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**THE SPECIFICITY OF THE INTERPRETATION OF RODELINDA'S
PART FROM G. HANDEL'S OPERA "RODELINDA":
INTERPRETOLOGICAL APPROACH**

Statement of the problem. *Among the questions that arise, let us single out those that will form the basis of the proposed article devoted to women's parts in the opera "Rodelinda": HIP traditions and staging strategies; vocal roles and their possible modifications / transformations under the conditions of specific directing and performing solutions.*

Analysis of recent scientific publications shows that 'Handeliana' is currently very voluminous. Thus, the works of W. Dean (1969), J. Knapp (2009) and C. Hogwood (2007), which have been republished several times, are considered thoroughly; L. Silke (2014) summarized the experience of predecessors and presented new dimensions of scientific understanding of Handel's legacy. Fundamental are the studies by L. Kirillina (2019). The problem of performing vocal music of the Baroque era has been actively discussed in the works of I. Fedoseev (1996), N. Harnoncourt (2002), G. Kaganov (2013), M. Burden (2009), A. Jones (2006), O. Kruglova (2007), G. Konson & I. Konson (2020).

The purpose of the article is to single out the main parameters of the baroque performance of women's parts in G.F. Handel's opera "Rodelinda" taking into account the performing traditions and modern trends.

The research methodology is focused on the concept of "authentic performing strategy" (Yu. Nikolaievskaya, 2020), positions of comparative interpretology (Ch. Zhiwei, 2012) and interpretative approach, aimed at studying the specifics of the performance versions.

***The scientific novelty** of the article lies in the application of an interpretive approach to the study of G. F. Handel's operas.*

***Results.** In the 1938 recording (conducted by G. Leonhard), Rodelinda was performed by the famous Cecile Reich, in 1959, 1973 – by Joan Sutherland (in London and Netherlands productions). Closer to the authentic versions is the one performed by Sophie Danneman (1996); there is also a famous recording of 2005 with Rene Fleming (Metropolitan Opera), who was brilliant as an actress (which is required by the plot), but she admired and “played” her voice a little, which does not quite correspond to the principles of authenticity. One of the stars of the Glyndebourne Festival (1998) was the performer of Rodelinda's part – Anna Caterina Antonacci, who performed her part with the necessary psychological and vocal accents, but, perhaps, somewhat dry and removed, which is why the listener is also removed from the heroine's tragedy. In 2011 N. Harnoncourt recorded “Rodelinda” (in the title role – Danielle de Niese, who owns the entire arsenal of means inherent in baroque performance). Lauren Woods (recording of the 2016) is one of the most famous performers of the baroque repertoire. Critics have noted her perfect articulation, acting ability and “impressive vocals”. Simone Kermes, who critics call “the mad queen of the Baroque”, is distinguished by bright and temperamental performance, especially incomparable in the interpretation of baroque operas.*

***Conclusions.** From the interpretive point of view, mastering the expressive system of Baroque vocal performance traditions, in particular the art of vocal improvisation and ornamentation, consistent with the artistic context and directorial decision, can broadcast for the modern listener the affects and meanings of Handel's music. The established features of baroque style are marked (affect, which is usually concentrated in such positions as tempo-rhythm, tonality, text, syntax of the melody) and performance (timbre, dynamics, intonation of the melodic line, ornamentation).*

Rodelinda's part has been shown to require the ability to switch from one affect to another fairly quickly. In the analyzed interpretations, modern singers (D. de Nies, J. Sutherland, S. Kermes, L. Woods, A. K. Antonacci) practically do not allow themselves to be free, but seek to follow the principles of authentic performance, which is manifested in dynamic, agogic elements, various timbre colors arias (aria of revenge, duet-consent, aria of lamento), the ability to improvise.

