

The influence of Giuseppe Verdi's operatic compositions in the 19th century

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Abstract: *Giuseppe Verdi was a towering figure in the world of opera, the rise of nationalism in the 19th century had a profound impact on Verdi's work. This article aims to conduct an in-depth analysis and exploration of Verdi's contribution to opera in the 19th century, which pioneered the diversification of romantic styles. The study of Verdi's creative biography is more than a historical exercise, it provides valuable insights into the composer's creative process. By studying the evolution of his work through documentary analysis, we can better understand the interplay between personal experience, social influence, and artistic vision, and then use actual interpretations of the work to gain insights that lead to a deeper understanding of Verdi's creation. Research has found that his operas were landmark advances in the social context of the 19th century. He continues to fascinate musicians and audiences throughout the ages with his emotional power, dramatic intensity and musical innovation, works and settings that have established his status as one of the greatest composers in the history of opera.*

Keywords: *Giuseppe Verdi; opera; romanticism; "La Traviata"; classical*

1. The emergence of romanticism

At the beginning of the 19th century, European literature and art generally formed a new trend and style, which is called romanticism. In the romantic literature and art, it reflects the thoughts and feelings of the European bourgeoisie and petty bourgeoisie intellectuals and their attitudes towards social life at that time. Therefore, romanticism is not only a matter of creation method and style, but also a matter of world outlook and art outlook. In music, romanticism was formed in the 1820s. Romantic music has its own style characteristics. First of all, pay attention to and reflect the characteristics of the nation in the works, and seek creative materials in folk art. Secondly, in his works, he created imaginary characters, which was determined by the opposition between the reality and their ideals at that time.

The art of romanticism focuses on emotion, and rationality is secondary. All phenomena of the whole world and real life are expressed through personal subjective feelings. Therefore, lyricism, autobiography and personal portrayal have become one of the main characteristics of romantic music. It reflects pure subjective personal feelings, but also has certain social typicality.

The social, political and economic situation, which is full of complex contradictions, determines the complexity and contradiction of romanticism itself. The differences in attitudes towards society, life and ideals have formed two romantic tendencies, progressive and reactionary.

The European bourgeoisie revolution in 1830 prompted the people of all countries to work hard for the revolutionary will and awaken their national consciousness, forming the upsurge of the progressive romantic trend of thought, with the emergence of composers such as Berlioz in France, Rossini in Italy, Schumann in Germany, Mendelssohn in Poland and Chopin in in Poland.

2. Italian opera in this period

At the beginning of the 19th century, romanticism swept across Europe, and the reality of the Italian national liberation movement directly affected artists. The fairy tales of ancient Rome are outdated, but what happens outside the window is so wonderful. As a result, the operas of this period had a strong desire to get closer to drama. On this stage, many vivid contemporary life themes are being displayed.

It is against this background that the Romantic opera genre in Italy, represented by Rossini, Donizetti

and Bellini, rose. The style of this genre was also increasingly influenced by French opera, which was the focus of the whole European cultural society at that time. Their music was affected by the uniform rhythm flow of literature and drama, showing the characteristics of coherence. In particular, the serious nature of the plot content and the romantic tone of emotional treatment of Donizetti and Bellini after Rossini constitute the characteristics of the "semi-formal opera" of early romanticism.

In this regard Chusid, M, (1974) agrees that part of the transformations which characterized the 19th-century opera was setting aside the set pieces that most Italian schools were characterized by [1]. This was done in favor of the leitmotifs which are also known to be the leading motifs. The reason is that they were commonly used to identify both characters as well as situations. Therefore, an additional opportunity is provided to present a continuous stream of music, in most cases, avoiding the interactive dialogue of recitatives, as it is a common method used in the composition of opera. The culmination of this approach according to Jellinek, G(1991)was evident in the case of *Der Ring des Nibelungen* also commonly known as the *Ring of the Nibelungs*, which is considered to be teratology that is made up of *Das Rheingold* composed in 1869, *Siegfried* which was composed in 1876, *Gotterdammerung* which was formed in 1876 and *Die Walkure* which was composed in 1870[2]. Demonstrates that the setting aside of the Italian set pieces was part of the distinctive changes in the opera of the 19th century as it did bring new approaches to how opera was being composed and performed. It gave new life and new insight into composition as it deviated from the traditional approaches which did not pay specific attention to the effectiveness of the composition and the ability of the composition to meet its desired audience impact and have the outcome of presenting musical values to the audience as well as the society fowl which it was composed. Nonetheless, Greene, D(2010)holds that the deviations led to better innovations and approaches to making opera effective in delivering its mandate as a critical tool of entertainment in the 19th century[3].

