

Explore the Representation of Heroic Elements in Saving Opera

Na Peng

Qilu University of Technology (Shandong Academy of Sciences) College of Sports and Music, Jinan Changqing, 250000, China

Abstract: The New Grove Dictionary of Music and The Musician defines the term "saving opera" as "an ambiguous term with a plot development pattern of" one or more people save the protagonist from physical and mental distress ". Salvation opera is especially so because of the word "salvation". Before the French Revolution, the creation "horror" appeared in the field of European literature. With the "Gothic novel" as the main representative, it creates a very mysterious and scary atmosphere for people. It is this "horror" factor that affects the creation of opera. Symatic themes are repeatedly used in operas, such as "Dark", "Cage", "mistreated women", etc. It stimulated the script writer's curiosity and explored under this theme, when the prototype of the rescue opera began to form."Gothic" literature brought rescue opera an unprecedented style of comic opera. However, the rescue opera at this time has not formed its unique artistic value and spiritual significance, and has not yet had a profound impact on the society at that time.

Keywords: Save the opera, 《Federio》, Hero, Social musicology.

1. Save the Formation of The Opera

With the outbreak of the French Revolution, it had a profound impact on the development of modern human society. At the same time, French opera was also influenced by this environment, because the emergence of the French Revolution provided a good development for the rescue opera. First of all, from the development of the whole human civilization, the original backward thought caused by the Great Revolution liberated the innovation of the human labor force in a short time. It is a faster way and a special means to promote the development of human society and progress; and the French Revolution has further intensified and evolved into action. The unprecedented upsurge of mass enthusiasm led the social movement at that time to the extreme to some extent. Social revolution is very cruel, it in breaking all the old system of the old ideas at the same time also bring bad influence on society, sometimes hurt innocent, although the revolution may be in a certain extent to promote the development of the whole historical society but due to the limitations of the time also can bring some negative effect, these are inevitable. Also because of the revolution, saving opera gradually developed its own style in the next two decades. At this time, the happy opera is no longer funny, more is to add some heroic elements, and with a certain "rescue" meaning. Its theme is as serious as the lyrical tragic theme, while retaining the features of part of the comic opera. It was deeply loved by the people during the Great Revolution, which also showed that the rescue opera was gradually appearing on the stage for the traditional xi opera.

2. The Use of Heroism in Saving the Opera

In 1814, Beethoven's only opera, *Fidelio*, was staged in Vienna, Austria, a great success and important in the history of music. It reflects the style different from the early xi opera, but is unique to their own style of saving the opera, and has become a representative work of saving the opera. The opera was in the middle of Beethoven after the creation, which

happened to be the "hero style" period. Later generations believe that "Fidelio" is Beethoven's own inner admiration and admiration for heroism, and this opera is a saving opera reflecting the social era at that time. It can be seen that there is a certain connection between heroism and the saving opera *Fidelio*, and the heroic elements can be expressed and used in the saving opera.

As the current popular "save opera" genre, the shaping of heroic characters plays a very important role in the creation process of the whole opera work. The whole opera is developed around two "hero" figures, the first is the heroine "Leonora" in the rescue operation, and the second is the hero imprisoned in a dungeon in the opera. They each have the heroic characteristics of a hero. Throughout the opera, Beethoven portrays the heroes of the two characters in the form of aria, which can reflect the heroes are "loyalty to love and the pursuit of equality between men and women". In order to save her husband, the heroine, Leonora, strives for her husband's freedom. And her husband Florestan, is a imprisoned fighter, he looks forward to breathing free air again, eager to be saved, in the imprisoned belief in love makes him have the courage to survive, love also makes him become an admirable hero. From the development of the plot, Leonora pseudonym for the young man *Fidelio*, has been male appeared in the play, until the back of the plot, only to show her position for love to save her husband at the same time the whole opera to highlight the core position of the female hero, for Beethoven's "gender equality" thought buried the foreshadowing.

The prop "chain" used in the opera is also a kind of expression as a symbol of freedom, which also reflects the characteristics of "heroism". *Fidelio* will give the chain key to Leonora (*Fidelio*), let her put the chain to open the opening scene and Leonora (*Fidelio*) with many chains out of the scene echo, a clear performance from the beginning of the rescue to the end of the rescue, the spirit of freedom was realized the ideal of *The Times*. The chains also imply bondage, and the opening of the chain also means that the people will be free. Leonora (*Fidelio*) in the opera is the hero who helps the prisoners break free and regain their freedom.