Key words: *Baroque opera; G. Handel's works; interpretation; interpetological approach; authentic performance strategy.*

Statement of the problem. The study of the specifics of baroque performance is an urgent task of modern performance, as the musical text provides space for the performer. Among the many artistic artefacts of the Baroque era, Georg Friedrich Handel's musical theatre is an outstanding phenomenon in the history of European music, historically belonging to three national cultures at once: German, Italian and English. In the 20th–21st centuries the artist's operas have graced the repertoire of the world's best musical theatres and opera festivals, which present new readings of Handel's masterpieces almost every year. During this period, one can distinguish several waves of interest in the opera legacy of the composer. Thus, the first outbreak occurred in the 1920s, the second – in the 1960s (we should mention Nicolaus Harnoncourt, Sir Eliot Gardiner, William Christie), conditionally the third period – starting from the 1990s, after which new noted director's versions are presented every year (one can recall the play “Theodore” by William Christie and Peter Cellars at the 1994 Glyndebourne Festival).

Taking into account new trends of the modern theatre art in the context of the development of historically informed performance, the analysis of the performing-directing approach to the interpretation of parts in the composer's operas is a relevant issue.

“Rodelinda” occupies an important place in G. F. Handel's opera legacy. It premiered on February 13, 1725 at the Royal Theatre in London (the composer later added new arias and a duet to the score). It is important for us to know that in 1920, after having being staged by the famous conductor Oscar Hagen, it was this opera that started “Handel renaissance”. Despite the fact that “Rodelinda” requires a special type of vocalists specializing in baroque music, and in the opera the two central parts are intended for countertenor, Rodelinda's part is quite complex and rich and seems to be the main one in the dramatic development.

Thus, among the questions that arise, let us single out those that will form the basis of the proposed article devoted to women's parts in the opera “Rodelinda”:

- HIP traditions and staging strategies;
- vocal roles and their possible modifications / transformations in the conditions of specific directing and performing solutions.

Analysis of recent research and publications. “Handeliana” (research of Handel’s creative work) is currently very voluminous. Thus, the works of English-American authors W. Dean (1969), J. Knapp (2009) and C. Hogwood (2007), which have been republished several times, are considered thoroughly; L. Silke (2014) summarized the experience of predecessors and presented new dimensions of scientific understanding of Handel’s legacy. Fundamental are the studies by L. Kirillina (2019), devoted to the European opera theatre of the 18th century in general. We should also mention to the dissertation research by I. Kopot (1996). Recently, the problem of performing vocal music of the Baroque era has been actively developed in the works of K. Brittain (1996), I. Fedoseev (1996), N. Harnoncourt (2002), G. Kaganov (2013), O. Kruglova (2007), M. Burden (2009), A. Jones (2006). The latest articles have been published in the fundamental journal called *Early Music*, which for many years has been publishing scientific materials devoted to the period of the 16th–18th centuries. In particular, A. Jones reflects on the stylistics of performances of Handel’s operas and argues that in contrast to modern directorial concepts, “acting in a period style can be as liberating as singing and playing in such a style; modern audiences are just as ready to accept the former as the latter” (Jones, 2006: 277).

An important source is the reviews of books (2012) and annotations to the official audio discs of G. F. Handel’s opera performances, published in the reviews of specialized magazines, in particular, published in the Web of Science: *Opera News* (Loomis, 1996; Freeman, 1991; Mudge, 1999); *Opera* (Camuto, 1984; Blyth, 2001); *Osterreichische Musikzeitschrift* (Kramer, 2001; Calella, 2012); *Musical Times* (Bye, 1992), *Neue Zeitschrift fur Musik* (Bohmer, 1989); *Opera Quarterly* (Cumbow, 1985). Also an interesting material for understanding the processes of directorial interpretation is the article by G. Konson and I. Konson (Konson, G. & Konson, I. 2020), in which the authors, basing on the system of studying the psychology of heroes in art, designed it on examples of combining baroque and modern aesthetics – Handel’s operas and Halle’s directing.

The purpose of the article is to single out the main parameters of the baroque performance of women's parts in G.F. Handel's opera "Rodelinda" taking into account the performing traditions and modern trends.

