

Bondarchuk Viktor,
ph.d. in musical art, associate Professor
NMAU P.I. Tchaikovsky.
odma_n@ukr.net

THE PRODUCTION OF J. VERDI'S OPERA «AIDA» IN DIRECTORIAL INTERPRETATION BY D.M. GNATYUK.

The purpose of the work is due to the illumination of little-known pages of the creative biography of D. Hnatyuk, in particular the period associated with his directorial activity. **The methodology of the research** is to apply historical, comparative, art criticism and cultural methods, which enables the analysis of J. Verdi's opera «Aida» in a new dimension, revealing the unexplored pages of the creative biography of the artist. **Scientific novelty.** Applying in the study a considerable part of archival materials, reviews of periodicals, epistolary heritage, we have the opportunity to fill the gaps of the cultural and artistic space of Ukraine at the end of the twentieth century, and, focusing on the phenomenon of artist's creative biography, to reveal its essence in the context of socio-cultural trends of this period. **Conclusions.** D. Hnatyuk as a director, made a lot of effort to make the Kyiv Opera a factor in European musical life, conquered the audience with high artistic and performing culture, bringing the National Opera of Ukraine to all the higher artistic stages. Due to confident creative steps and decision of D. Hnatyuk, the space of Ukrainian opera art was recognized not only in the system of European artistic communication, he took a clear position at the level of world recognition of Ukraine as a creative, competitive, capable artistic state.

Keywords: performing interpretation, creative person, socio-cultural environment, dramatic works, directing concept, performing repertoire.

Бондарчук Віктор Олексійович, кандидат мистецтвознавства, доцент НМАУ імені П.І. Чайковського

Постановка опери Дж. Верді «Аїда» у режисерській інтерпретації Д.М. Гнатюка

Мета роботи обумовлена висвітленням маловідомих сторінок творчої біографії Д. Гнатюка, зокрема періоду, пов'язаного з його режисерською діяльністю. **Методологія** дослідження полягає в застосуванні історичного, порівняльного, мистецтвознавчого та культурологічного методів, що дає можливість аналізу опери Дж. Верді «Аїда» у новому вимірі, відкриваючи малодосліджені сторінки творчої біографії митця. **Наукова новизна.** Застосовуючи у дослідженні значну частину архівних матеріалів, рецензій періодичних видань, епістолярної спадщини, ми маємо можливість заповнити прогалини культурно-мистецького простору України кінця ХХ століття, і, акцентуючи увагу на феномені творчої біографії митця, розкрити його сутність в контексті соціокультурних тенденцій даного періоду. **Висновки.** Д. Гнатюк як режисер, доклав багато зусиль, щоб київська опера стала чинником європейського музичного життя, підкоряла глядачів високою художністю і виконавською культурою, що підносить Національну оперу України на все вищі мистецькі щаблі. Завдяки впевненим творчим крокам і рішенням Д. Гнатюка, простір українського оперного мистецтва отримав визнання не тільки у системі європейської мистецької комунікації, він зайняв чітку позицію на рівні світового визнання України як творчої, конкурентно-спроможної мистецької держави.

Ключові слова: виконавська інтерпретація, творча особистість, соціокультурне середовище, драматургія твору, режисерська концепція, виконавський репертуар.

Бондарчук Виктор Алексеевич, кандидат искусствоведения, доцент НМАУ имени П.И. Чайковского

Постановка оперы Дж.Верди «Аида» в режиссерской интерпретации Д.М.Гнатюка.

Цель работы обусловлена освещением малоизвестных страниц творческой биографии Д. Гнатюка, в частности периода, связанного с его режиссерской деятельностью. **Методология исследования** заключается в применении исторического, сравнительного, искусствоведческого и культурологического методов, дает возможность анализа оперы Дж. Верди «Аида» в новом измерении, открывая малоизученные страницы творческой биографии художника. **Научная новизна.** Применяя в исследовании значительную часть архивных материалов, рецензий периодических изданий, эпистолярного наследия, мы имеем возможность восполнить пробелы культурно-художественного пространства Украины конца ХХ века, и, акцентируя внимание на феномене творческой биографии художника, раскрыть его сущность в контексте социокультурных тенденций данного периода. **Выводы.** Д. Гнатюк как режиссер, приложил много усилий, чтобы киевская опера стала фактором европейской музыкальной жизни, подчиняла зрителей высокой художественностью и исполнительской культурой, возносящей Национальную оперу Украины на высшие художественные ступени. Благодаря уверенным творческим шагам и решениям Д. Гнатюка, пространство украинского оперного искусства получило признание не только в системе европейской художественной коммуникации, оно заняло четкую позицию на уровне мирового признания Украины как творческого, конкурентно-способного государства.

