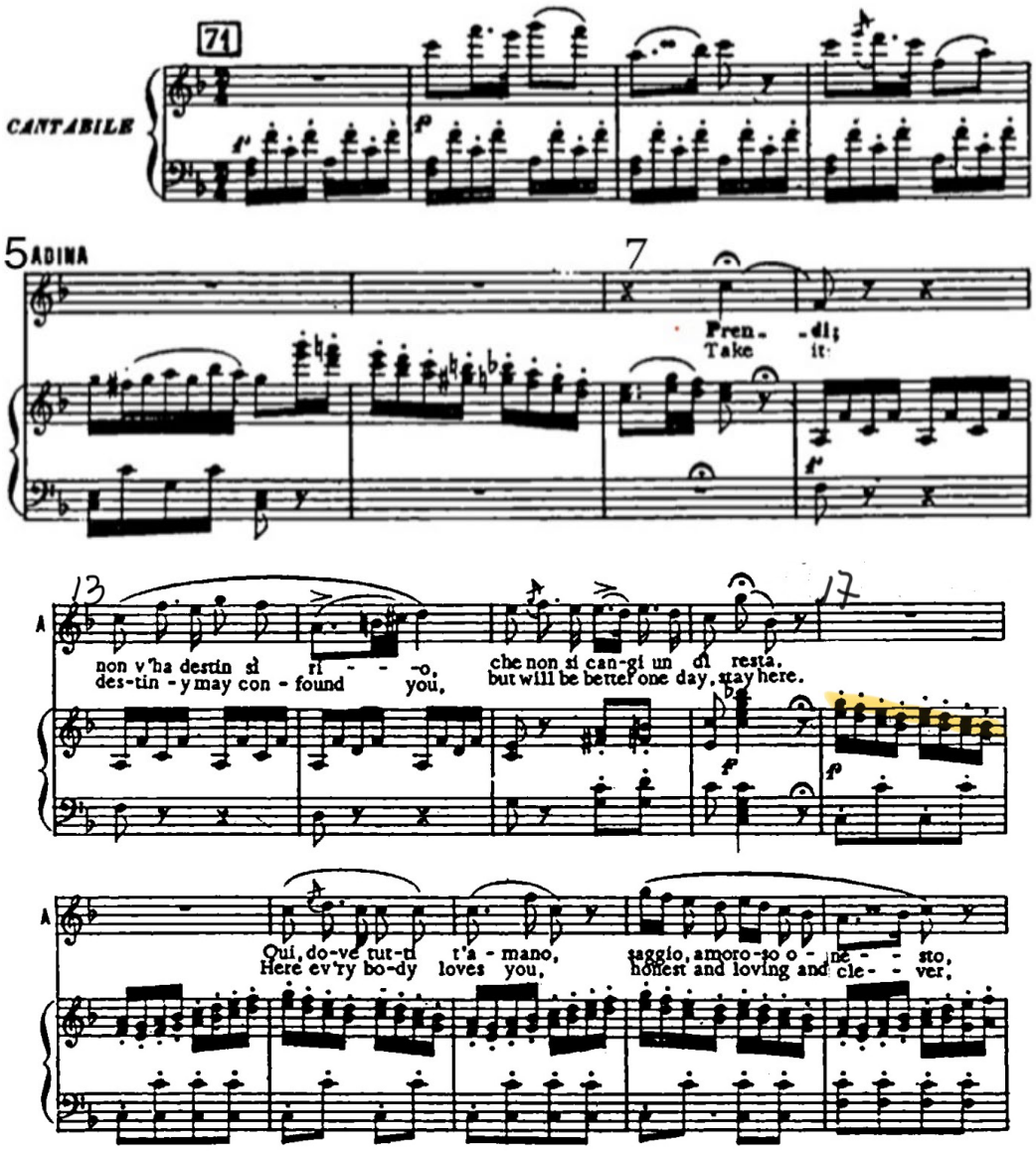
Musical example 16

3.4 Adina's duet with Nemorino

"Prendi per me sei libero" ("Take this and you will be free")

This duet is a musical witness to an emotional turning point in the relationship between the two main characters. The cadenza it contains is extremely difficult to perform. From a dramatic point of view, the libretto tells of Adina's feelings, who is overcome with sadness at the news of Nemorino and his intention to join the army. Thanks to this, she finally realizes that she loves this young man with all her heart. So she buys the contract that Nemorino signed with the sergeant when he enlisted in the army. She then goes to Nemorino with the intention of convincing him to stay by her side. The tempo of this composition is clearly slower than the others, and the key is mainly F major, which is characterized by brightness and cheerfulness, although it also contains hidden sadness. This is why the composer chose the adagio and largo tempo. The use of a slower tempo to reinforce the sadness contained in the key of F major perfectly corresponds to Adina's inner state. The heroine does not want to let Nemorino go so easily, but she also does not want to impose herself on him in too obvious a way. The aria has a two-part structure

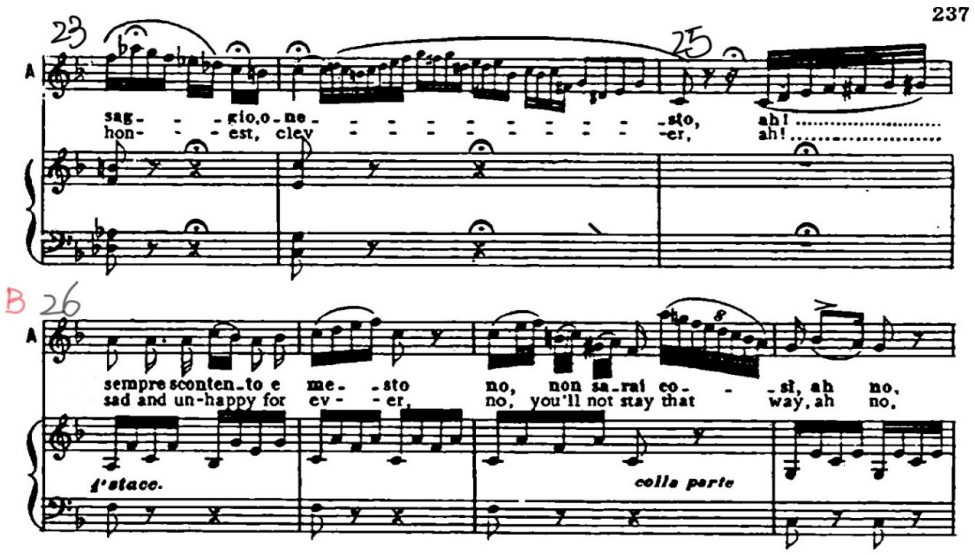
and is in 2/4 time. Between bars 1-7, Adina is already at Nemorino's side and hands him his contract with the army. The music flows and develops slowly, and the composer uses embellishments and dots (bars 4 and 6) to express the complexity of the heroine's inner feelings. Proud and arrogant Adina must admit aloud that she has indeed fallen in love with this country boy, which is why the descending minor thirds in the 7-bar interlude are played staccato, symbolizing Adina's shedding of her armor and the opening of her true heart.



Musical example 17

Suddenly, Adina describes Nemorino with the adjectives: "saggio, amoroso, onesto" ("wise," "loving," "honest"). At this point, the texture of the accompaniment repeats the melody from the introduction, and in combination with the libretto text, it gives

a sense of hesitation, timidity girl. Bars 23-25 feature a cadence with a relatively free rhythm. The more difficult part is the melody running through the word "onesto." Dissonant intervals incorporated into the harmonious melody add to the overall impression of entanglement, hesitation, and reluctance. This fragment lasts until the end of bar 25, part A.



Musical example 18

Part B of the piece begins with bar 26. The melody is richer and filled with light, and at the same time makes wider use of progressive rhythmic patterns, especially in bar 34. Compared to the previous mood, the sound here is denser and the overall tempo slightly faster, which emphasizes Adina's enthusiastic mood as she wants to keep Nemorino by her side. In bar 35, the stage directions indicate a rallentando, after which the descending rhythmic pattern is repeated. The most difficult part of this piece is the cadence in bars 37 and 38, which rises to a high C and then moves downwards as the piece ends.