Giger, A. (2008), nonetheless, agrees that after the French Revolution which ended in 1789, the popularity of spectacular as well as melodramatic operas increased [4].nonetheless, agrees that after the French Revolution which ended in 1789, the popularity of the spectacular as well as melodramatic operas increased. Examples like the Etienne Nicholas Mehul, Gasparo Spontini, Luigi Cherubini and Jean Francois Lesueur.The extensions of these did involve the use of plots in an extensive way mostly those that involved rescue. In the process the performances of individuals like Daniel Francois Espirit Auber's *La Muette de Portici* also known as the *Mute Girk of Portici* which was composed in 1828. The same was evident in the case of his hero Masaniello, Gioacchino Rossini's *Guillaume Tell* (*William Tell*, 1829), Giacomo Meyerbeer's *Robert le Diable* (1831), and Jacques Halévy's *La Juive* (*The Jewess*, 1835) who are perceived to have contributed significantly in making the grand opera tradition a remarkable feature of the time and development of its distinctiveness in the 19th century. In the process, giving the foundation for the establishment and letter popularity of opera activities in European culture as well as improving the essence and the need to enhance the relevance of opera in society.

The grand opera which is a critical element of the 19th century opera, where Meyerbeer's works are the distinctive examples are known to feature historical subjects which have references that are directed towards issues that are seen as contemporary. In the same way, most of the operas of the 19th century did align themselves to aspects that are seen as religious elements as well as those that are violent passions. In the process, the argument by, Gatti, C. in his work "Verdi: The Man and his Music [5], demonstrates that the influence that French opera had on 19th-century opera was enormous is justified. That is because the influence can be effectively traced in the works of individuals like Wagner as well as Verdi. In the process, its wide coverage and diverse characteristics owe its presence on even works of individuals like Hector Berlioz whose distinctive works like *Les Troyens* also known as the *Trojans* which as composed in 1856 to 1858 might not have significant resemblance to the works of Meyerbeer but they are considered to be grand opera. The reason is mainly because of the influence and impact that they have in the world of opera and the distinctiveness of the characteristics that they have in the performances of opera.

This form of approach according to Hussey, D. in the analysis that he conducts in [6]. It can be seen in *L'ltaliana in Algeria* which is commonly known as the *Italian Girl in Algiers* which was composed in 1813 by Rossini. The same can be seen in another Rossini work known as the *II Barbiere di Siviglia* which was composed in 1816. These two are considered to be the only two comic operas that provide sparkling melodies brilliant arouses well as ensembles and also feature plots that are fast-moving in nature. Hence setting them apart from the other operas that have been produced in other countries like France and Germany during the 19th century.

The exceptionality of these compositions in the 19th century is well-versed and can be seen in the majority of other compositions. They clearly illustrate how unique opera was at the time, but there was

still a common aspect: an expression and entertainment society. Most of the opera work of the 19th century according to Godefroy, V. (1975) have remained a vital aspect of musical composition thought throughout the years and have had a significant impact on how music is perceived and the approaches taken when understanding music and opera in general [7].

In the same way Hussey, D(1973) critical evaluation presented in [8] agrees that the contributions of individuals Gaetano Donizetti had immense impact in directing the future of the opera in the 19th century. The contributions that he made added to the classical aspects of opera and introduced the immense demonstrations that characterized opera and made it a distinctive piece of art that dominated the world of art for a considerably long period of time. It has also been the center of the identification of the Italian culture and the appreciation of its distinctiveness over the years.