Ключевые слова: исполнительская интерпретация, творческая личность, социокультурная среда, драматургия произведения, режиссерская концепция, исполнительный репертуар.

In the artistic space of Ukraine from the XXth to the beginning of the XXI century, the figure of the outstanding D.M. Gnatyuk is represented by a bright, dynamic and unique phenomenon. The communicative model of the master is outlined by a complex and dynamic structure, the essence of which is formed by the realities of the twentieth century. The creative biography of the artist generalizes the value-orientation principles of opera performance, achievements in the direction of the musical theater, pedagogical practice, public and political activity. Each of them makes it possible to identify the figure of D. Gnatiuk as a distinctive, intrinsically indescribable person whose vital credo was the dedicated work of Ukrainian art, the service of pure creative ideas with faith in the bright and unbreakable future of Ukrainian statehood, independence and identity.

The purpose of the work is due to the illumination of little-known pages of the creative biography of D. Gnatyuk, in particular the period associated with his directing activity. Appealing to the problem of staging the opera by J. Verdi "Aida", we have the opportunity to fill significant gaps in the history of domestic opera performance, to analyze the trends of its development, dynamics in the coordinates of social needs, demands and trends.

The methodology of the research is to apply historical, comparative, art criticism and culturological methods, which allows the analysis of J. Verdi's opera "Aida" in a new dimension, revealing the unexplored pages of the artist's creative biography.

Scientific novelty. Applying in the study a considerable part of archival materials, reviews of periodicals, epistolary heritage, we have the opportunity to fill the gaps of the cultural and artistic space of Ukraine at the end of the twentieth century, and, focusing on the phenomenon of the artist's creative biography, to reveal his essence in the context of the sociocultural tendencies of the given period.

Presenting main material. By the time D. Gnatyuk turned to the production of "Aida", the executive stencils of the opera had already been formed, the tightness of which was firmly fixed in the directing vocabulary and conductor communication of the domestic opera space.

"Aida" is an opera, whose production line is crowned with vivid scenic solutions, powerful decorated mechanisms and luxurious artistic elements. The director's model of Dmitry Mikhailovich is outlined by covering the main conceptual foundations of the work - his drama, pathetics, the discovery and putting on the forefront of the inner world of the

hero. The main component of the production remained the main idea of the work - three-dimensionality, where in the foreground is the general problem of being, the second element that forms the essential foundations of the drama of the work - is the problem of personality with its existential categories, and the third, the final component - is the transformation of social models, their aesthetic identification in the context of the value-orientation concept of mankind [4]. Individualization and accentuation on the existential manifestations of the personality, its identity and identification in the context of social and ideological realities of time is a vector that the director chose for himself and established as a priority during the work on the production.

The dramatic version expressed by the algorithm: space - earth, eternity - routine, temple - state, love - civic duty, life - death forms the conceptual foundations of the opera, which are actual and universal in the practice of theatrical art in general. D. Gnatyuk adheres to the established director's concept, and, avoiding dramatic reduction, clearly outlines the confrontation between the two diametrically opposite categories, designed in the conflict of Radames and priests, Amonasro and Radames, etc. The confrontation as the main concept of director's interpretation forms and stimulates the dynamics of development, continuity, projecting thereby the merging of opposites and the formation of a single whole, in which struggle and conflict are the driving forces that dynamize the drama of the development of each of the scenes in the play.