The heroic spirit conveyed by the chain is actually the awakening of consciousness brought about by the French Revolution. Throughout the opera, Leonora (Feidelio) is regarded as the hero figure leading the people to achieve freedom, which embodies the characteristics of heroism at that time. Beethoven's opera "Felelio" reflected the heroic thought of "rebellious struggle" and "desire for freedom" is the need of the time. The opera revolves around the theme of "rescue", highlighting the unique "hero" characteristics.

3. Musical Representation of The Heroic Elements

Due to the outbreak of the French revolution makes the orchestral has the larger development, Beethoven very pay attention to the use of orchestra, especially like the opera "fedelio" with hero elements makes the characters using various instruments have features of timbre and make the fusion between the instruments to express the heroic thought connotation. In the opera, the unique timbre characteristics of the two instruments, horn and oboe, give the opera a heroic color, but also provide a strong support for the shaping and emotional expression of the heroes, so as to show the lofty tone of the "heroic period".

3.1. The "heroic" nature of the horn

First of all, the "heroic" instrument represents the horn. In the French Revolution, Beethoven played his own work "Piano and Horn Sonata (op.17)" to encourage the injured soldiers in the war, but also laid a heroic color for the horn. Beethoven also tried to add a third horn in his third "Hero" Symphony, thus to create a glorious heroic image for his music. In the opera Fetelelio, Beethoven is similar to the "Third" Hero " Symphony in order to highlight the heroes. In order to highlight the heroic color in the work, the composer specially uses the "horn" as a symbol of "hero". In the process of creation, it has not only changed from the traditional double control system, but also highlighted the strong heroic emotion in the overall strength, total number and performance mode. Beethoven wrote four overtures to the opera "Fertrio", written in 1814, did not deliberately quote the theme of the opera, but emphasized the color of the horn on the orche, which shaped the power of the hero and the gentle tone of the hero. So the overture is also recognized as the most successful overture. As a symbol of the "hero" of the whole opera, the overall tone of the music is played as warm and radical emotional content, which is usually used to express strong emotions or depict brilliant pictures. It is an expression of radical and revolutionary heroic power.

3.2. The "hero" of the oboe

In the opera Fertrio, besides the horn, the oboe is also heroic. The oboe is full of vivid expression, from the timbre of the clarinet, has a high recognition, with singing, often as

the task of various emotional shaping. The oboe often represents women, creating a different musical image from a female perspective. Unlike the opera Fetelelio, where the oboe also plays a female role, "she" is a heroine, a symbol of salvation and freedom. Besides "feelio" in the last scene, the "people into the light" lyrics, the scene used the oboe, and the oboe aria line into echo, but also confirmed the Leonora can save florestan and free, oboe in the opera "feelio" represents the freedom, it is the spirit of freedom become a direct symbol of Beethoven "hero" connotation.

3.3. The chorus reflects the "hero"

Because of the outbreak of the French Revolution, the people were more eager for freedom. Under the influence of the German fanatical movement, the first act and the second act in the opera "Fedelio" of Beethoven took the theme of "freedom" as a typical representative, and his epilogue promoted the theme of "freedom". This approach not only inherits the characteristics of "saving the opera", but also strengthens the heroic idea of the theme of "freedom". In general, Beethoven's Fetelelio is a dramatic unity, while the connotation of heroism and free thought are also highly unified.

4. Conclusion

Although we can no longer see the figure of "saving opera", we have to admit that "saving opera" once occupied a brilliant position in the history of the opera type. The heroic elements embodied in "saving Opera" can also reflect the progress of the society at that time, and the determination of the masses to "freedom" and pursue "equality". Beethoven's opera "Feldelio" can become the representative of "saving the opera", because of the heroic connotation of the opera. In the French revolution under the influence of "the pursuit of equality" and "advocating freedom" hero concept makes Beethoven's music hero style characteristics, also makes the opera in this period of "forio" also embodies the hero of the era of this period, heroic elements also through the opera horn, opera characters, and all kinds of instrumental music in the "save opera".

References

- [1] Wei Wei. Explore the rescue opera Fidelio [D]. Shanghai Normal University, 2015.
- [2] The Sociology of Music, Beijing: People's Music Publishing House, August 1997.
- [3] Peaceful. From darkness to light from suffering to joy — Beethoven's opera "Fetelelio" duet, chorus paragraph analysis [J]. Qilu Art Garden, 2001 (02).
- [4] peaceful. From struggle to victory — review of the opera Ferelio [J]. Music Research, 2002 (04).