Gaetano Donizetti also wrote tragedies (for example, *Lucia di Lammermoor*, 1835) and a trilogy on the queens Elizabeth I, Mary Stuart, and Anne Boleyn that gave the soprano lead exquisite scenes and arias for displaying her ability at coloratura singing. His two comic operas *L'Elisir d'Amore* (1832) and *Don Pasquale* (1843) are in the same bubbling melodic vein of the best of Rossini. Vincenzo Bellini also gave his leading ladies splendid arias combining dramatic and coloratura techniques with unusually long melodic lines, such as those in *Norma* (1831) and *I Puritani* (1835). Neither he, Rossini, nor Donizetti slighted the male voices, writing parts that enabled them to display astonishing vocal versatility.

In this respect, they are categorized in the early, middle as well as late 19th century. The early period of his work is represented by compositions like *Nabucco* also known as *Nebuchadnezzar* which was composed in 1842. This was considered to be the first success that he made in opera. On the other hand, the middle period is associated with three exceptional pieces of work which have been granted the masterpiece title. They include *Rigoletto* which was composed in 1851. This composition had its foundation in Victor Hugo's drama *The King's Jester*. The other one is the *II Trovatore* which is also known as the *Troubadour* composed in 1853 as well as the *La Traviata* which was composed in 1863. This one was based on Alexandre Duma's play known as *The Camille*. The exceptional aspect about them is that they were all characterized by Verdi's trademark which included magnificence, meditateness, sustained melodies in the aria standard form as well as the choral numbers. These in the process, encompass the exceptional aspects that opera in the 19th century according to, Gatti, G. M(1926) were composed and made to display a reflection of the worldviews as well as represent the popular culture of the time[9].

Aida which was composed in 1871, is considered to be a critical opera composition that denotes the initiation of the third period of Verdi's work. In this respect, Graeme, R.(2002) considers it to be a distinctive piece due to the libretto which is ideal as compared to other compositions [10]. The development of an ideal libretto that Verdi managed to incorporate into the composition is an aspect that is associated with most operas of the 19th century. It is on this basis that a common perspective that Verdi for a considerable period of his life, had searched for the ideal libretto and managed to find it in its *Aida*. Further, his works like the tragic *Otello* which was composed in 1887 as well as the comic *Falstaff* which was composed in 1893 whose foundation are based on plays by Shakespeare which have librettos by Arrigo Boito are seen by individuals like Greene, D(2010) to have been revolutionary in the world of opera [11]. The reason is that they managed to bring distinctive and new dimensions to operatic music. In the process, the vastness of most composers of the time can also be depicted by the role that Verdi played in the Paris Opera by composing two operas for it. That is the *Les Vêpres siciliennes* (*The Sicilian Vespers*, 1855) and *Don Carlos* (1867).

Albright, W. A(1974), holds that the evolution of opera during the 19th century is an aspect that is vast in itself[12]. The reason is that during this period opera went through significantly greater elements of change which consistently influenced its ultimate nature. This can be seen in the perspective expressed by Greene, L.(1990) that towards the end of the 19th century, the establishment of the verismo style was distinctive in changing the approaches taken in opera and how opera was being perceived[13]. This is because the development of the verismo style was fundamental in bringing the seamier side of life to the operatic stage. This can be seen in the context of compositions like those of Pietro Mascagni's *Cavalleria Rusticana* which is commonly known as *Rustic Chivalry* composed in 1890. This together with Ruggiero Leoncavallo's composition *Pagliacci* also known as the *Clowns* composed 1892 ended up being an important part of the opera because they have been often performed together. As a result, they were extraordinarily influential in world opera and performance in the 19th century.