237
sag- - - gio, o ne- - - - - - - - - - sto, ah!
hon- - - est, cle- - - - - - - - - - er, ah!
73
sempre sconten-to e me- - sto no, non sa-rai co- - - sì, ah no,
sad and un-happy for ev- - er, no, you'll not stay that way, ah no,
f' staco.
colla parte
sempre sconten-to e mesto, no, non sa-rai sa-rai co-sì, ah! non sa- - -
sad and un-hap-py for-ev-er, no, you'll not stay, not stay that way, ah! you'll not
35
all.
-rai, no, non sa-rai, ah, no, co- sì, ah no, ah no, no, non sa-rai no, no co-
stay, no, you'll not stay ah, not that way, ah no, ah no, no, you'll not stay, no, no, that
cres.
col canto
f
-sì no, non sa- - ra- - - - - - - - - -

beloved may be in mortal danger, she can no longer contain her emotions and for the first time her reaction to Nemorino's words becomes favorable. However, he cannot believe that his advances have been accepted, so he repeatedly seeks confirmation that Adina really loves him. As the heroine's attitude changes, so does the meter: from 2/4 to 4/4.

The music continues until the end of part A of the duet (bar 109), which contains a fiery and passionate declaration of love. In part B of the duet, Adina sincerely confesses her feelings to Nemorino. The tempo of the first five bars is relatively free, but from bar 115 it changes to allegretto. The long cadence and undulating melodic lines reveal Adina's shyness in expressing her feelings, thus reflecting her soft heart and deep love for Nemorino.



Musical example 20

Donizetti presents Nemorino as the most innocent, even simple and naive character in the opera. Almost throughout the entire opera, he is inclined to believe that Adina fell in love with him thanks to the love potion and that the quack did not lie to him. The whole story begins with deception and ends, in essence, with sincerity. At the climax, what is most beautiful is revealed, for it was his simple and innocent heart that moved Adina. At the same time, both the audience and the heroine discovered the nobility hidden behind Nemorino's innocent face.

3.5 Norina's aria

"Quel guardo il cavaliere" is the most famous aria in the entire opera. It has a two-part structure and can be divided into parts A and B. The first part contains a reprise. The author will now undertake a musical analysis of each of them.

The piece begins in the key of G major, which sounds energetic, joyful and exciting. The major key is full of power and energy, which perfectly reflects Norina's disposition. The tempo is andante, which gives the impression of a slowly developing narrative. Bars 1-10 constitute a prelude beginning with the first minor scale in semitones, and the violin part plays an ascending staccato in pizzicato articulation. This creates a playful, charming and somewhat mysterious mood. The transition from staccato in bar 2 to a slur connecting three chords allows for a moment of relaxation and rest. This is followed by three sets of six triplets of thirty-second notes, which resemble the feeling of rubbing one's eyes. As the curtain rises, the audience sees Norina lying on a chair in her bedroom, reading a book. The bedroom scene is her first appearance. The orchestra plays in 6/8 time to create an atmosphere of relaxation and comfort.



Musical example 21

Finally, in measure 9, the first musical term "calando" appears, which means slowing down and softening the tempo. Norina begins her story in measure 11.

From the first paragraph of the novel, we learn that "a knight appeared, knelt on one knee, looked at the girl with loving eyes, and said, 'I am your knight. Norina tells the story in a gentle but slightly mocking tone. In bars 19-31, the story reaches its climax. In 6/8 time, the first three beats of the bar are divided into three eighth notes, and the next three are a combination of quarter notes and eighth notes. This type of rhythmic division is characteristic of lullabies. The musical layer is melodic and catchy, which fits well with the cheerful mood. Thirty-second notes are added to bars 22 and 26, giving the story a mysterious and humorous accent. "The knight fell in love with the girl's beautiful eyes and swore to her that he would never love anyone else in his life." As the ascending melody leads the story to a small climax, it immediately returns to the main melody in bar 29. This is followed by descending thirds, fourths, and sixths, so that the first part can finally end on the main chord of G major. The story is accompanied by two onomatopoeias, "haha," and a contemptuous laugh in bar 30.



Musical example 22

Part B begins with bar 32. The key changes at this point: from G major to B flat major. The basic tone of this key is warm and gives a feeling of recovery, like rays of sunshine. If we wanted to use color to describe it, we would certainly choose a vivid and bright pink. This could also be the color of Norina's costume in this scene. The meter also changes, from 6/8 to 2/4, and the tempo from andante to allegro. Starting at measure 32, the prelude to part B, " ," consists of regular parallel phrases. With the expansion

and development of the music, the four phrases continue to reproduce the main theme. This melody is also a recurring theme in the aria and a musical image of Norina's true face. With a humorous accompaniment and a cheerful melody, it is easy to play the game of love.

The sentence "Son anch'io la virtù la magica d'unguardo tempo e loco" confirms Norina's attitude towards love. She does not despise such, and even some old-fashioned, ways of courtship, but she does not know them very well and cannot say more. However, she immerses herself in the statement "Conosco i mille modi, dell'amorose frodi" ("I have a thousand ways to seduce him and make him fall in love with me..."). This paragraph clearly shows Norina's lively, charming, funny, eccentric, and enchanting musical image.



Musical example 23

From bar 89, Norina sings about her changeable nature in a continuous triplet rhythm, saying that she is crazy, lively, energetic, and quick to joke. This continues until bar 109. The continuous triplet rhythm makes the text of this part sound more like a recitative. The heroine bluntly talks about her strengths and weaknesses, changing the dynamic intensity from piano to forte and from forte to piano, which perfectly matches Norina's changeable disposition. In particular, two trills in the accompaniment (bars 99 and 103) bring to mind mischief and reveal her strange, clever and cunning side more fully. Until the seven-bar trill ah (bars 114-120), this independent fragment serves as a link between the previous and the next part.



Musical example 24

Fragment A1 reappears in bar 120 and continues until the beginning of the six-bar cadence in bar 168. The rhythm of Norina's melody is similar to the theme of part A. In both, we observe eighth notes with an upbeat in syncopated rhythm. The only difference here is the texture of the accompaniment. In bars 87-88 of part A, it is first ascending, and then descending legato, while in bars 160-161 of part A1 it consists of harmonic chords, which provide a strong foundation for the melody's return to the main theme.

The appearance of variable tones in this phrase also testifies to Norina's sense of humor and cunning. In measure 168, musical terms appear in the stage directions indicating the need for a light performance, followed by a six-measure cadence. The texture of the accompaniment uses alternating sixteenth notes with double and single notes in the right hand and two eighth notes per measure in the left. This creates a stable and regular rhythmic pattern. The music returns to its original tempo, the dynamic intensity begins with piano and then gradually increases in crescendo, finally ending with the note b2 and entering the climax phase.



Musical example 25

3.6 Duet between Norina and Malatesta

And the doctor is nowhere to be seen... I am ready.

This is a duet between Norina and her ally, Doctor Malatesta. Norina leads this duet in "tempo d'attacco." "Pronta son, pur ch'io non manchi" is marked maestoso – here the heroine presents her excellent acting skills and determination in all their glory, because she is ready for anything for Ernesto. The accompaniment accompanying this fragment with a s consists of a combination of syncopated dotted rhythms, creating a sense of excitement

before the journey that awaits us. Starting from bar 7, the left hand leads the accompaniment in the form of six chords in a sextuplet, while the continuous triplets in the right hand (in the piano part, of course) represent the excitement of two people discussing their strategy.



Musical example 26

From the beginning to the end of the piece, Norina confronts Malatesta. It seems that the Doctor is teaching her to pretend to seduce Don Pasquale, but in reality it is Norina who controls and leads the conversation. She begins the duet with the words "farò imbrogli, farò scene" with a fast and urgent melody, while Malatesta repeats and adds "solo tende il nostro imbroglio." She then dominates again with the questions "mi volete fiera? No Mi Volete Mesta?" By asking these questions, Norina pretends to be a phlegmatic, melancholic, and tearful person, not giving Malatesta much room to respond. When the Doctor instructs the heroine, giving her a few suggestions, "Convien far la semplicetta," and asking her to pretend to be a shy, innocent, and simple girl, Norina responds with contempt and mockery, saying, "posso in questo dar lezione." At that point, Malatesta can only follow Norina's idea and let her try to do it her way, which shows the concession he decides to make in this conversation. The tone of the music is bright and cheerful, and the tempo changes with their mood. The accompaniment uses an allegro with a sixteenth note rhythm, which emphasizes the humorous atmosphere of the piece and allows Norina's humorous character to develop.