The research **methodology** is focused on the concept of "authentic performing strategy" (Nikolaievska, 2020). In the concept of "strategy" the author sees "an important feature of the modern creative process: owing to special communicative mechanisms the One who interprets is able to change the field of meanings in the system of 'text-composition'" (Nikolaievska, 2020: 321). The author defines the strategy of reconstruction (authentic, *HIP*) as: "the process of reproducing the acoustic form of a composition that corresponds to *the sound image of a musical epoch distanced in time* (due to a set of chronotopic conditions of music-making: instrument, articulation, phrasing, dynamics)" (Nikolaievska, 2020: 331). Historical-stylistic approach (from the viewpoint of the study of adequate principles of baroque music performance) and interpretative approach, aimed at studying the specifics of the performance versions, are also of great significance.

Presentation of the main material. Already R. Rolland (1984), the author of a monograph about G. Handel, published in 1906, wrote that the study of the composer's arias and recitatives "poses an important problem of artistic interpretation for the researcher, namely the question of vocal ornamentation" (Rolland, 1984: 103). V. Fomina points out that modern performance has lost not only the ability to improvise, which is so necessary for the baroque performer. "It is much more difficult, – the author notes, – to reproduce a vocal sound, its timbre and expressive qualities" (Fomina, 2011: 229) and advises to achieve the required quality "by maximum approximation of the sound with clear and energetic pronunciation of consonants in a speech position with simultaneous intoning of vowels, which is possible only on the basis of modern mixed rib-diaphragmatic or full breathing" (ibid.: 230).

The performing principle of the peculiar rhythmic decorations of the Baroque era is unusually vividly manifested in the so-called *inegalite* – "irregularities". The essence of this principle, according to O. Kruglova (2007), is the fact that in certain melodic sequences, consisting of equally short lengths, the sound pairs form, in which one sound is always somewhat

prolonged at the expense of the other. Thus, the reproduction of “unequal notes” was expressed in the formation of a dotted rhythm, such a favourite technique and taste of that time.

Timbre and expressive qualities of sound also depend on the correct use of vibrato, which does not arise automatically when performing baroque music (as it is with modern singers), but “was used as an expressive emotional means or in melismatics” (Fomina, 2011: 232). R. Rolland mentions that in the time of Handel, singers decorated his melodies with grace-notes, melismas and cadenzas, and therefore the first publishers of the composer’s operas had to make a choice: “either to omit them (which would distort the historical physiognomy of the text), or to restore them themselves” (Rolland, 1984: 103). R. Rolland points out that the grace-notes were not “a whim of simple virtuosity” of the vocalists, as they are often presented, but “the fruit of the virtuosity of a piece that was thought out and subordinated to the general style; their purpose was to emphasize the expressiveness of the main melodic lines” (Rolland, 1984: 104). Asking the question “is it worth restoring these ornamentations in our time”, the author is true to his idea that the listener’s taste has changed over a century and a half and one should not impose “old things with all their wrinkles” on the public (ibid.: 104). M. Cherkashina-Gubarenko (2004) writes about a new understanding in the performance of G. Handel’s music in relation to the second half of the 20th century, while pointing to the approval of the methods of textual analysis, which revealed the problem of “the poly-variance of the preserved musical manuscripts” (Cherkashina-Gubarenko, 2004: 358), the consolidation of the positions of authentic performance, which increasingly extended to the staging solutions of Handel’s operas (after the 1950s) and the tradition, when the authentic manner of sounding them “is combined with a new concept of theatrical performance” (ibid.: 361) (since the 1990s). The researcher emphasizes that the staging tendencies of modern theatre are associated with overcoming the discreteness of Handel’s opera, in which “each character claims to be the main character” (Cherkashina-Gubarenko, 2004: 362).

It is a well-known fact that Handel’s arias from the point of view of the text are actually a combination of several short phrases and even one phrase. At the same time, the composer possessed a high degree of freedom of connection between speech and music, and such freedom represents

a wide field for performing interpretations – in fact, improvisation and ornamentation, which were a must for good baroque singers.