Of Verdi's successors in Italy, the only one who came close to matching his genius was Giacomo Puccini. His simple, lyrical melodies, though sometimes criticized for their sentimentality, feature-rich arrangements that emphasize the tragic fate of his heroines. *Manon Lescaut* (1893) and *La Bohème* (1896)

were Puccini's first two triumphs, both of which brought him fame internationally. *Tosca* (1900), based on a melodrama by Victorien Sardou, was another instant success, but *Madame Butterfly* (1904) initially failed, only to achieve success after being revised a few months after its premiere. The idea for Puccini to explore an American theme led to the creation of *La Fanciulla del West* (*The Girl of the Golden West*, 1910). Although it did not achieve the overwhelming success of his previous operas, *La Fanciulla* featured harmonic textures that marked a departure from his earlier work and foreshadowed the musical innovations of his final opera, *Turandot* (1926).

Hardcastle, R.(1996) agrees to the fact that the 19th century was a century of redevelopment and improvement for opera[14]. This perspective is based on the emergence of new approaches to composition that became part of the world of opera and the way the approaches got integrated as critical aspects of opera composition as well as performance. Apart from that Oberzaucher-Schuller, G.(1995) illustrates that, the 19th century is not only characterized by the developments of new approaches of composition [15]. It is also a century where opera as a form of art became accepted into other societies and countries. This is evident in the adoption in France as well as Germany and subsequently gaining a lot of influence in a way that has not been contemplated.

It is on the same ground that opera practices in the same century entered Russia. Martin, G. W. (1965) demonstrates that the century saw the beginning of Russian opera with the work of individuals like Mikhail Glinka through his composition *A Life for the Czar* which was composed in 1836 [16]. In the same way, his other compositions like *The Russian* and *The Ludmilla* which were formed in 1842 marked the incredible Russian opera because they opened the way for the Russians to join the popular culture which was taking most of the Western societies by a strong and unimaginable wave. Other renowned Russian composers like Aleksandr Dargomijsky in his composition *Russia* composed in 1856 as well as Modest Moussorgsky in his masterpiece *Boris Godunov* which was composed in 1874 were incredible pieces that aligned their composition to the Russian approach and perspective on the opera and operatic performances of the time. In the same way, they are considered to be distinctive mainly because their adopted Russian history as well as Russian literature to come up with operas that were considered to be strictly national. Russian opera was marked by the non-national romanticism of Peter Ilyich Tchaikovsky in *Eugene Onegin* (1879), after Pushkin's poem, and *The Queen of Spades* (1890). On the other hand, Nicolai Rimsky-Korsakov added the dimension of folklore and fantasy in *May Night* (1880), *The Snow Maiden* (1881), and in his last opera, *The Golden Cockerel* (1909).

Therefore, Giuseppe Verdi's artistic achievements are very magnificent, inheriting and carrying forward the fine tradition of highlighting vocal performance and emphasizing beautiful melody in Italian opera. It provides sufficient basic content for scholars to study opera in the later stage.

3. Giuseppe Verdi's personal background

Giuseppe Verdi (1813-1901), an Italian composer, was born in Buceto, Pama, Italy. In 1824, he began to compose opera. In 1832, he enrolled in the Milan Conservatory of Music, but was not accepted. Later, he stayed in Milan and studied music from the musician of the Scala Opera House (Lavinia). In 1842, he wrote his second opera, *King Nabucco*. At that time, Italy was in the revolutionary tide of getting rid of the Austrian rule. He inspired the people to fight with his opera works "*The Lombards*" (1848), "*Ernani*" (1844), "*Azira*" (1846), "*The Battle of Leniano*" (1849) and revolutionary songs, and was named "the music master of the Italian revolution".

The main representative works are operas: *Nabucco*, *The Jester*, *the Camellia Woman*, *the Bard*, *Othello*, *Aida*, *Sicilian Evening Prayer*, *Falstaff*, *the Masquerade Ball*, and *Don Carlos*; Vocal music: *Requiem* and *Four Religious Songs*.

His father is a hotel owner. Verdi's early music ambition was inspired by Buceto businessman Baggio Z, who not only provided Verdi with the best music education but also sent Verdi to the Milan Conservatory of Music when he was seven years old. Therefore, he learned the counterpoint method with Lavina, a musician at the Scala Opera House.