Musical example 27

After reaching a consensus with his interlocutor, in the second half of the duet Norina attacks again and sings "Vado, corro al gran cimento" with unprecedented power at an allegro tempo. The strong attack and accent are placed on the first beat of "Vaaa-dò," while "Cooo-rò" uses rhythm and accent to extend the syllables. The cabaletta at the end reinforces and confirms Norina's dominant position, followed by an ascending cadence in the high register to emphasize the character's determination and strength. This theme also reappears in Act II in "Voglio, per vostra regola, voglio, lo dico io sola" and is assigned to moments in the opera when Norina's strength and authority are revealed. In bars 67-74, the accompaniment is relatively regular, and the rhythmic lines, composed of dotted rhythms, give the impression of an army marching into battle. This musical image is more suited to soldiers on the front line than to a young widow. It is thanks to this kind of contrast between seriousness and fun that the musical narrative gives the character the right amount of comedy.



Musical example 28

Malatesta has no choice but to bow to Norina's powerful personality. Compared to Norina's double-sharp C, his scale is two octaves lower. It seems that in the face of such a strong contrast, Malatesta can only agree with her in a docile and mechanical way. Malatesta attempts to downplay Norina's narrative, but quickly has to submit to her. In the second part of the cabaletta, high registers are added to Norina's motif. This part of the piece is a key foreshadowing of her character development. During the performance, singers should pay particular attention to capturing the character's wit and volatility. They should amplify their performance and use exaggerated expression and body language to match Norina's changeable personality and expression, thus enriching the image of the character. In singing and opera performance, the pursuit of perfection in character development is the fundamental goal and content of opera. As singers, we must not only be guided by the composer's intention and study the scores comprehensively and thoroughly, but also adapt to the requirements and artistic laws of opera. Based on the

current state of vocal art and our own abilities, we should boldly recreate roles on stage, using vivid stage creation and appropriate emotional expression to fully convey the rich inner world of the characters and the changing traits of their personalities, thereby better shaping their image and achieving a more perfect and holistic artistic effect.

Chapter III The process of shaping the audience and performers in the context of the development of opera as a genre

Social development is inextricably linked to education. Only when the majority of society is well educated and people can afford to have their own ideas and aesthetics, and it is possible to fully promote various fields of art, as was the case with the 19th-century Enlightenment movement, which aimed to promote progress and social change. Many writers and intellectuals actively participated in this movement, but for decades after its inception, the level of illiteracy in society remained unchanged, and many people did not have access to basic education. For this reason, the audience for literary works was very limited. This meant that writers' works were primarily accessible to people from wealthy families. Faced with such a limited audience, the most pressing problem to be solved was how to expand the audience base and accelerate the development of the emerging middle class. The development of the Enlightenment movement meant a combination of culture and civilization, which was to be conveyed by opera. The operatic heritage was inextricably linked to the work of outstanding composers such as G. Rossini, V. Bellini, G. Donizetti, and G. Verdi. The success of their works lies not only in the beautiful melodies of the music, but also in their deep and rich humanistic and social meaning. These works allowed audiences to draw endless inspiration from them and prompted reflection. These operas not only provided entertainment, but also constituted an educational and cultural exchange.

Opera differs from other forms of music in that it emphasizes emotion and drama, and has a strong expressiveness and power to attract attention. With its beautiful melody and moving libretto, an aria can deeply move the audience and, as a result, become a masterpiece passed down from generation to generation. In bourgeois circles at the time, watching opera became a fashionable form of entertainment and a cultural symbol, and as a result, more and more people turned their attention to this art form, studying and appreciating its most important works. This also provided a good environment and platform for inheritance and development. It can therefore be said that the form of opera became increasingly popular, gradually becoming a cultural symbol and representation of certain values. This was especially true in bourgeois circles, whose representatives flocked to opera performances. This allowed for the widespread dissemination of the most famous arias, which went far beyond the bourgeoisie, especially in northern Italy. From this perspective, opera was not only a musical form, but also an

expression of literary creativity. These works, deeply rooted in the hearts of a growing audience, were so well received thanks to both their melody and libretto. There is no doubt that melody and intonation ensured more effective communication than language alone. After all, we have all had the opportunity to hear a particular piece of music, and even if it was many years ago, we can easily hum its melody and even clearly remember the lyrics. This phenomenon is much stronger than the communicative function of language, as it can transcend cultural, linguistic, and even historical barriers, leaving a deep and lasting impression on the audience. For example, the mad scene of the heroine of Donizetti's "Lucia of Lammermoor" and the aria "Tacea la notte placida" in Verdi's "Il Travatore" have become opera classics due to their melodious nature and sweet libretto.

From a literary point of view, it is worth examining the continuation of these works in people's minds. The emotions and themes expressed in their librettos and melodies have made a deep impression on people's inner lives. The dissemination and popularity of these works stems not only from their beautiful and moving language, but also from the fact that the emotions and themes they portray resonate deeply in the hearts of their audience. When we listen to these works, they awaken emotions and memories deeply hidden in our hearts, making us see the beauty and meaning of life.

1. How sopranos played their roles at the turn of the century

It is worth mentioning at the outset that there are very few performances available for operas such as Rita. For comparison, the author has chosen three of them: the first from 1962, conducted by Filippo Crivelli, accompanied by the Filarmonica di Roma and with Cecilia Fusco in the role of Rita. This version is available in the form of a black-and-white video recording. Due to the fact that this is one of the earliest versions documented on film, both the clarity of the image and the sound are not very high, and noise and crackling can be heard during playback. Nevertheless, the recording allows us to conclude that Cecilia's voice is light and flexible, albeit somewhat sharp. The tempo is very fast, so Rita's character comes across as arrogant and aggressive.

Another version of the opera, which has already been recorded in color, is the creation of soprano Josefina Viejobueno. This is a version from just a few years ago, accompanied by piano.

The tempo is much slower than in the 1962 version. Despite the high clarity of the recording and advanced filming techniques, the skills of the singers in this recording still cannot be compared to those of Italian opera veterans.

The last of the selected versions is from 1991, performed on stage in Palermo. The role of Rita was played by Adelina Scalabelli, accompanied by the Camera Siciliana orchestra conducted by Federico Amandola. It is a pity that only an audio recording is available, without video, but fortunately, it is exceptionally clear. This is the author's preferred version. The tempo can be described as moderate, neither too fast nor too slow. Scalabelli's voice sounds gentle and flexible. She is a soprano of Italian origin, so in recitatives and monologues her advantage is her correct and logical accentuation, which adds persuasive power to her performance. In the author's opinion, this is the version that best matches the singer's voice to the character.

In the case of the opera L'elisir d'amore, there are many famous versions to choose from, such as the 1991 one, where the main roles were played by Luciano Pavarotti and Kathleen Battle, an American lyric coloratura soprano, who played the role of Adina. Battle has a typically American singing style, and her voice is full of sweetness and consistent tone. The singer prioritizes achieving a specific tone over diction and pronunciation, which is clearly evident in her duet with Pavarotti.

Another classic version is the 2005 Vienna Opera production starring Anna Netrebko, Rolando Villazón, and Leo Nucci. This is also the version that the author first encountered. This version of Adina is almost perfect in terms of vocal color and character interpretation. Anna skillfully reveals Adina's most subtle thoughts, kindness, spontaneity, and intellect to the audience. It can be said that Anna is the best choice for the role of Adina. Villazón's performance was also extremely successful. Watching him for the first time, it was thanks to this singer that the author felt that listening to opera is not only about enjoying the auditory experience, but also about the acting performance. The singer brought the character of Nemorino to life on stage in a very convincing way, even performing an acrobatic act of throwing apples, which he combined with singing. The aria ends exactly when the last apple falls onto the stage. After finishing the aria "Una furtiva lacrima," he received a standing ovation and endless applause—he had to sing an encore. With each viewing of this version of the opera, the author becomes more and more jealous of those who were in the audience at the time. Being able to admire Villazón's skill and artistry live is a great treat for opera lovers, and everything he did on stage was just right, because

he completely immersed himself in the role and simply "became" Nemorino. The overall set design of this version is closest to the Romantic style. It is simple and modest – it was created with sensitivity, without losing any of its beauty. The characters' costumes, on the other hand, refer to the clothing customs of the rural population of the 19th century.