Consequently, the contrast of monumental static choral scenes becomes the basis for a relief projection of the development of images of the main characters of the play. It is against this background that materialization in the operatic space of such opposites occurs as a person - power [4]. The director-selected approach stimulates a permanent rethinking of some elements of the stage design and cultivates the dramatic concept of the opera on the other stage, where the principle of the semantic organization of the work is transformed and perceived at the level of symbolization of some moments of the composer's idea. The confrontation of the individual with the realities of objective reality, D. Gnatyuk considers not only as an element of dramatic development of the opera, but as a universal category whose essence is determined by social and subjective factors.

The rethinking of the idea of the work, the departure from the anachronistic models of production (where there was a clear division of scenes of the work into the main and secondary ones, those used as backgrounds that graphically fill the stage space), objections

and opposing material goods are the bases that Dmitri Mikhailovich shaped during work on the directorial score. To put into every phrase, every gesture, every word deep meaning, to comprehend and logically outline each miscount, to live and feel the internal stress of the role - those aspects of directing, which D. Gnatyuk regarded as primitive, priority. To bring to the foreground the coordinates of justice, legal parity and the assertion of the identity of not only the state and the nation, but the people sought in their production D. Hnatyuk.

Dmitri Mikhailovich, together with the staging group, redefined the drama of the picture where the social privilege excited meets people to meet Radames and his victorious army, demonstrating to the captives' examination with his father Aida - Amonasro. D. Gnatyuk shifts the emphasis of this picture into the coordinates of social domination and injustice on the level of psychological satisfaction in the plane of illumination of the internal state of man with his experiences and ideological stamps, which do not change in the context of violence, but only consolidated and approved. Avoiding the manifestation of state oppression and the assertion of social inequality, the director fills the graphic space of the picture with a powerful stage with the participation of the ballet troupe, which projects the scale, colorfulness and monumentality of the events by professional choreographic production under the direction of the choreographer-director A. Shekera [7]. As A.Laputin notes, A.Sheker's choreographic statement represents a ritual ritual, the essence of which is outlined by an indisputable sacred integrity. The structural aspect of the composition determines the dramatic conception in the form of a model that glorifies the greatness of the gods and pharaohs, designing their function in the context of the earthly life of man [2]. The filigree performance vocabulary of the ballet formed new coordinates of the director's vision and interpretation of the time-coordinated work of the work, demonstrating to the audience a bright stage design and a wide directorial outlook D. Gnatyuk. While staging, Dmitry Mikhailovich works with several performers, who systematically differentiated according to age categories. From this, the premiere was performed initially by experienced and actor-tested performers, and then replaced by soloists from the younger group of performers, which created the effect of the renaissance of consistent classically-sustained traditions. As wrote in his review I.Karpinos: "Verdi's music can be listened and with his eyes closed. Thank God, still clean crystal voices have survived, living outside poppier plywood. Aida performed by Svetlana Dobronravova and Radames with the voice of Alexander Vostryakov create such a subtle lyrical duet that arose suspicion of their Italian singing roots "[1]. To the

cohort of young soloists involved in the production of the opera were O.Klein (Aida), A.Romanenko (Radames), T.Pimenova (Amneris). Such a differentiation of soloists allowed the director to open the drama of the opera in different genre sections, to draw parallels between the system of semantic organization of musical material in the context of the performing interpretation of each of the soloists. The director gives great attention to ensemble performance forms, which require absolute creative parity, plasticity of interaction with the avoidance of all the speculative factors of each performer.

Singing is an actor identification system that, in the context of actor vocabulary, forms the aesthetic integrity of opera drama. D. Gnatyuk permanently accentuates the attention of the actors on vocal technique, because to achieve full artistic conformity of the stage image is possible only at the expense of timbral comprehension of the party, internally outlined and genre-based. Perfect in the context of not only vocal performances, but also from the point of view of acting practice, the role of Amonasro was performed by R.Mayboroda. Having this party in his repertoire, D. Gnatyuk found the mechanisms of a scenic decision that symmetrically placed dramatic levers in the context of the actor's interpretation. R.Mayboroda not only recreated the composer's model of the hero, he formed the element of the opera, which constructed its essence, consolidated the attention of the spectator and fully withstood the style coordinates of the director's plan [3].