Verdi began opera creation activities in Milan around the 1940s, participated in the patriotic movement of the Italian people against the occupation of France and Austria, and created more than half of his life's operas, including patriotic hero operas and patriotic songs.

In 1836, he married the daughter of Bajo Ziz. At the beginning of 1839, Verdi and his wife moved to Milan. In November of the same year, his first opera "*Oberto*" was staged at the Scala Opera House, and the audience and public opinion gave high praise. Although *Oberto* is not a masterpiece, it has an

important influence on Verdi's creative career. "Oberto" opened the door for Verdi to break into the Italian opera industry. After that, he signed a creative contract with Morelli, the manager of the Scala Opera House [17]. The three operas that the leader of the Scala Opera House Mereli invited him to write.

In 1840, the first of them, "One Day of the Kingdom", was defeated, and his wife and two children died of illness one after another. He was once depressed. Mereli persuaded him to show him the script of Nabucco, and the patriotic enthusiasm in the play touched Verdi's heart.

On March 9, 1842, Verdi's opera Nabucco, with the theme of reflecting Italian nationalism, was a great success after its premiere. Among them, the Hebrew chorus "Flying Bar Thought, with Golden Wings" was the first milestone in Verdi's art career. The success of Nabucco has led Verdi to the throne of the king of Italian opera.

Macbeth in 1847 was the turning point of his writing style, and his music began to touch a deep psychological level. At the beginning of 1851, Verdi completed all the music of "The Riddler" in 40 days.

On March 31, 1852, "The Jester" premiered in Venice. To surprise the audience in the premiere, Verdi did not hand over the score of the famous aria "Women are fickle" to the actors until the day before the performance. Sure enough, the premiere was repeatedly interrupted by cheers and applause from the audience. "The Jester" and "The Woman is fickle" spread all over Italy.

On February 19, 1853, Verdi's other romantic masterpiece, The Bard, premiered in Rome and also achieved unprecedented success. After finishing the creation of The Vader, Verdi immediately started the creation of The Lady of Camellia. This work only took Will's first month. However, when "Lady of Camellia" premiered in Venice on March 6, 1853, the audience did not recognize it because of the improper choice of actors. It was not until the performance was performed again a year later that it achieved great success and soon became popular throughout Europe.

The publication of these three excellent works has made Verdi's achievements and reputation in the opera industry rapidly surpass that of Donizetti and Bellini, even Rossini. Verdi has since become Italy's greatest opera composer.

In October 1853, he came to Paris, signed a contract with the Paris Opera House, and began to conceive the "Evening Prayer of Sicily". This opera premiered at the opening of the Paris International Exposition in June 1855. Although it has been performed more than 50 times in a row, its evaluation is mixed. After that, Verdi created Arlode (1857) and Simon Pokanera (1857).

On February 18, 1859, Verdi's other masterpiece, The Masquerade Ball, was staged in Rome and again achieved great success. The success of these seven operas has established the status of opera masters.

He died in Milan in 1901. He has created 26 operas in his life, made good use of Italian folk tunes, and the effects of orchestral music are also very rich. In particular, he can vividly depict the desire, character, and inner world of the people in the play. Because of its strong moving power, he has become one of the most popular songwriters in the world. During this period, Verdi's creative activities entered a peak. His "jester", "minstrel" and "camellia" have become great milestones in the history of opera.