Finally, we move on to Don Pasquale. The author chose two performances of this opera for analysis. The first is from 1979, in which Norina was played by Beverly Sills, Ernesto by Alfredo Kraus, and Don Pasquale by Gabriel Bacquier. It can be noted that the artists in the earlier version had limited movement, and their movements on stage were less planned than they are today. This allowed them to focus on singing, but from the audience's point of view, this version may seem a bit monotonous. In the author's opinion, Sills' tone is too light, and the high notes are not sufficiently rounded and natural. Norina is a young widow, so her voice should be richer and denser than that of the previous two soprano characters, as this allows for a better display of the character's intelligence, wit, and ambition.

In the second version selected, Rosa Feola played the role of Norina at La Scala in Milan. This version featured modern set design, and Norina's costumes imitated the style of Audrey Hepburn, adding the cinematic aesthetics of old Hollywood to the opera. Rosa Feola's tone is light and flexible, and her articulation and diction are clear. It is clear that she tried to modify her voice to make it more rounded and full, and thus closer to the character. Compared to Sills' 1979 performance, the author prefers Feola's version because of her voice and diction, even though both singers are lyric coloratura sopranos. Perhaps the only version that can compare to it is the 1977 German production at the Wiener Theater with Edita Gruberova in the role of Norina.

2. Analysis of pronunciation and diction from the perspective of poetry

2.1 Italian syllables in La Sillaba

The concept of la sillaba (Italian for syllable) refers to the basic prosodic unit of language, whose structure and accentuation determine the rhythm of speech and, consequently, influence the formation of vocal phrases. Different words have their own accents, tones and rhythms, and syllables play an important role in opera singing. Opera consists of many various elements, such as recitative, aria, cabaletta, duet, trio, chorus, and so on. The rhythm of the text changes according to the rhythm of the melody in different parts. For example, from the first preserved opera, "Orpheus and Eurydice," the form of

recitative already appeared, but at that time it was sung freely by the singers themselves according to the plot and tempo, as there were only simple and approximate notes to which the singers could refer. Later, in the 17th and 18th centuries, due to the significantly improved level of arias, recitative melodies also had a lot of room for development. Melodies with additional accompaniment began to appear, and the feelings and content presented by various combinations of words, tones, and melodies also became more diverse, which emphasized the syllables and intonation of words by emphasizing the logical accent of the language, thus expressing the emotions of the characters. As for the division into syllables, it has two forms, one is the so-called "sillaba tonica" (with tone), i.e., an accented syllable, and the other is "atona" (without tone), i.e., unaccented. In recitatives, the most common forms are seven-syllable and eleven syllables. So how can we determine which texts belong to the seven-syllable category? For example, in "Re-sta-nel-suol-na-tì-o," the accent falls on the sixth syllable "tì," and in "del-la-cru-de-li-sò-tta," similarly on "ò."

quel-guar-doil-ca-va-liè-re
in-mez-zoal-cor-tra-fìs-se
Pie-goil-gi-noc-chioe-dìs-se
son-vos-tro-ca-va-liè-re
e-tan-toe-rain-quel-guàr-do
Sa-por-di-pa-ra-di-so
Cheil-ca-va-lier-ric-càr-do
Tut-to-d’a-mor-con-quì-so
Giù-ro-chea-dal-tra-mà-i
Non-vol-ge-riail-pen-sièr

The division into syllables is not based on individual words as a whole, but on the logical accent of the entire musical phrase.

We can see that in each case the accent falls on the sixth syllable. In other words, as long as the accent falls on this syllable, we are dealing with a seven-syllable verse (Settenario). Similarly, the accent in an eleven-syllable verse (endecasillabo) falls on the tenth syllable. In addition, special attention should be paid to the method of reading based on continuity, without pauses. Due to the possibility of reading consecutive vowels together, elision occurs, which counts as one syllable , e.g., ca-ra-fan-ciu-lla a-ma-ta, which is a seven-syllable verse when read continuously. However, there are also cases where this method cannot be used, e.g. when the stress falls on the last letter, as in:

quan-do-fra-il-duo-lo-e àn-sia

sì-dol-ce-men-te-che-mer-cè im-pe-tre.

As long as the stress is on the last syllable, the vowels cannot be read together. This situation is called split reading (Dialefe) and elision does not occur in it.

In addition to the above examples of different situations, it is also worth noting diereza, i.e. the separate pronunciation of two adjacent vowels, and synereza, when two vowels are pronounced as one syllable. The author will provide more examples later in this subsection. In the case of dieresis, for example, the word "lïuto" is divided into syllables as: li-iu-to, and "quïete" as qui-ie-te. In the case of synalepha, "tùo" is read as tù-ùo, "mìa" as mì-ìa, and "sèi" as sè-èi.

2.2 Rhythmic accent in language

The author presented several key issues related to syllable division. Thus, looking at a given aria, it does not consist only of recitative and aria, but also, from the point of view of verse structure, of four parts:

I. Recitative
II. Prima parte dell’aria
III. Seconda parte dell’aria
IV. Cabaletta

The author will use a quote from Rita's aria below - "e lindo e civettin... van la casa e l'albergo".

——————————————————-Recitativo———————————————————

È -lin-do e-ci-vet-tìn 7

que-sto-ca-roal-ber-gùc-cio.7

Al-le-gra io-son-e-càn-to 7

que-sta-ca-saè-la-mì-a 7

Chi è-con-ten-to-quag-giù 7

più-di-quel-ch'io-mi-sìa 7

io-so-no in-siè-me re-gi-na e-re! 11

————————————Prima parte dell’aria (Allegro Moderato)————————————

Van-la-ca-sa e-l'al-bèr-go a-gon-fie-vè-le 11

più-ri-den-te un-de-stìn del-mio-non-sò 11

L'av-ven-tor-ci-ri-mà-ne o-gnor-fe-dè-le 11
ché-con-gar-bo-so-dàr il-men-che-dò 11
S’un-mi-chia-ma-in-dis-pàr-te a-cin-guet-tàr 11
non-mi-la-scio-con-chiàc-che-re pi-gliàr 11
Ahi-Un-ba-cìn!...No, no…7

——————————Seconda parte dell’aria ——————————

A-dir-la-mio-ma-rì-to 7
è-un-tan-tin-sci-mu-nì-to 7
ma-vi-ce-ver-sa-pòi 7
ei-non-ha-vo-lon-tà 7
In-ca-sa, io-par-lo in-nòi 7
e-quel-ch‘io-vo-glio ei-fà 7
Fat-ti in-qua-Io-co-màn-do 7
vai-di-là vien-di-quà 7
Di-so-li-to a'-miei-cèn-ni 7
in-cur-var-sa-il-gròp-pon 7
ma-ca-so-mai-s'im-pèn-ni7
ho in-ser-bo un-bel-cef-fòn 7

——————————————Cabaletta (Allegro) ——————————

O-fan-ciul-le a-mo-rò-se 7
chi-vuol-fre-sche-le-rò-se 7
sul-la-fron-te-nu-zial 7
dee-pi-gliar-dee-pi-gliàr 7
per-ma-rì-to un-ba-diàl 7
più-gliè-sce-mo e-più-tòn-do 7
e-più-li-scio-va il-mòn-do 7
sol-chi ha-du-ro il-cer-vèl-lo 7
è u-ma-ri-to-mo-dèl-lo 7
In-a-mo-re il-mi-gliò-re 7
e-gliè o-gnor-il-bab-biòn 7

ah-si un-bel-gior-no un-giòr-no 7
vi-di-rò-la-ra-giòn 7

Usually, the recitative section consists of seven or eleven syllables, although there are occasional exceptions to this rule. Generally, the last sentence of the recitative ends in staccato. This situation is relatively common, as in the modal structure, where one or more groups of dissonant intervals or chords appear before the last bar, which are developed in the last act. All these techniques are intended to give the music a sense of completion of a part of it. The same applies to poetry. In order to make a clear distinction between the individual verses, certain changes are made to the rhymes. As in the example given by the author, in the last sentence at the end of each part, the accent is generally placed on the last syllable in order to distinguish it, which at the same time reinforces the sense of completion of a part of the work. There is then a big difference in the division of syllables in arias and duets; for example, a traditional duet consists of as many as five parts.