The director clearly outlined the coordinates of the executive decision and the Amneris party, performed by L. Yurchenko. D. Gnatyuk adheres to the classical decisions of this scenic task, where Amneris is a bright person, proud and unbridled. The childhood sense of social domination is reflected on the stage by a powerful executive vocabulary, where the mechanisms of acting are fully in line with the greatness and nobility of the operatic role. Along with this, another conceptual model of the semantic role of organization passes - the image of a woman who is shocked by the fact that she was neglected, disturbed the feeling of all-property and absolute sorcery. D. Gnatyuk emphasizes the attention of the actress on other criteria of figurative constancy - on ordinary human experiences, internal values-orientation aspects, determined by the struggle between revenge and love [2].

The synthetic essence of the operatic genre not only demonstrates the coherence of all the mechanisms involved in the production of the performance, but requires a uniform imagery of all the components forming the given genre face value. Thus, the powerful addition to the premiere was the principle of the stage decision, proposed by Tadeem and

Michael Rindzak. The sense of stylistic coordinates by artists is already felt at the semantic level. The formed conceptual foundations of scenic design create all the necessary conditions for the viewer to feel the continuum of archaic layers of culture that produce the ancient Egyptian artistic canons. "In the scenery is easy to read the ancient Egyptian system: the magnificent red sun - their god of the RA, worshiped pharaoh, which compositionally dominates over everything, a rhythmically comparative image of zoomorphous gods, white golden outfits. All this creates a ritual-solemn background ", - notes O. Luputin [2]. The complement of the stage design is the proposed costumes O. Lisik, who has not departed from the director's concept and has kept the format of historical symmetry in the context of modern design decisions. As Y.Goloshchuk notes, all the costumes created are imbued with inspiration, the special attitude of the master to the case. For example, both of the costumes of Pharaoh differ, not typical for the Ukrainian opera scene, with exquisite luxury, and a subtle stylistic feel of the artist, for example, the manifestation of the individual stylistic features of the master. A separate paragraph in the renewal of the performance was the choir, under the direction of L.Veneddikova. Following the director's conception of D. Gnatyuk, in which the choir was presented as a monolithic structure, the personification of greatness, power, as an element of the opposition of the common individual, the choirmaster, symmetrically calculated the dramatic tasks and put the semantic load on the choral texture itself. In his interpretation, the choir is a collective hero embodying universal scale. Keeping structural static, he accumulates the idea of movement, consolidating the dynamics of social confrontation. "The choir is not a background, but rather creates a musical light, sounds, shading events and heroes" - notes O. Luputin [2]. As O.Sakalo writes, the choral palette is represented by a colorful dynamic colors, timbral fullness, which gave the choral sounding of a powerful and logically sound structural organization, without thereby leaving beyond the boundaries of the dramatic space of the work [4].

Of great significance in the production of the opera was the creative symbiosis of the director and conductor. "Cosmicism, which is justified by the grandeur and monumental history of the material, the epic of the musical basis, immortality of eternal themes", - notes O. Luputin [2]. Such allegorical modifications to the scale of outer space are used by reviewers in relation to the creative personality of the conductor. To distinguish the function of the conductor in the production of the performance, especially in its premiere is absolutely impossible. Only creative parity in the algorithm: conductor-director-choirmaster, in the

context of profound professional competence of each of them gives the opportunity to represent the performance in the system of stable style coordinates, in the interpretation of which there is a dynamics and aesthetic identification of time, where the concept of musical drama and the mechanisms of its stage embodiment are considered in a single semantic and creative dimension.