There were exceptional in their own approach of depicting opera of the 19th century and demonstrating the fact that opera of this time was not only limited to certain societies. In the same way, this growth according to Noske, F.(1990) is an aspect that became characteristically of opera in the century[18]. The adoption as well as the innovation of different approaches of composition and the spread to different countries. It was an illustration of how flexible opera as a cultural art was and how it could be integrated into any society and end up identifying that society for its distinctiveness and its practices. It is in this light that most of the compositions were found in plays as well as other works of literal artists. Orrey, L.(1973)demonstrates that an evaluation of opera in the 19th century demands a broader perspective and approach[19]. That is because an analysis of opera from the light of its existence in Italy, Germany, France, and Russia alone is rather a minimalist perspective. Opera in the 19th century did have its influence and presence in a significant number of European cultures. It is in this light that [20], agrees, that opera was also practiced in Spain even though for several centuries Spain also had its musical theater type that could be compared to opera. Commonly known as the Zarzuela did has its distinctive type of opera and its origin could be data to about the 17th century. However, [21] demonstrates that Spanish operatic nationalism did not develop until somewhere in the second half of the 19th century.

The development was influenced by individuals like Felipe Pedrell the most influential teacher. Hence his influence saw the emergence of distinguished opera composers like Isaac Albéniz and Enrique

Granados who are accredited for contributing to the composition of opera with strong Spanish color. In this respect, opera did have its roots all over Europe because individuals like McCants, C. T.(2009) seem to posit that even in the United Kingdom an aspect of opera also existed and it did influence the popular culture of the time [22]. In societies like Britain, opera did exist long before most of the nations in Europe. However, its revitalization came as a result of the growth of the theatrical talent that electric English composers like Benjamin Britten whose work is considered to be distinctive due to how much they showed sympathy for the human predicament. In this regard, it is worth agreeing from a general perspective as Meier, B.(2003) illustrates that the 19th century was a critical time for opera [23]. The reason is that it was during this time that the art gained significant and unimaginable fame. That is reflected in how many societies focused on it and the nature of the theatrical productions that were developed as a result of it. In the same way, it is also characterized by the fact that during this time, societies like Britain which had its opera almost forgotten managed to bring its opera back with a distinctive innovation that remained impactful in the arena of art and how it is understood, taught and the composition approach.

Therefore, that is reflected in how many societies focused on it and the nature of the theatrical productions that were developed as a result of it. In the same way, it is also characterized by the fact that during this time, societies like Britain which had its opera almost forgotten managed to bring its opera back with a distinctive innovation that remained impactful in the arena of art and how it is understood, taught and the composition approach. As one of the greatest opera composers in the world, Italian opera composer Giuseppe Verdi devoted his whole life to opera creation and reform, and made works comparable to Wagner's but with their own characteristics. Verdi is the successor of the Italian opera tradition, through his unremitting efforts, making the Italian opera more perfect and refined. If the creations of Romantic composers before Wagner were limited to a certain aspect or achieved brilliant achievements in a certain aspect, then Wagner is a composer who has achieved outstanding achievements in all aspects and is a master. He has made an indelible contribution to the opera career of the century, and he is a watershed between romanticism and realism.

As the most famous opera composer in Italy, Verdi, based on traditional Italian opera, has constantly absorbed the world's excellent artistic elements and gradually formed a creative style that has both other national artistic elements and can retain its own national excellent traditional elements, which has greatly promoted the development of Italian opera and made Italian opera step into a new height.

Moreover, Verdi insisted on the firm belief of "voice first", which pointed out the right way for the development of opera. His music is full of drama. To fully express the character and dramatic conflict, the singer must have higher requirements in terms of technology and artistic expression. Through the overall summary of Verdi's opera music style, combined with the "Verdi's voice" performed by the singer, I realized the voice conditions and artistic accomplishment needed to perform Verdi's opera, as well as how to adjust the voice in singing according to the era background and human characteristics of different periods, to better express the character's emotion and promote the change and development of the drama plot.

Verdi's life is a life of hard work and hard creation. Verdi is a genius who is not good at "love". Pride and timidity, independence and vulgarity, gallantry, and injustice are strangely combined with him. The most incredible thing is that he turned all these contradictions into immortal music with a kind of uncanny craftsmanship. He gave his life, his passion, and his instinct of love to music.

All of Verdi's music points to the unique destiny of living individuals. He is not interested in abstract ideas, whether they are "musicians of the future" or "moral idealism". Because of this, regardless of nationality, race, class, and gender, we can find our love and sadness in Verdi's music.