I. Recitative
II. Tempo d'attacco
III. Cantabile
IV. Tempo di mezzo
V. La stretta/Cantabile

The author will discuss this issue based on a quote from the duet between Norina and Don Pasquale

from the opera Don Pasquale – "e il dottor non si vede…pronta io son".
Duet of Norina and Malatesta

Recitativo

NORINA

E il dottor non si vede! Oh, che impazienza! 11
Del romanzetto ordito 7
a gabbar don Pasquale, 7
ond'ei toccommi in fretta, 7
poco o nulla ho capito, ed or l'aspetto... 11
Entra un Servo, le porge una lettera ed esce.

NORINA *(guardando la soprascritta)*
La man d'Ernesto... io tremo.
(legge: dà cenni di sorpresa, poi di costernazione)
Oh! me meschina! 11
Scena quinta
(Malatesta e detta.)

MALATESTA
(con allegria)
Buone nuove, Norina, 7
il nostro stratagemma... 7

NORINA
(con vivacità)
Me ne lavo le mani. 7

MALATESTA
Come? Che fu?

NORINA (porgendogli la lettera)
Leggete. 7

MALATESTA *(leggendo)*
«Mia Norina; vi scrivo 7
colla morte nel cor.» Lo farem vivo. 11
«Don Pasquale aggirato 7
da quel furfante...» Grazie! 7
«...da, quella faccia doppia del dottore, 11
sposa una sua sorella, 7
mi scaccia di sua casa, 7
mi disereda infine. Amor m'impone 11
di rinunziare a voi. 7
Lascio Roma oggi stesso, e quanto prima 11
l'Europa. Addio. Siate felice. Questo 11
è l'ardente mio voto. Il vostro Ernesto.» 11
Le solite pazzie!

NORINA
Ma s'egli parte!... 11

MALATESTA
Non partirà, v'accerto. In quattro salti 11

son da lui, della nostra 7
trama lo metto a parte, ed ei rimane, 11
e con tanto di cor.

NORINA
Ma questa trama 11
si può saper qual sia? 7

MALATESTA
A punire il nipote, 7
che opponsi alle sue voglie 7
Don Pasqual s'è deciso a prender moglie. 11
NORINA
Già me 'l diceste.

MALATESTA
Or ben, io suo dottore, 11
vistolo così fermo nel proposto, 11
cambio tattica, e tosto, 7
nell'interesse vostro, e in quel d'Ernesto, 11
mi pongo a secondarlo. Don Pasquale 11
sa ch'io tengo al convento una sorella, 11
vi fo passar per quella - 7
egli non vi conosce - e vi presento 11
pria ch'altri mi prevenga; 7
vi vede e resta cotto.

NORINA
Va benissimo. 11
MALATESTA
Caldo caldo vi sposa. 7
Carlotto mio cugino 7
ci farà da Notaro. Al resto poi 11
tocca pensare a voi. 7
Lo fate disperar: il vecchio impazza, 11
l'abbiamo a discrezione... 7
Allor...

NORINA
Basta. Ho capito.

MALATESTA
Va benone. 11

NORINA
Pronta io son; purch'io non manchi
all'amor del caro bene:
farò imbrogli, farò scene,
so ben io quel ch'ho da far.

MALATESTA
Voi sapete se d'Ernesto
sono amico, e ben gli voglio,
solo tende il nostro imbroglio
Don Pasquale a corbellar.

NORINA
Siamo intesi. Or prendo impegno.

MALATESTA
Io la parte ecco v'insegno.

NORINA
Mi volete fiera o mesta?

MALATESTA
Ma la parte non è questa.

NORINA
Ho da pianger, da gridar?

MALATESTA
State un poco ad ascoltar.
Convien far la semplicetta.

NORINA
Posso in questo dar lezione.
(con affettatura)
Mi vergogno... son zitella...

MALATESTA
Brava, brava, bricconcella!
Va benissimo così.
Collo torto. Bocca stretta.

NORINA
Mi vergogno.

MALATESTA
Oh, benedetta!

Stretta (Cabeletta)

NORINA E MALATESTA
Pieno ho il cor d'ardimento.
A quel vecchio affé la testa
questa volta ha da girar.

NORINA
Già l'idea del gran cimento
mi raddoppia l'ardimento,
già pensando alla vendetta
mi comincio a vendicar.
Una voglia avara e cruda
i miei voti invan contrasta.
Io l'ho detto e tanto basta,
la saprò, la vo' spuntar.

MALATESTA
Poco pensa don Pasquale
che boccon di temporale
si prepari in questo punto
sul suo capo a rovinar.
Urla e fischia la bufera,
vedo il lampo, il tuono ascolto;
la saetta fra non molto
sentiremo ad iscoppiar.

In a traditional recitative duet, as in an aria, the meter remains at seven or eleven syllables, but with the transition to tempo d'attacco, the rhythm changes. Most often, an eight-syllable meter (ottonario) appears at this point in the duet, and in cantabile, both

characters sing simultaneously, and the rhythmic connection between their parts is extremely strong. The meter of the verse is then even – eight or sixteen syllables.

We then move on to the middle part of the composition, i.e. tempo di mezzo, where there are usually significant changes in the structure of the verse. The eight-syllable verse suddenly changes to a seven-syllable form, although sometimes the meter remains unchanged.

In the case of this part of the duet, it is necessary to look at the structure of the music, which will certainly change at this point, whether in terms of key, rhythmic pattern, or overall style. The transition to the next stage requires a comprehensive analysis.

The last part of la stretta must be characterized by a fast tempo in musical terms. The number of syllables is not constant and should be analyzed depending on the situation.

3. How to educate voices in a thoughtful way by selecting the right repertoire

The author believes that the first thing in vocal training is to pay attention to the appropriate sequence of the proposed pieces, which should be arranged from fast to slow, because perfecting students' vocal techniques in line the chronological development of opera gives them a very good overview of this art form. Rita, with its concise and short form, is an excellent and undemanding exercise repertoire for young vocalists. Practicing singing, enriching stage experience, raising one's artistic level, and learning to better interpret characters, both vocally and performatively, are extremely important elements, especially in early singing education. At the same time, it also prepares them for singing longer and more difficult pieces later on. The above statements are one of the reasons why the author chose these three operas for her analysis. Rita is an excellent starting point for further education, as it is a kind of bridge allowing students to smoothly transition to the next stage of their musical education. Assuming that a given singer already has a certain degree of vocal flexibility, the next work on her path should be the opera L'elisir d'amore, the exploration of which will allow her to combine flexibility with the coherence of the vocal parts. 's "Don Pasquale" is the last recommended work, as the character of Norina requires a fuller voice than the two previous roles. That is why it is so important to study the two previously mentioned works. It is like exercising at the gym. First, you need to learn how to lift lighter barbells and then slowly increase the weight of the weights. Only this kind of rational training will allow you to achieve a stronger and healthier body. The purpose of choosing this topic was to conduct an in-depth study of selected roles from an

educational perspective, as well as to pave the way for future teaching. In addition, students learning the opera "Rita" as part of their repertoire should be provided with more performance opportunities. Technical solutions always come first in the vocal training process, but performing in an opera requires mental, psychological, and physical strength. physical strength. The most outstanding singers must not only be gifted with vocal talent, but also undergo a relatively difficult process of comprehensive training, including acting.

3.1 Singing as the art of breath control

According to the author, when it comes to technical issues, the first thing to discuss is breathing, because without it, even ordinary existence is impossible, let alone speech or singing. "If you can breathe and speak, you can definitely sing." Breathing is like the fuel needed for driving. It is the source of all power. Therefore, it is not possible to sing without proper breathing support. Breathing is essential for the survival of every living being. Human lungs do not have the ability to contract and expand on their own, which is why the alveoli depend on cooperation with the trachea. The transport of life-giving oxygen takes place between each inhalation and exhalation. During inhalation, the ribs expand sideways and the diaphragm descends. Inhaling the required amount of air creates pressure, and then its flow is transferred to the vocal folds, which contributes to the creation of sound.

