

The Part of Dido in Purcell's Opera 'Dido and Aeneas': Problems of Performing Baroque Opera

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Abstract : Henry Purcell's opera 'Dido and Aeneas' is still highly appreciated by music critics and occupies an important place in the repertoire of theaters around the world. Presented for the first time in 1689 by pupils of a boarding school in Chelsea, it turned out to be the only one of its kind not only in English but also in world opera music. Up-to-date data on the first productions of the opera are available in the Paxton article. The composer, for whom English masks served as examples of his first works in this genre, departed in 'Dido' from the so-called seven-opera with spoken dialogues and created a work that corresponded to his understanding of opera as 'singing accompanied by an appropriate action', 'Dido and Aeneas' differs from the Italian operas of that time in its chamber, stylistic rigor, it is full, on the one hand, of elegiac languor and subtle feelings, on the other - of genre ensemble and choral scenes saturated with lively energy.

Keywords : Henry Purcell, baroque opera, vocal part of the area, genuine virtuosity from the performer

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