4. Detailed analysis of Giuseppe Verdi's operas

Giuseppe Verdi's masterpieces include *Joker*, *La Traviata*, and *Macbeth*. He devoted his life to the creation and reform of opera, while still maintaining his characteristics. Even today, Verdi's works are still popular on opera stages around the world and have an enduring appeal.

When Verdi created "*Lady of Camellia*", he focused on the bumpy life of "little people" in society. In the early stage of his creation, many opera heroes were mainly emperors, nobles, and immortals, while in the later stage, they were mainly small people in the society who were "grounded". These people were closely connected with the lives of ordinary people and were full of humanistic care.

The plot of "*The Lady of Camellia*" is very common. It is a love tragedy. The love between each other

is obstructed by the parents. The heroine chooses to leave for love. The hero doesn't know the inside story and hates it. After knowing the secret, he is separated from his lover Yin and Yang. The focus of the story is not on the magnificence of the scene but on the tragic fate of the heroine Violetta, whose true nature makes people more moved. The greatness of the theme of "Lady of Camellia" lies in that the composer dares to find the shining point in the small people of society and close to the real life of the public.

Summing up more than 20 of his excellent opera works, most of them ended with tragedy. Comedy is the beauty of reunion that people hope for. Although tragedy is regrettable, the tortuous emotional experience is also easier to knock on the heart and trigger resonance. The themes of many well-known works known to people in the past are often based on biblical classic stories, mythical legends, historical events, etc., which are too grand, while "The Lady of Camellia" is the first time to take the minor prostitutes on the margins of society as the protagonist, move onto the stage, and change the direction of the previous opera theme selection. This is a revolutionary initiative, also in line with the era background of the European Enlightenment at that time, and in line with the aesthetic needs of the people.

Verdi follows the principle of "melody as the basis", so he pays more attention to the arrangement of melody in the creation of his works. To make the characters more plump and three-dimensional, he attaches great importance to the use of melody. For example, Violetta's character image is very successful. On the one hand, people have unlimited scenery and enjoy themselves, while on the other hand, people are suffering from illness and emotional frustrations. Against the background of the music rhythm, the image of the characters has leaped above the picture. In the first act, the room of Violetta was full of people. The ladies and gentlemen were dressed in luxurious clothes and full of laughter. It was a luxurious scene of drunkenness and gold. In this scene, the "Song of Toast" sounded, and it was very lively. A charming and frivolous image of a famous prostitute who was active in the upper class society also appeared. At the same time, Alfred expressed his sincere love for Violetta through warm singing, and also outlined a kind and sincere image. In the third act, there was an oil lamp on the table of Violetta's bedroom, accompanied by sad music. Under the dim light, Violetta's pale face after illness was set off. Under the torture of illness, Violetta was haggard. After experiencing the merciless humiliation of Alfred, her mood became more depressed, and also implied the bleak feeling of the lamp running out of oil. This scene is in sharp contrast with the first one, which makes the audience cry.

The work "Lady of Camellia" makes full use of the techniques of chorus and duet, which makes the character's character and the emotion of the inner world more penetrating, closely links the character created by the character with the story, and promotes the continuous and orderly development of the drama. At this time, the structure and layout of the music he created also changed significantly, breaking the limit of "music division" and becoming more flexible and changeable.

Greene, L. in the "La Traviata. Giuseppe Verdi / L. Green // The Opera Quarterly." the orchestral music has also become the focus of attention in "Lady of Camellia" [24]. The bitterness of the orchestral music can be accompanied by the singing of Violetta and Alfred, and the inner emotional activities in the emotional process between the two people can be highlighted incisively and vividly. The opera has two main themes, both of which are used to highlight Violetta. The melody of the first theme is strong, and it rings slowly at the end of the third act. The echo of the front and back makes people deeply appreciate the tragic beauty of the hero's love, especially the reflection of Violetta's death, which makes people cry. In the second act, Alfred's father appears. Under strong persuasion, Violetta chooses to leave for love. The pain in her heart is painful. At this time, a strong melody rings again. The band played this tune twice, especially adding some small decorative notes to highlight the frivolous side of Violetta.