So is it better to inhale as much air as possible? On the contrary. If a singer takes too deep a breath, she will not be able to use it completely, while taking too little air into the lungs will not be enough to sing the entire phrase. Therefore, a reasonable distribution of breath for each phrase requires constant practice. The correct way to inhale is similar to smelling flowers or feeling anxious. These are situations that we often encounter in everyday life. These moments give us a reference point for correct breathing techniques. When we inhale, we open our chest, nasal cavity, and mouth to open the resonators. Breathing is closely related to the expression of emotions. People laugh when they are happy and cry when they are sad. The way we breathe changes with our emotions.

In addition, breathing can also improve the accuracy of articulation, which is very helpful in linguistic expression. Breathing is a fundamental element of vocal technique and determines the proper functioning of the entire vocal apparatus. Assuming a properly developed breathing path, the key question becomes how to use the vocal folds in a way that is economical and safe for their condition. Both speaking and singing are based on the vibration of the vocal folds, which, thanks to the flow of air, lead to the production of sound. During inhalation, the vocal folds remain open, allowing air to flow freely into the

lungs. During phonation, they come closer together and the inhaled air causes them to vibrate. However, proper emission requires a natural, flexible closure—without excessive tension, but also without too weak a closure. Both excessive stiffness and insufficient activity of the vocal folds negatively affect the quality of sound and, in the long term, can lead to overloading of the vocal organ. For this reason, the vocal training process should aim to develop stable and balanced emission, ensuring uniformity of sound across the entire scale, and maintaining a constant, natural vocal position. As with musical instruments, whose components must remain in balance, the vocal apparatus also requires precise coordination and functional stability.

Another important issue in vocal training is voice flexibility. In operas from the Baroque to the Classical period, cadences occupied a large part of most works, which is why singers were required to have a light and flexibility of the voice. This also explains the need for continuous improvement of vocal techniques over the centuries. Light and fast pieces, such as those by Rossini, Donizetti, or Mozart, are not easy to sing, as these composers placed very high demands on vocal skills. If we encounter deficiencies in vocal techniques, we will not be able to sing the piece in its entirety, which is why vocal and technical training has a colossal impact on the performance aspect of a work.

3.2 The use of appropriate vocal techniques for voice training

Returning to the theory presented earlier by the author on the importance of the right choice of repertoire and the order in which selected pieces are learned, training should begin with light and flexible pieces, such as Baroque or Classical, and once the acquired vocal techniques have gradually stabilized at a certain level, Romantic and Modernist pieces can be tackled.

Due to the fact that most Romantic composers, such as Verdi and Puccini, sought to liberate the true nature of man and sincere, passionate emotional expression, their operatic works are characterized by greater dynamic intensity of the vocal part and increased expression. Speaking of volume, this is something that many beginner singers stubbornly strive for, even to the point of misunderstanding in their pursuit of it – they are convinced that the louder the volume, the better the singing. Nothing could be further from the truth.

The author believes that the power of the voice should change in conjunction with the internal transformations of the characters or plot twists. The processing of the power of the voice should also be different in order to express sadness, and different again in order to convey joy or excitement. Therefore, the statement that "the louder, the better" is

misleading and wrong, because the volume of the voice should be adjusted to the emotions of a given moment in the performance. There are also novice vocalists who sing at maximum volume because

they are trying to imitate their idols, without taking into account their current vocal abilities. If they do not change this approach, they will develop very bad habits and sooner or later their actions will lead to damage to their vocal folds.

Every singer needs physical strength and endurance to sing through an entire performance, but long before that, they need to achieve a clear state of mind in order to learn and develop. That is why learning vocal music is not only physical exercise, but also mental exercise. The appropriate expression of emotions contained in various opera works is achieved not only through the voice, but also through stage interpretation. This requires highly developed physical and mental skills from every singer. Perhaps it is impossible to sing Rossini's works without learning the appropriate techniques, but without physical strength and endurance, even an attempt to perform Verdi's works will end in failure. For this reason, many vocal music students eagerly reach for early Romantic works at the beginning of their studies. Due to their free and unforced emotional expression, moving melodies, and stirring plots, they are perfect for beginners who are eagerly starting to learn vocal music. Singing the most difficult pieces at an early age and choosing the most extensive repertoire has a negative impact on immature vocal folds, which can put an end to good vocal conditions. One often hears more mature singers say with regret: "If I had known earlier, I would not have rushed, I would have chosen lighter pieces, oh if I had known earlier." That is why it is so incredibly important to establish the right training schedule and follow it step by step.

3.3 The role of the right choice of opera part and the technical method used

Referring to the previous subsection, the right choice of repertoire is the first step to further learning and development. The criteria for such a choice can be divided into two categories: vocal pieces appropriate for the stage of training we are at, the skills we have, and pieces that match our voice color and disposition. The first category promotes technical improvement, as some of the difficulties encountered cannot be overcome solely through vocal exercises, but must be developed in a living organism, which is a vocal piece. This type of selection also promotes self-improvement and the accumulation of one's own artistic achievements.

Another criterion for selecting a repertoire is the competition repertoire. As we know, vocal competitions have their own rules, as they do not strictly require voice color, volume, or technique alone, but rather a holistic effect in creating a character on stage in harmony with one's own voice, as well as whether the disposition of the competition participant suits the character in question. Therefore, great care must be taken when selecting the competition repertoire. This selection should be guided by one's own voice color and disposition, but also by the fact that the selected pieces enhance and allow for the display of vocal abilities. For the above reasons, the author also has a certain mission: in connection with the planned career path related to teaching vocal music, it involves establishing and planning student education schedules, the ultimate goal of which will be to make them aware of what a good, lasting, and healthy voice really is, what repertoire is appropriate for their level and conditions, and what pieces will be suitable for them in competitions. She will have to strive to teach her students proper voice projection and guide them so that they train their voices sensibly, step by step, starting with simple pieces and gradually moving on to more difficult and more complex ones.

3.4 Combining vocal skills and proper interpretation of the role

The author will now discuss the problem faced by every singer, i.e., how to combine vocal techniques with the appropriate interpretation of a character. According to the author, the interpretation of arias and duets requires certain skills, because the entire opera lasts at least two or three hours, which is why a well-thought-out distribution of physical strength is particularly important. In order to learn how to distribute one's energy, each vocal part must be worked out in advance. In fact, more technical problems may arise when singing arias, as singing from beginning to end is difficult for some people who have not fully mastered the required techniques, so it is very important to familiarize yourself with the libretto in advance and master the logical accent of each sentence. As the author mentioned above, it is like when everyone knows how to connect vowels when singing, but by focusing on them, they ignore the consonants, which become the cause of poorly applied, missed breath. Then, in phrases that require a lot of breath, some of it will be wasted during irregular articulation. If such problems occur in every sentence of an aria, most of the physical strength will be used up very quickly, which is why it is very important to articulate vowels and consonants correctly.

In addition, attention should also be paid to the issue of breath support. There are many singers who breathe insufficiently during their performances or leak air while

singing. Other breathing problems include problems with taking in air (incomplete, too short breaths) or taking in a large breath but not using the air that has been taken in. Sometimes singers completely forget about breathing, which is caused by stress and stage fright. Young vocalists encounter all of the above-mentioned problems during their studies, so it is important to learn how to relax and take calm breaths, which will later be fully used for breath support in singing. It's a bit like driving a car – without filling up with enough fuel, you can't reach your destination.

Another issue worth mentioning is ensemble parts. It is true that the composer marked the corresponding musical terms on individual bars, such as dynamic markings piano and forte and their development into crescendo or decrescendo, but many singers tend to ignore them or use them incorrectly, e.g. when performing a crescendo, they start with great power and then, in order to achieve the effect of increasing the dynamic intensity, they increase the volume to an almost forced shout, which also costs them a lot of energy. The same is true when the accelerando tempo marking is ignored – as a result of such an oversight or technical shortcomings, long phrases are sung too slowly, which also drains the singer's strength. Therefore, it is very important to sing strictly according to the score.

After discussing and finding solutions to the above-mentioned technical problems, it is necessary to move on to the analysis and interpretation of selected roles. In fact, this work must be done at an early stage, because already during rehearsals one must be aware of the character's nature and their relationship with the other characters.