Anticipating an analytical review of the interpretations of G. F. Handel's operas, let us outline some aspects of performing analysis, which relies primarily on a practical arsenal of methods and techniques of performance and is an analytical activity associated with the study of the text of a musical work (a musical note one and a sound one) and its contextual connections. First of all, it should be aimed at the study of the performing means of expressiveness (strokes, articulation, dynamics, tempo solutions, etc.). Each element of the musical text, due to its inherent semiotic nature (the ambiguity of most of the symbols), can be deciphered within a certain zone of sound meanings that form a detailed structured system. Consequently, the musical text is decoded simultaneously with the system of sound structures standing behind it. Moreover, it is not the note sign or the sound structure in general that is interpreted, but their meaning, significance, sense – that is, a musical composition.

The next important level of generalization is the level of the performance tradition. The musical notation with sound structures imprinted in it presupposes the existence of living, transmitted by word of mouth, from generation to generation, traditions of intoning, on which the ear of the interpreter is leaned, who is decoding the graphic record of the composition. Some traditions go back to the authors of compositions, especially if these authors were outstanding performers and teachers, the traditions which are contemporary to the composer, which he / she accepts and shares. They form a lively intonation background of the composition.

The previous levels affect the performance reading of the genre foundations of a musical composition (in some cases, it is the performance that can significantly affect the genre mood). An essential component of the performing research of a musical composition is the category of style. The analysis of the structure, which is actually fixed in the musical notation, finds its reconstruction in interpretation (a sounding relay). The analysis of emotional impressions presents the emotional program of the composition. Finally, in general, the above mentioned points help to reveal and argue the artistic genesis of the composition on the basis of its stylistic, genre and other coordinates.

The difference in performing concepts is based on the difference in the spatial-temporal sensation of the compositional form. The positions of comparative interpretology are developed in the studies by Ch. Zhiwei (2012), who projects them into the bosom of vocal pedagogy, master's studies. Thus, performing analysis is able to integrate theoretical positions and historical information, aesthetic assessments and emotional response, while maintaining a direct connection with live musical practice, presenting a piece of music in the most full way. It, as a tool and result of interpretology, appears as a relationship between two subjects (the performer and the subject of the music itself, recorded in the text), the relationship-meeting of the composer's and performing thinking.

Let us turn directly to one of Handel's operas, "Rodelinda" (analysis presented by edition: Händel, 1881).

The storyline is rich and rather confusing, based on palace intrigues, deception, disguises, etc. All this formed the basis of the plot of a typical baroque opera. Let us recall that the libretto was originally based on the play by P. Corneille "Bertarido, King of Lombardy", which means that Handel does not accidentally change the vector of the plot towards the female image.

Let us focus on the characteristics of Rodelinda's image. At the beginning of the opera, in the palace, Rodelinda mourns the death of her husband, but knows that she must live for the sake of her son Flavio. She refuses to respond to Grimoaldo's assurances of love and refuses to remain queen by betraying her husband. Rodelinda's first arias represent her full and multifaceted characterization. Thus, No. 1 – *aria-lamento*: "I have lost the precious spouse, and now that I am alone in the midst of disasters, my sufferings are growing stronger. What should I do? I dare not die, because I still have a son, and danger, and hope". The music of the aria is characterized by the sinuousness of the melodic line, an abundance of descending intonation moves, ornamentations, and a roll-call with the instrumental parts of the orchestral accompaniment.

After sorting out the relations with Grimoaldo, the character of the musical statement changes radically – the queen appears as a regal, imperious, courageous person: "And you, a cruel tyrant, are trying in vain to humble me, even if you bind me".

A different hypostasis of Rodelinda is conveyed in Aria No. 5 (with Flavio) – a kind of “lullaby” of love, albeit painted in dark tones: “Shadows, plants, sad crypts! You would become a joy to my heart, if here I would find, together with his image, dear dust”. The extreme parts of the aria represent really swaying intonations (emphasized by the accompaniment), and only in the middle section the agitated speech concentrates in melodeclamation.

