

# Analysis of Lin Huiyin's Classical Singing in Little Theatre Opera Farewell to Cambridge

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**Abstract:** Small theatre opera originated from the west, is a new style of opera with the characteristics of The Times, this novel form of artistic expression was introduced into China, in the art world in the end of 2001, playwright Chen Wei created and adapted the "Farewell to Cambridge", is the first small theatre opera to be performed in China. The work takes the May 4th New Culture Movement as the background, showing the struggle of Lin Huiyin, Xu Zhimo and other talents and beauties in ideal and reality, reason and emotion. This paper takes "A Peach Blossom" and "Flying Up by Day" in "Farewell to Cambridge" as the research object, and conducts in-depth research and analysis on the background of the creation of the work, Lin Huiyin's character image building and singing skills of the verse. I hope to improve my understanding and performance ability of this character through theoretical research and singing practice, and apply it in the study and research of future works.

**Keywords:** Small theater, Opera, Lin Huiyin, Classical riff, Singing analysis.

## 1. The Background of The Creation of The Opera Farewell to Cambridge

### 1.1. Overview of the creation background

The small theater opera "Farewell to Cambridge" was created by the famous female director Chen Wei in Beijing in 2001[1], the work "Farewell to Cambridge" was commissioned by Harbin Opera House director Chen Wei in the early stage. His creation was inspired by the beautiful picture of peach blossoms facing the author across the water in Shuangqing Garden. When identifying Lin Huiyin's poem "A Peach Blossom" as the creative motive, the creative inspiration came into being. "A Peach Blossom" is one of the most influential works in a group of poems written by Lin Huiyin when she once lived in Shuangqing Villa. In the same year, Director Chen Wei invited Zhou Xueshi, a composer with excellent composing skills at that time, to compose music for "Farewell to Cambridge". Professor Zhou Xueshi was good at expressing emotion in composing, and was good at integrating song words and melodies. Chen Wei and composer Zhou Xueshi came to the Fragrant Hill Park in order to find a real feeling, and the two came to the front of Lin Huiyin's wordless monument to sweep her grave. From then on, director Chen Wei finished the script of Farewell to Cambridge based on her own inspiration in a room of Hufeng Villa in Beijing, signed by Shui Er.[2] Mr. Zhou Xueshi and director Chen Wei made an appointment to communicate in June of the same year. With their repeated deliberation, the production was completed and premiered in just a few months. In the end, the original script was changed from "April Day on Earth" to "Farewell to Cambridge" [3] In the premiere, Lei Jia, who played the heroine Lin Huiyin, was a student at the Central Conservatory of Music at that time. She made her debut on the opera stage in Farewell to Cambridge. However, under the guidance of the director, she still portrayed Lin Huiyin vividly and vividly, and then gradually showed her splendor on the opera stage. The research and analysis of this paper is the focus of Lei Jia singing "A peach blossom" and

"Flying by day" two verses.

### 1.2. Lin Huiyin's Character Image

Lin Huiyin was born in a beautiful family environment. As a scholar, Lin Huiyin grew up in such an environment and was bound by traditional feudal thoughts. Therefore, what she pursues is the spiritual level above everything else [4]. With the rise of the new culture Movement and the change of the environment, Lin Huiyin's overseas experience determined her emotional choices in life. Although she went overseas, Lin Huiyin had a good character of elegance and kindness. She was hardworking and willing to help the poor public, which was reflected in her works, which made her in sharp contrast with other overseas students. As an adult, Lin Huiyin was influenced by her family and had the foresight and knowledge to return from her studies, so there were many suitors around her. Her sensibility lies in the fact that she can walk among elites from all walks of life and laugh, while her rationality lies in the fact that she knows her choice clearly and will not cross every boundary line.

Xu Zhimo is a confidant, who is Boya and Zi in the new culture movement. Her affection for him is warm. Xu Zhimo divorces his wife Zhang Youyi under the witness of others. This love is Xu Zhimo's lifelong regret. Jin Yuelin is the guardian. There are many suitors around this infatuated philosopher before he met Lin Huiyin. However, after meeting Lin Huiyin, he never married and became a good story. Liang Sicheng and Lin Huiyin. Educated by Chinese and Western ideas imperceptibly, and during his study abroad, Liang Sicheng, a pure man, was intent on introducing foreign advanced technologies into China, Two people have a common goal, in the most difficult time to choose to suffer together, and Liang Sicheng considerate, mature, is undoubtedly the best choice for Lin Huiyin.

The opera Farewell to Cambridge is divided into nine chapters, of which chapters 1-4 mainly tell the story of Lin Huiyin's return from Peiping. Liang Sicheng and Lin fall in love, and they start the time together at the Temple of Heaven. And Xu Zhimo for Lin Huiyin divorce, two people meet again,

but Lin Huiyin already have a heart to belong to, the joy of the past affair to meet again, excited and sorry, Lin Huiyin's heart is undoubtedly five feelings Chen mixed. In the fourth act of the opera, in Shanghai, although Xu Zhimo has no support spiritually, he is accompanied by Lu Xiaoman. Lu loves him, but who can accept a unhappy soul with others in his heart? No matter how good Xu Zhimo treats her in life, she is undoubtedly lonely. But Xu Zhimo no longer has the spirit of his past, a lot of poems will soon be written. Then came the most important fifth act of our opera: Lin Huiyin was seriously ill, and Xu Zhimo and her former lover came to visit her, making them meet again. This time, the two of them became mature and learned to hide their feelings, and opened their hearts to recall the time in Cambridge together. Zhimo read the poem of Hui Yin and began to sing the classic verse of our opera, A Peach Blossom. From the point of view of plot development, this canto plays a role of expressing emotions, which is the main reason why the canto "One Peach Blossom" is a required song for major music competitions in China. In the sixth Act, with the help of Lin Huiyin, Xu Zhimo learns to cherish life and live in the present, and his life with Lu Xiaoman gradually gets better.