V.Kozhukhar retained and retained in the space of interpretive views of the director all the stylistic coordinates of the composer's letter, J. Verdi, while not violating the principle of dramatic development of the directorial model. According to I. Pavlov: "Thanks to his solid hand, experience and musical taste, the dramatic nature of" Aida "was embodied in the sounds so reliably and precisely that the soloists only had to obey his will. He did not allow himself to deal with details and unnecessary effects, and acted in the context of Verdi's guidance: "There is more than a melody than harmony - in fact, music itself ...". The elegance and refinement of his interpretation of Verdi's score is the strongest impression of the premiere "[3]. But, despite all the positive points, the evidence is diametrically opposed and their opponents, which, to some extent, spray the structure of the general opinion about the premiere. Thus, according to O. Sokalo, the overall assessment of the premiere is quite positive, as it has withstood the process of preparation and practical scenic implementation in the context of numerous factors that influenced the course and development of events. But in the process of analyzing individual elements of genre synthetic essence, many questions arise. The stylistic coordinates of the orchestral sound are blurred, and to determine the composer's style, it is difficult to understand the results of the perception of the orchestral texture. Proposed by conductor interpretation: The softness of sound, elegance, elegance of a dynamic solution, Belkont's cleavage in conjunction with Belcant's ease of reproduced sonorities "are those features that are typical of the style of V. Bellini, G. Donitsetti, but not for the J. D. Verdi style combination, the structural essence of which built on contrasting comparisons of dynamic gradation, texture concentration, figurative sphere [4]. And such deviations from the style co-ordinates of composer technique by J. Verdi, stimulated the depressurization of ensemble harmony between vocalists and orchestra, and the choir. According to O. Sokalo, the conductor's interpretation has become one of the reasons for violating drama at the level of the system of images of the work, since in the score "Aides" relief positioned changes in the ratio of vocal material to the orchestra, where the latter significantly prevailed in the dynamics of texture saturation, in violation of the principles of

opera orchestra balancing [4]. Many questions arose even to the directorial concept of D. Gnatyuk. One of the most important criticisms noted by O. Sakalo is that the play completely ignores the ancient Gepit's rituality, mythological symbolism and figurative stylistics. Such director's decisions have no logical basis. The director could not withstand the stylistic criteria formed by the composer and departed from the author's drama theater, outlining, perhaps, an illustrative version of "Aida". This is not so much a conscious change in the conceptual foundations of J. Verdi, as a slightly formal approach to the details of stage drama.

This tendency has been quite clearly manifested in the fact that the drama of the work is not elaborated at all levels of stage action. From the reviews it is clear that in the scenes that reveal the personal conflict of heroes, the plastic nature of the images is not found, there is no clearly elaborated detailed elaboration of each of the *myszancen*.

Avoiding the detailed elaboration of each of the elements of the drama of the work, the director violated the coordinates of the representation's integrity, where the principle of motion from one to the general forms a stereotype for constructing a general model of a work. Such a smoothing of a figurative system under one conceptual position stimulated the depreciation of aesthetic representation of performers in terms of manifestation of a subjective factor in the context of directorial interpretation. The actor did not have the opportunity to show himself as an individual, to reproduce all the signs of a high level of professional competence and acting skills. The sense of general unification of performers significantly limited their existential orientation, which gave impetus to the violation of the dynamics of drama and the development of performance static. As a rule, when the general principles of the stage mechanism are violated - the movement from the single to the general, the illumination of the individual elements of the drama of the work, the importance of mass scenes, the coordinates of monumentality, greatness, and epicity are lost. It is possible to construct a *mision scene* contrast only on condition of a sense of a scenic relief, where the balance of individual, subjective and general, mass is clearly defined. If such a gradation is absent, then all proposed by the director of dramaturgical space is considered as a general substance with blurred coordinates and criteria for the development of a figurative sphere.

Contrary to the numerous remarks and the views of theater critics, we note that the restoration of the opera *Aida* by J. Verdi at the National Opera and Ballet Theater named after T. Shevchenko became a significant event.

It is: "A sign of creative maturity, high craftsmanship, artistic perfection of all components of the opera collective. It is on such works where, so to speak, there is a "super task", where the true philosophical content is not on the surface, but in the depths where the musical drama is multicolored - it is on such works and a possible creative rise "- said O. Luputin [2]. Dmitry Mikhailovich as a director, made a lot of effort to make the Kyiv Opera a factor in European musical life, conquered the audience with high artistic and performing culture, bringing the National Opera of Ukraine to all the higher artistic stages. Due to confident creative steps and decision of D.M. Gnatyuk, the space of Ukrainian operatic art was recognized not only in the system of European artistic communication, but also took a clear position at the level of world recognition of Ukraine as a creative, competitive, capable artistic state.

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