After making a difficult decision (imaginary submission to the decision of Grimoaldo), No. 6 sounds – an aria of revenge: “Yes, you will die, your wicked head is now preparing a step for me to ascend the throne”. The characteristic intonations of the melody, rising along the chord sounds, inherent in such types of arias, characterize Rodelinda as a domineering and courageous heroine. In the second part of the aria, the movement is contrasting – (jumping downward) and, by the way, the very form of the aria transforms the typical form of *da capo*. This was mentioned by R. Rolland, pointing to a great variety of different forms in conditions of baroque specifics: “Handel not only uses all styles in them, one time forcing the voice to compete with the instrument, in arias of a brilliant and virtuoso type, next time surrendering with special love to the beautiful and strict counterpoint tissue ... he also seeks new combinations in the old form” (Rolland, 1984: 100).

The characterization of Rodelinda in the second act appears even more complicated: Eduige promises Rodelinda to help her against Grimoaldo. When this latter approaches, Rodelinda asks him to kill both Garibaldo and her son Flavio, so as not to feel like the mother of the rightful monarch and the wife of the usurper at the same time. Once again, a difficult and somewhat vague dramatic solution results in yet another aria of revenge: “To avenge the mockery of me, my love will turn into rage. And with the arrows of flaming glances I will arrange a terrible death for the wicked”.

In the scene of reconciliation with Bertarido, Rodelinda (a little frightened by the news that her husband is alive), manifests herself as a happy wife (with the return of her husband): “Come back, oh my sweet and tender treasure, to give comfort and hope to my heart! You will restore peace in my breast, because you are a relief of all sorrow” (No. 13, see in the Appendix), but then the action quickly switches to the scene of Grimoaldo’s accusation, where Rodelinda must show herself again

domineering and punishing. An abrupt change of character – in the next duet-harmony with Bertarido, completing the second act.

In the third act, Rodelinda is again dominated by sad events (she finds her husband's bloody cape), she cries in despair (No. 19). The happy ending to this story (Rodelinda discovers her husband alive) again brings back the state of joy and happiness. Rodelinda and Bertarido are happily united and everyone celebrates the end of troubled times and the victory of virtue.

As it can be seen, the image of Rodelinda is represented by all possible types of arias, duets, ensembles and really embodies a multifaceted, complex, passionate and gentle, imperious, punishing, loving female image, which, of course, is very difficult in the stage embodiment.

On the whole, Rodelinda has a rather happy stage life. Thus, after its restoration on the stage in 1920, already in 1931 the American premiere took place, in 1939 – the first production in London, then in other countries of the world, including the Bolshoi Theatre (2015, joint production with the English national opera). There were positive reviews of this production as well as of the lead performer: “The lead soprano performer Dina Kuznetsova at first did not seem as impeccable against this background. However, starting from the second act, when the action began to acquire an increasingly ironic and at the same time dramatic character, she organically blended into the harmonious orchestral-singing-actor ensemble”, – writes the reviewer O. Kretova (2015).

In the 1938 recording (conducted by G. Leonhard), Rodelinda was performed by the famous Cecile Reich, in 1959, 1973 – by Joan Sutherland (in London and Netherlands productions). Closer to the authentic versions of the performance is the one performed by Sophie Danneman (1996); there is a famous recording of 2005 with Rene Fleming (Metropolitan Opera). In this production (director Stephen Wadsworth, artists Thomas Lynch – scenery and Martin Pakledinaz – costumes, Peter Kazorovsky – light, and the conductor – Harry Bicket) the scenography is played out in incredibly beautiful, light-flooded interiors and landscapes – not of the Middle Ages, however, but of Handel's 18th century. Before us there is a real Italian villa – with high windows, heavy baroque furniture, an elegant library and a charming courtyard, behind a stone wall, of which one can see mountains,

cypresses and golden skies. All this and much more – right down to the stable with a real horse! – is recreated with meticulous precision and even love. Owing to the rotating scene, the space changes: we see either the whole room or a part of it simultaneously with the courtyard, for which one can leave the room. In another episode, the scene rises, and simultaneously with the courtyard, where Grimoaldo rushes around in confusion, we see a dark dungeon, in which Bertarido languishes. As a result of all the movements, the acoustics also changes: in a narrowed space, voices suddenly sound completely different, in a chamber way, almost intimately. Add to this the historically accurate and very beautiful costumes. The sound of the orchestra in this production is distinguished by its compliance with the principles of authentic performance. Renee Fleming in the title role in this opera was brilliant as an actor (which is required by the plot), but she admired and “played” her voice a little, which does not quite correspond to the principles of authenticity.