The eighth act is the turning point of the inner change of the characters in the drama. At the invitation of Lin Huiyin, Xu Zhimo is about to fly from Shanghai to Peiping as a speech guest. On the way, the plane crashes, Lin Huiyin's heart is undoubtedly devastated. To die in expectation is the greatest test of humanity. Life is greater than everything, so "Rising by Day", as the core of the opera's inner emotional expression, plays an important role in turning the heart. From the point of view of the plot, the plot of the play can be summarized as: the cemetery singing - the temple of Heaven on the same stage - and then leave Cambridge..... Among them, Lin Huiyin's verses mainly include "One Peach Blossom" and "Flying by Day". The verses "One Peach Blossom" and "Flying by Day" appear in the fifth and seventh scenes of the drama, which are important nodes of the heroine Lin Huiyin's inner emotional changes. Therefore, the grasp of the singing of these two verses has become the key to interpret Lin Huiyin's character image.

## 2. Lin Huiyin's Sound Image Shaping

The word "love" is inseparable from the expression of sound, and the emotion is expressed in the way of musical notes. The quality of sound depends on congenital conditions and acquired training, and emotion is the basis of singing. In the singing process, we should invest emotion moderately to promote the singing level, but we should strictly control the expression of emotion, and only reasonable emotion can show the content of the work to be expressed. Specifically, when singing more cheerful songs, it needs to have the timbre of tension and bounce, and it needs to be in the front and high voice position, so that the listener can feel the inner happiness of the characters in the works. In the emotional expression of grief and anger, it is necessary to make the breath sink, such as using the method of trill to express the crying part of the emotion, and so on to interpret the singing emotion well. To put it simply, singing technique is the material undertaker of emotional expression of songs, which needs to serve the core content and spiritual connotation of works.

Lin Huiyin is a familiar figure. In the process of shaping this figure, performers need to integrate their own emotions into the voice and master the scientific method of voice, but excessive technical rendering will deprive the soul of the

whole work. When singing this opera, the singer sings nine verses in the opera of one hour and thirty minutes, which requires years of training in voice skills. It is necessary to use "life" emotion to add "dramatic" singing skills to mold the age, personality and experience of the opera character Lin Huiyin in various stages of her life. In the performance process, for example, when Lin Huiyin was a teenager, her voice in this period should be lively, full of tension and clear, because of her ignorant emotions and longing for a better life. The middle-aged Lin Huiyin played by Lei Jia is the singing core of the whole play. As a modern female with new knowledge, "rationality" is the key word to depict Lin Huiyin. In the aspect of music image building, solid, multi-level and lively timbre with leaping power should be adopted, and emotional but controlled singing mode should be used to create a relatively three-dimensional and vivid image. In order to truly love the voice.

No matter how good the innate conditions are, they all need to be set off by their inner emotions and express their inner emotions to the extreme, so as to drive the emotions of the audience, so that the listeners can be placed in the scene, resonate with the joys and sorrows of the performers, and express the "inner cry" through the sound.

Lin Huiyin's emotional expression in the performance of the role is extremely rich. In the love-hate entanglement with Jin Yuelin, Xu Zhimo and Liang Sicheng, she has a clear goal and dedicates herself to the construction cause of the motherland regardless of personal safety. In every life experience, she can clearly find her own position. Lin Huiyin's inner feelings into the music, in the image building is particularly important.

## 3. Conclusion

As the first new opera style with the characteristics of The Times in Chinese history, the small theatre opera Farewell to Cambridge is of certain pioneering significance. In terms of the script, it has mastered the essence of the art form of small theater opera, with simple and delicate structure and clear relationship between characters. In music creation, also achieved a distinct style, soft and elegant, and the character temperament is very consistent; At the same time, the stage layout is also very elegant, so once the performance achieved great success.

In this paper, through the study of the small theater opera "Farewell to Cambridge", especially the analysis of the heroine "Lin Huiyin" artistic image of the choir, in order to deepen the understanding of the work and the character image, for the character on the stage image of the analysis of a full investigation. The theme part of this paper mainly focuses on the music image building of "A Peach Blossom" and "Flying up by day", and focuses on the singing of these two classical verses for a detailed analysis. As for the singing part of the work, "A Peach Blossom" is a widely sung solo fragment of "Lin Huiyin", which is named after the title of the poem, which mainly reflects the melodious and poetic music style. The scriptwriter uses concise and comprehensive writing techniques to make the lyrics highly generalized. Therefore, according to this feature, it is particularly important to deal with the breath when singing. The breath should be as long as possible to give the audience space for daydream, and at the same time, with the natural body language, it reflects the elegant and intellectual temperament of Lin Huiyin. And "day flying" is a very strong emotion of the singing, Lin Huiyin contrary to the gentle normal, the emotion of grief burst out,

so in the breath and bite on the need for strong contrast, according to the emotional background of this section, the singer needs to pay more attention to love with voice. In a word, the author has learned from the research that before singing, we must first have a comprehensive understanding of the background, and bring the emotions of the characters. For different songs, the focus of performance is different. For songs with small emotional ups and downs, it is necessary to pay attention to the breath, stability, naturalness of body language, fluency and other details. And for the emotional fluctuation, or a normal character of the singing, we must focus on the emotion, with the voice, pay attention to the rhythm, the breath of the strong contrast, at the same time do enunciation clear, words.

To sum up, the author's study and thinking on the works are relatively simple. I hope that the author can have a better understanding of the works through the research on singing analysis and character image building of the works. I also

hope that while improving my professional level, I can also provide some help for the singers who sing the classic verses of "Lin Huiyin".

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