When singing, one should think about the cause and effect sequence – what circumstances led the character to this moment? What happened then? How will this affect the further development of the plot? During preparations, you should ask yourself a lot of questions and look for answers to them, which will allow you to better get into the role and understand the character's state of mind at a given moment in the performance. You should empathize with the character and enter into the role without inhibitions, asking yourself questions such as "what if it were me?", "what would I do in her place?", "what emotions would I feel if I heard such words from my partner in a duet?". It is important to remember that although the text of the libretto is fixed, the way it is performed and interpretation depends on us and can give the character a different expression. In summary, preceding the exercises with reflection on this issue allows for a better reflection of the character's inner self.

Another issue that should be mentioned is that ensemble pieces are performed by two or more people, so you cannot reflect only on your own vocal part, but also on the parts of the other characters. Many unpredictable things will certainly happen on stage. If, for example, someone makes a mistake in their part and does not sing one of the phrases, we must ensure that the performance continues without interruption, because no one wants to watch singers who suddenly freeze in fear. That is why, at an early stage of training, it is important to develop the habit of memorizing not only your own parts, but also those of the other characters with whom you perform in an ensemble. Another skill worth practicing is cooperation with partners on stage, both in terms of tempo, dynamics, breathing, acting, and interpretation of the libretto. This requires a lot of time and energy, but we must remember that ensemble pieces are not solo performances, but the result of teamwork.

Another issue is control over vocal style, which requires a holistic view of basic vocal techniques. For example, when a singer has to sing a flexible and light cadenza (cabaletta) with staccato, she cannot perform it in legato articulation, as this will not clearly show the difference between the cadenza and the rest of the aria, which will significantly impair the overall effect. Another example is the lack of distinction in dynamics for French chanson, German lieder, and Baroque religious vocal music, which cannot be performed in a dramatic manner, as this would destroy the subtle beauty of this type of music and prevent the interpretation of the composer's true intentions. This is why knowledge and the ability to navigate between different vocal styles of particular musical eras is so important. Control of style is mainly reflected in the processing of articulation. The main vocal techniques, such as legato, portamento, glissando, vibrato and embellishments are important manifestations of the styles of different periods, through which it is possible to properly convey the emotion and beauty of a piece.

The last issue is the right approach. Even if you cannot solve all technical problems, you should not worry, because learning to sing is a matter of constant and systematic practice. When you step onto the stage, you should enter into your role and stop thinking about technique. From that moment on, the singer transforms into the character. However, every rehearsal for a performance should be treated as a stage performance and put as much heart into it. At this point, the author would like to express her hope that every vocal arts student will be able to take the stage as soon as possible and begin their career.

Summary

The recording of a recital of arias and opera duets and the written work prepared as part of the doctoral thesis are the result of a multi-stage process involving both in-depth studies of Donizetti's work and the bel canto style, as well as reflection on the author's own artistic identity. The recording of a recital of selected pieces from the opera repertoire is not only a presentation of vocal skills, but also a coherent interpretative concept, aimed primarily at showing the diversity of female characters in Donizetti's work and the technical and expressive techniques used by the composer to convey his artistic message.

In the written part of the thesis, which is a description of the work, three arias – *Rita's, Norina's*, *and Adina's* – were subjected to detailed analysis, as they set the main interpretative axes of the work presented in the thesis. These characters became specific points of reference in the work on the other pieces, determining the directions of exploration in terms of expression, musical dramaturgy, and vocal techniques. The other arias and duets in the recital program complement this picture, revealing the richness of the composer's performance and expressive means.

The realization of the work required confronting numerous technical challenges in the field of vocal art. In the case of *Rita, Norina, and Adina*, particular attention was paid to the subtlety of phrasing, melodic dynamics, and vocal line expression, which significantly influence the shaping of musical drama. Individual arias reveal different approaches to emotional expression – from the lightness and wit characteristic of the bel canto style to moments of lyrical reflection requiring full breath control and legato technique. In terms of technique, the program required the use of various vocal techniques, including fast coloratura runs, precise articulation, and the blending of vocal registers, which significantly influenced the full expression and drama of the interpretation.

Practical analysis also revealed the need to individualize the approach to each character, taking into account both their stage psychology and the musical specificity of the part, which required the performer to be flexible, interpretatively sensitive, and able to consciously shape the phrase. Ultimately, an integrated view of the selected arias and the context of the entire recital program allowed for the development of a model of interpretation in which vocal technique, dramatic expression, and an understanding of the structure of the composition work together to create a coherent and convincing performance. This approach constitutes a significant contribution to the development of

performance methodology and the deepening of knowledge about the composer's work in the context of vocal performance.

In this process, dialogue with the performance tradition, present both in the analysis of existing recordings and in the author's own artistic experiences, proved to be particularly important. In this context, the author's experiences gained from her musical education in China proved to be particularly important. The Chinese vocal education system places great emphasis on technical precision, discipline, and conscious control of breath and voice emission, which enables the achievement of uniform sound quality across a widerepertoire. At the same time, her experience of working with Far Eastern traditions developed her sensitivity to the subtle nuances of emotional expression and attention to the interpretative consistency of characters, which often differs from the approach dominant in Western culture.

As a result, the recital program took the form of a dialogue between different artistic models, enriching the interpretations with transcultural experiences and deepening the understanding of both the composer's musical language and the performing potential of the voice.

The combination of performance practice with reflection on one's own assumptions and artistic experiences is specific to a doctorate in the arts, where the artistic work is both the subject and the result of the research undertaken. The recital presented here, which fulfills the formal requirements of the doctoral program, reflects the development of the author's artistic path. Together with the description of the work, it summarizes her performance experience to date and at the same time opens up the prospect of further repertoire and interpretative exploration. The author hopes that both the recital and the accompanying description will bear witness to her artistic approach and contribute to the reflection on the interpretation of Donizetti's works in the field of contemporary opera singing.

Bibliography

Books

1. Alborghetti F., Galli M., Gaetano Donizetti e G. Simone Mayr Notizie e documenti, Editore Gaffuri e Gatti N.3 Bergamo, 1875.
2. Allitt J. S., Gaetano Donizetti – Pensiero, musica, opere scelte, Milano, 2003.
3. Allitt J. S., Gaetano Donizetti-Pensiero, musica, opere scelte, Bergamo, 2022.
4. Ashbrook W., Donizetti and his operas, Cambridge University Press, Cambridge, 1982.
5. Barblan G., The opera of Gaetano Donizetti in the Romantic era. Gaetano Donizetti's Requiem Mass in Rassegna musicale, No. XVIII, Bergamo, 1948.
6. Barblane G., Zanolini B., Vita e opere di un musicista romantico-Gaetano Donizetti, published by Societa di addicurazioni Liguria, Bergamo, 1983.
7. Basso A., Universal Encyclopedic Dictionary of Music and Musicians, Turin, 1983.
8. Bini A., Jeremy C., The First Performances of Donizetti's Operas in the Contemporary Press, Milan, 1997.
9. Black J., Donizetti’s Operas in Naples, London, 1848. 10. Black J., Donizetti’s Operas in Naples, London, 1982. 11. Black J., The Italian Romantic Libretto, Edinburgh, 1984. 12. Bondi S., Trabalza G., Nuova Produzione di Rovenna estival Don Pasquale, Ravenna, 2006.
13. Capone S., Piccini e L'opera buffa modelli e Varianti di un genere alla moda, Edizioni del Rosone, press 2002.
14. Cassaro J. P., Gaetano Donizetti - A Guide to Research, New York, 2000.
15. Celletti R., History of Italian Opera—Don Pasquale, Garzanti, No. 05, Milan, 2000.
16. Charlton D., The Cambridge Companion to Grand Opera, UK, 2003.
17. Checchi E., Letter to Friends Gaetano Donizetti, Editore Neoclasdica P.182, Bergamo, 2017.
18. Codignola A., The Ruffini Brothers: Letters from Giovanni and Agostino Ruffini to their mother from exile in France and Switzerland, Part I 460-334, Part II-248-250, Switzerland, 1925.
19. Curlo R. E., Società ligure storia patria Genova, Paris, 1833.
20. Eisner-Eisen R. A., Unpublished Letters of Gaetano Donizetti, Casa Editrice Unione cooperativa editrice, Bergamo, 1897.
21. Forcella P., Opere e operette a Bergamo 800 – 900, Bergamo, 2002.
22. Fulvio S., A Donizetti basta una zeta, Bergamo, 2018.
23. Gheusi J., Donizetti in Barcelona, Spanishi, 1979.