One of the stars of the Glyndebourne Festival (1998) was the performer of Rodelinda’s part – Anna Caterina Antonacci, who, together with A. Scholl, represents a brilliant duet. The play takes the action to the beginning of the 20th century, and this draws the viewer’s attention to the central issue of power and tyranny for the opera. Much attention is paid to costumes and poses, although in general the performance lacks the vivid effects so inherent in baroque performance. A. Antonacci performs her part with the necessary psychological and vocal accents, but, perhaps, somewhat dry and removed, which is why the listener is also removed from the heroine’s tragedy.

Finally, in 2011 N. Harnoncourt recorded “Rodelinda” (in the title role – Danielle de Niese)¹. In accordance with the guidelines set out in his research, the conductor interprets certain tempos much slower or faster than the generally accepted ones. Of course, this poses special tasks for the performer. In addition, the singer sings *non legato*, which provides her performance with a flighty and sharp-cut sound. Let us note that the career of the singer Danielle de Niese was initially focused on the performance of baroque music, in particular that of Handel. Therefore, she owns the

¹ The record is by the reference: Handel, 2011.

entire arsenal of means inherent in baroque performance. For example, while performing the arias of *lamento*, the singer skilfully uses the middle register of the voice to create a certain timbre depending on the embodied affect; she presents her part dynamically in a very varied manner (gradually weakens the volume with the rise of the tessitura), her voice sounds very even over long fragments of music. The singer also skilfully uses the echo effect (this is especially clearly felt when she roll-calls with the orchestra, which dynamically differentiates the sound space of the opera).

One can also name brilliant the recording of the 2016 McGill Baroque Orchestra directed by Patrick Hansen, conducted by Hank Koch. The action has been transferred to the modern world. Rodelinda's part is played by Lauren Woods, one of the most famous performers of the baroque repertoire. Critics have noted her perfect articulation, acting ability and "impressive vocals". In the role of Rodelinda, she perfectly copes with the contrasts of the part, equally believable in portraying greatness and grief by the voice that is at the same time brilliant and subtle. Her performance is captivating, forcing to follow the overflow of grace-notes and sharp contrasts of moods. The performance of L. Woods presents a huge range of tempo boundaries and characters of movement and the principles of *rubato* as a free shift with the same basic tempo, braking in the cadenza zone.

In another production with the same orchestra, Simone Kermes², called by critics "the mad queen of the Baroque", shines. She studied at the Leipzig Higher School of Music and Theatre, with E. Schwarzkopf, Barbara Schlick, D. Fischer-Dieskau, and is distinguished by bright and temperamental performance, especially incomparable in the interpretation of baroque operas.

In general, the power and character of the voice, the ability to quickly reincarnate, prevail in the interpretation of this female part. V. Rudenko notes: "In Handel's operas, the movement of the time of the inner life differs from the movement of the external (plot) time. Music reflects the inner state of a person" (Rudenko, 2007: 183). Let us agree with this statement and emphasize that this is precisely the task of any interpretation of this opera.

² The personal site of the singer see by the reference: Kermes, n. d.

Let us compare the two versions – the academic one and the authentic one.

Rodelinda is a dramatic but not multidimensional character. Joan Sutherland is a dramatic coloratura soprano, and her performance is characterized by the following features: drama of the character, a fairly fast tempo, and not very clear diction (critics have constantly pointed out this drawback), although she is nevertheless characterized by a brilliant vocal technique³.