Therefore, the life of Camellia Woman can be described as tasting all kinds of tastes in the world and being tempered. What I see in her is not only a person's soul but also a strange woman composed of multiple personalities. Although her identity as a prostitute makes people look at her in a new light, her unswerving courage and tenacity for love make people look at her in a new light. The spirit of the opera is written by the writers and composers, but the expression still needs the singer to show it to the audience through the interpretation of both voice and emotion, to maximize the reduction of the story to the real, as if the feeling of being on the spot. An excellent opera work, through its unique form of expression and the appeal of the music language, makes people's hearts get unprecedented shock and purification. This opera also shows the basic creative characteristics of Verdi and is a "perfect work". The image of Violetta, the heroine of the opera, is like a gorgeous camellia in bloom - white and elegant. This opera also shows the basic creative characteristics of Verdi and is a "perfect work". The image of Violetta, the heroine of the opera, is like a gorgeous camellia in bloom - white and elegant.

In the 19th century, vocal art entered a golden age. During this period, the creation of Verdi's operas

and art songs provided a platform for many singers to show their style, which is one of the reasons why vocal art became mature during the Romantic period. For the development of vocal music, Verdi's operas and art songs are full of storylines and artistic tension, which changed the situation of historical stage plays in terms of sound, and established the status of male and female singers.

Inside, the singing level of vocal music has reached unprecedented prosperity. From the beginning of the 19th century, many cities in Europe began to build opera and dance theaters and expand vocal music creation teams.

5. Conclusion

As the most famous opera composer in Italy, Verdi continued to absorb the world's outstanding artistic elements on the basis of traditional Italian operas, and gradually formed a creative style that not only incorporated the artistic elements of other nations but also retained the excellent traditions of his own nation. These elements have greatly promoted the development of Italian opera and brought Italian opera to a new level. Moreover, Verdi's firm belief in "sound first" pointed out the right path for the development of opera. His music is dramatic. To fully express the characters and dramatic conflicts, singers must have higher requirements in terms of technical and artistic expression. Through an overall summary of the music style of Verdi's operas, combined with the "Voice of Verdi" performed by the singers, I realized the vocal conditions and artistic accomplishments required to perform Verdi's operas, and how to adjust singing according to the times. The backgrounds and character characteristics of the voices in different periods are used to better express the emotions of the characters and promote the changes and development of the plot of the drama.

Verdi's life was one of hard work and hard work. He made outstanding contributions to the development of Italian opera. Verdi is a genius who is not good at "love". Pride and cowardice, independence and vulgarity, chivalry and injustice, are all strangely combined with him. The most incredible thing is that he used incredible skills to turn all these contradictions into immortal music. He dedicated his life, passion, and love for music to music. His detachment from real life, and his indifference to the joys, sorrows, sorrows, and joys of the public, in Falstaff's last works, he made the final explanation with laughter and unabashed emptiness and boredom.

Although Verdi's creations are closely connected with Italian culture, he left an extremely rich spiritual and cultural heritage to the world. In Verdi's operas and art songs, you can always hear soul-shaking sounds. The works contain rich and colorful stories about the vicissitudes of life, as well as dramatic and vivid images, allowing the audience to unknowingly integrate into his artworks. The study found that the creation of Verdi's art songs completely broke the single creative theme of early romanticism, achieved a perfect combination of both creative style and subject matter, made huge breakthroughs, and formed his unique artistic style. Based on his art song creation rooted in Italian folk songs, he complicated the traditional harmonic structure and developed the song content in a more simple and sincere direction, laying a solid foundation for later art song creation. It can be said that the creation of Verdi's artistic songs is a symbol of an era, not only a node of the times but also a breakthrough in the style of artistic songs.

The pinnacle of classical music was the forerunner of Romanticism, so Verdi's creations continued throughout the 19th century. He is one of the most dazzling stars in the history of Italian art songwriting.

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