24. Gossett P. Anna Bolena and the Artistic Maturity of Gaetano Donizetti, UK, 1985.

25. Grove G., Maitlan F., New Grove Dictionary of Music and Musicians, Oxford University, Milan, 1879.

26. Haine M., 400 lettres de musiciens, Musée royal de Mariemont, Casa Editrice, Lüttich Pierre Mardaga Editionsp. Parigi, 1995.

27. Kimbell D., Italian Opera, UK, Cambridge, 1991.

28. Lindner T., Donizettiana et alia musicologica Scripta minora, Vienna, 2011.

29. Mabellini T., Paradiso ., Maestro dell'Ottocento musicale fiorentino, Milan, 2018.

30. Marek D., Battista R. G. Bel Canto Tenors-History and Technique, USA, 2013.

31. Mazzini G., Filosofia della musica Editore, Milan, 2011-2019.

32. Mazzini G., From the Risorgimento to Europe, Beppe Benvenuto and Arturo Colombo, Ugo Musical Publishers, Milan, 2011.

33. Mioli P., Donizetti: The Man, the Music, the Stage, Bergamo, 2019.

34. Pilon L., Singers and impresarios from Bergamo at La Scala in the 18th and 19th centuries, Bergamo, 2017.

35. Pilon L., Donizetti and his Bergamo—Divagazioni Donizetti by a Milanese "bergama schizzato," Bergamo, 2023.

36. Raffo S., Theory of Poetic Composition and Anthology of the Italian Twentieth Century, Milan, 1998.

37. Zedda A., Paolo A. Rossini, F. Bellotto Deux Hommes et une Femme (Rita) Gaetano Donizetti Ricordi Fondazione Donizetti di Bergamo 2010.

38. Spinetti F., Giuseppe Donizetti Pascià, a collection of essays on Donizetti's brother Giuseppe, Bergamo, 2010.

Magazines

1. Allitt J., A recently discovered letter from Donizetti to Agostino Rovere, Newsletter

Donizetti Association Journal, no. 1, 1974, p. 137.

2. Allitt J., Don Pasquale, Newsletter Donizetti Association Journal, no. 2, 1975, p. 189.

3. Allitt J., The notebooks of Giovanni Simon Mayr, Newsletter Donizetti Association

Journal, No. 1, 1974, p. 14.

4. Arruga L., The unmistakeable Donizettian voice, Newsletter Donizetti Association

Journal, No. 2, 1975, p. 67.

5. Ashbrook W., Donizetti and Romantic sensibility in Milan at the time of Maria Padilla.

Newsletter Donizetti Association Journal, No. 5, 1984, p. 8.

6. Attardi A. F., From Ser Marcantonio to Don Pasquale, Newsletter Donizetti

Association Journal, No. 6, 1988, p. 339.

7. Barblan G., Donizetti in Naples, Newsletter Donizetti Association Journal, No. 1, 1974, p. 105.

8. Bellotto F., Tradizione e première di Rita: le ragioni della ‘moralità’, Newsletter Donizetti Association Journal, No. 6, 1988, p. 379.

9. Black J., Donizetti and his contemporaries in Naples 1822-1848 a study in relative popularity, Newsletter Donizetti Association Journal, No. 6, 1988, p. 11.

10. Commons J., Unknown Donizetti items in the Neapolitan journal ‘il sibilo’, Newsletter Donizetti Association Journal, no. 2, 1975, p. 145.

11. Dent E., Donizetti an Italian romantic, Newsletter Donizetti Association Journal, no. 2, 1975, p. 249.

12. Dent E., Donizetti, an unpublished letter from, Newsletter Donizetti Association Journal, No. 2, 1975, p. 271.

13. Fulvio S., La fortuna di Donizetti oggi in Inghilterra, Newsletter Donizetti Association Journal, No. 2, 1975, p. 231.

14. Gencer L., Hastings S., Notes on the interpretation of Donizetti's queens, Newsletter Donizetti Association Journal, No. 5, 1984, p. 208.

15. Kaufman T. G., A bibliography of opera house Anna, 1999, p. 37.

16. Koth S., Le Duc d’Albe,. Newsletter Donizetti Association Journal, No. 6, 1988, p. 397.

17. Landini G., Nourrit e Donizetti, Newsletter Donizetti Association Journal, No. 6, 1988, p. 571.

18. Michaela F., Donizetti 1840 3’French’ operas and their Italian counterparts, Newsletter Donizetti Association Journal, no. 2, 1975, p. 99.

19. Mioli P., Il segreto per esser felici" Alcune osservazioni sulla voce di contralto nell'opera di Donizetti e dei contemporanei, Newsletter Donizetti Association Journal, no. 6, 1988, p. 153.

20. Nietzsche F., Fondazione Amici della Fenice di Stagione Lirica e Balletto Don Pasquale, Venice, 2013, p. 203.

21. Northcott R., A sketch of Donizetti’s life, Newsletter Donizetti Association Journal, no. 2, 1975, p. 231.

22. Northcott R., Notable performances of Donizetti’s operas, Newsletter Donizetti Association Journal, no. 2, 1975, p. 235.

23. Potterton R., Details of performances of Donizetti's operas in Dublin 1830-1860, Dublin, 1838, p. 138

24. Saracino E., Nuova Rivista musica italiana -La geminazione nel linguaggio, Milan, 1984, pp. 420-433.

25. Turner D., Donizetti and the Victorian musical machine, Newsletter Donizetti Association Journal, no. 1, 1974, p. 129.

26. Watts J., Newsletter Donizetti Association Journal, no. 1, 1974.

27. Watts J., Newsletter Donizetti Association Journal, no. 2, 1975.

28. Watts J., Newsletter Donizetti Association Journal, No. 3, 1977.

29. Weatherson A., Donizetti and France Donizetti in Paris, Newsletter Donizetti Association Journal, No. 7, 2002, p. 3.

30. Weatherson A., Donizetti and his contemporaries, Newsletter Donizetti Association Journal, No. 6, 1988, p. 1.

31. Weatherson A., Donizetti in Revival, Newsletter Donizetti Association Journal, No. 4, 1980, p. 13.

32. Weatherson A., Newsletter Donizetti Association Journal, No. 5, 1984.

Studies

1. Cammarano C., Documents relating to Poliuto, Library of the Naples Conservatory, 1852, pp. 10, 11, 27.

2. Giannozzi D., Liber di musica classica L'elisir d'amore, Studio analogica ubblicazione, no. 09, Milan, 2014. 3. Pinetti G. B., Le opere di Gaetano Donizetti nei teatri di Bergamo, Bergamo, 1942.Celletti R., Storia dell'opera italiana-Don Pasquale, no. 05, Bergamo, 2000, p. 980.

4. Shang J., OuZhou Shengyue Fazhanshi, no. 01, Beijing University Publishing House, Beijing, 2003. 5. Zavadini G., Gaetano Donizetti Lettera agli amici, Lettera Conservata, Bergamo, 1841, p. 182.

6. Zavadini G., Gaetano Donizetti Letter to Friends. Preserved Letter, Bergamo, 1851, p. 143.

7. Zavadini G., Vicende della sua vita artistica, Museo Donizettiano di Bergamo, Bergamo, 1858, p. 203.

8. Zhang S. Donizetti xigeju yishufengge, Shandong Normal University College of Arts Shandong, 2014.

9. Zhou J., Shijie Geju zonglan, Culture and Arts Publishing House, Beijing, 2008.

10. Zhu Q., XiFang Yinyueshi, Beijing University Publishing House, Beijing, 2002.

Webography

https://www.italianopera.it/wp-content/uploads/2016/03/Gaetano_Donizetti_e_G_Simone_Mayr.pdf

http://www.donizettisociety.com/

http://www.donizetti.org/fd/gaetano-donizetti/vita/

http://www.magiadellopera.com/donizetti-opere.html

http://www.donizetti.org/fd/attivita/pubblicazioni/

https://musicom.it/prodotto/donizetti-studies-n-1/

http://www.donizetti.org/fd/gaetano-donizetti/proprieta-delle-opere/