The performance which is closer to the authentic versions can be the one performed by Daniel de Niese. For an adequate reproduction of baroque music, it is necessary, first of all, to determine the effect of the composition, based on the characteristic designations: tempo-rhythm, dancing nature; clearly pronounce the verbal text that is displayed in the syntax of the melody. She interprets different arias in different ways (in accordance with the declared affect). For example, the aria of sadness (Rodelinda's aria "Ombre, piante, urne funeste" from Act 1 or the aria-premonition of meeting her husband "Ritorna oh caro e dolce mio tesoro" from Act 2) is sung by the performer in a special gentle timbre, the aria with a love affect is characterized by a mixed form of performance (which is called *marcato-legato*). The timbre of her voice, the flightiness and refinement of the sound, dynamics, ornamentation, articulation (the singer sings non legato) – everything sounds in accordance with the conductor's (N. Harnoncourt's) instructions.

Thus, despite the fact that "Rodelinda" requires a vocalist who specializes in baroque music, and in the opera the two central parts are intended for the countertenor, "Rodelinda" is a rather difficult opera in terms of interpreting the main female image. Thus, Rodelinda's part requires, firstly, the ability to switch dramatically quite quickly from one affect to another, and secondly, the full spectrum of the baroque principle of music-making, without which performance in modern practice cannot be considered ideal.

Conclusions. Summarizing the theoretical experience of studying Baroque music (N. Harnonkurt, 2002, G. Kaganov, 2013,

³ The record of 1973 is by the reference: Sutherland, Joan (Amsterdam, 1973).

O. Kruglova, 2007, V. Fomina, 2011, W. Dean & J. Knapp, 2009) will mark the main parameters of baroque performance and project them in relation to modern trends in women's parts in G. F. Handel's opera "Rodelinda".

For an adequate reproduction of baroque music, it is necessary, first of all, to determine the affect of the composition, based on the typical designations: tempo-rhythm, dance nature, choice of mode and tonality, verbal text and content, and melody syntax. Next, one should select the appropriate performing means for the embodiment of the affect.

1. Ability to use a certain timbre of voice depending on the affect embodied in the text. The range from which one can choose is partly outlined by the theorists of the Baroque.

2. Correct distribution of dynamics. From a vocal-performing point of view, we can consider the principle of "triangular dynamics" (E. Kruglova's term, 2007) as the one defining baroque dynamics, based on a gradual weakening of volume as the tessitura rises. However, as performance practice shows, this rule should not be applied dogmatically. In general, it is necessary to adhere to the evenness of the sound throughout long fragments of music.

The characteristic features of baroque dynamics include the echo effect, which is used in the repetition of musical material in order to dynamically differentiate and depict the contrast of the sound space. But again, not all singers use this technique. It is possible that the use of the "echo" technique will enrich the performance, but there is a possibility of harming the integrity of the composition. It is necessary to remember about the principle of rhythmic dynamics, in which the slow movement of a piece of music most often corresponds to the dynamic nuance of piano and, conversely, for the fast one it is forte.

3. Choosing the correct tempo-rhythm. The relativity of tempo is a specific feature of baroque music. In baroque works, there is a huge range of tempo boundaries. Deciphering the tempo is one of the most important and defining means for transmitting affects, since the nature of the movement was of great importance in relation to the embodiment of emotional experiences. In the Baroque era, certain principles of tempo changes were formed: *rubato* as a free shift while the main tempo remained

unchanged, braking in the cadenza zone. When it comes to using *rubato*, some options of use are possible, but by no means mandatory. This is explained by the fact that the listener, brought up on the classics, as a rule, of the 19th century, is not used to large tempo fluctuations.

4. Authenticity requires the performance to be in the original language. The main thing in the approach to this is the knowledge and observance of the articulatory base, the laws of phonetics, and the rules of vocal orthoepy. In addition to mastering and understanding the technique of articulating sounds in singing, the singer must ensure their good intelligibility, diction clarity combined with a high quality of the singing tone. A clear recitation of a literary text is one of the most important conditions in the art of *bel canto* singing.

5. The performer of ancient music needs to know the methods of intoning music, be able to correctly dissect the sound line and properly find the exact intonations in the melodic pattern in accordance with the embodied affect. *Legato* is the main form of vocal performance. Coherent, even singing is the ideal of *bel canto*. Musical articulation is also influenced by the general character of the composition. Thus, the arias of revenge and anger correspond to the *marcato* form of performance, while the arias of joy and love correspond to a mixed (*marcato-legato*) form.

6. The most difficult problem of stylistically adequate interpretation of baroque vocal music is ornamentation. The main requirement is the skillful mastery of the methods of varying and ornamenting the melody, i.e. the performer's ability to improvise. Only knowledge of the rules and traditions will provide the performer with complete freedom. The audience always hears and feels the ignorance of them. It is also important to remember that baroque music is a theatre. In interpretation, it is by no means monotonous; on the contrary, it should always be in motion, in striving for the goal – the culminating embodiment of the main affect.

All of the above must be taken into account when interpreting G. F. Handel's operas in the conditions of modern theatre.

"Rodelinda" is an opera, which is very difficult in terms of interpreting the main female image. Thus, Rodelinda's part requires, firstly, the ability to switch dramaturgically quite quickly from one affect to another, and secondly, the full spectrum of the baroque principle of music-making.

In the interpretations we have listened to, modern singers practically do not allow themselves liberties, but strive to follow the principles of authentic performance, which is manifested in the dynamic, agogical elements, timbre colours of different genre moods of arias (aria of revenge, duet-consent, aria of lamento), show the ability to improvise ornamentation, although, in the conditions of modern theatre, this happens primarily at the direction of the conductor.

From the interpretative point of view, mastering the expressive system of baroque vocal performance traditions, in particular the art of vocal improvisation and ornamentation, consistent with the artistic context and directing solution, can communicate universal affects and meanings of Handel's music to the modern listener.

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СПЕЦИФІКА ТРАКТУВАННЯ ПАРТІЙ РОДЕЛІНДИ З ОПЕРИ Г. ГЕНДЕЛЯ «РОДЕЛІНДА»: ІНТЕРПРЕТОЛОГІЧНИЙ ПІДХІД

Об'єктом дослідження є опера «Роделінда», з постановки якої 1920 року (диригент Оскар Хаген) почався «генделевський ренесанс». Враховуючи нові тенденції сучасного театру, в контексті розвитку практики історично вмотивованої постановки, аналіз виконавсько-режисерського підходу до інтерпретації партій в оперних творах композитора

є актуальною проблемою. **Мета статті** – виокремити основні параметри барокового виконання жіночих партій в опері Г. Ф. Генделя «Роделінда» з огляду на виконавські традиції та сучасні тенденції. **Новизна дослідження** полягає в застосуванні інтерпретологічного підходу до вивчення опер Г. Ф. Генделя.

Висновки. Виявлено, що партія Роделінди є достатньо складною в плані інтерпретації основного жіночого образу. З інтерпретаційної точки зору опанування виразової системи традицій вокального виконавства барокової доби, зокрема мистецтва вокальної імпровізації та орнаментування, узгодженої з художнім контекстом та режисерським рішенням, може транслювати для сучасного слухача афекти та смисли генделівської музики. Відмічено усталені ознаки барокової стилістики (афект, що зазвичай сконцентрований в таких позиціях, як темпоритм, тональність, текст, синтаксис мелодії) та виконання (тембр, динаміка, інтонування мелодичної лінії, орнаментики).

Доведено, що партія Роделінди вимагає здатності досить швидко перемикатися з одного афекту в інший. В аналізованих інтерпретаціях сучасні співачки (Деніель де Ніз, Джоан Сазерленд, Симона Кермез, Лорен Вудс, Анна Катерина Антоначчі) практично не дозволяють собі вольностей, а прагнуть слідувати принципам автентичного виконавства, що виявляється в динамічних, агогічних елементах, тембровій колористичній арії різних жанрових нахилів (арія помсти, дуєт-згода, арія ламенто), вмінні імпровізувати.

Ключові слова: барочна опера; творчість Г. Ф. Генделя; інтерпретація; інтерпретологічний підхід; аутентична виконавська стратегія.

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