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**THE TOPIC OF EXPECTATION IN THE CHAMBER OPERA BY A. SCHOENBERG AND M. TARIVERDIEV**

*The article is devoted to consideration of the implementation of the topic of Expectation in chamber opera by A. Schoenberg and M. Tariverdiev. The stages of evolution are traced and the types of chamber operas are highlighted, with increased attention to the genre type of monoopera. The principles and ways of working with musical and literary material in the chamber opera are summarized.*

*Keywords: chamber opera, monoopera, the theme of expectation.*

In modern, musicology and art-genre literature the chamber opera genre looks established as a genre unit, but the issues associated with its genre specificity are still insufficiently understood. An outstanding researcher B. Asafyev called opera as “sensitive barometer of intonation building era” [1, p. 52], as for the sensitivity and mobility of resources and forms of drama, chamber opera is not equal among the other genre forms. It incorporates the special properties of the mobile response to various social and artistic processes taking place in the socio-cultural sphere.

Suffice moving boundaries of genre variety of chamber opera accommodate a variety of expression ratio of music, drama and stage action that led to the selection of several types of chamber opera - chamber music drama, chamber monoopera, synthetic chamber musical performance. Each of the designated type of chamber opera is in close connection with the traditions of great shaped opera, cycling them to a greater or lesser extent. Along with this, the principles of formation and development of drama in various types of chamber operas are directly dependent on the combination of the specific features of traditional opera and related genres of music and theater.

The study of the different stages of the evolution of the genre of chamber opera leads us to the conclusion that the increasing trend psychologization of

music and drama content of the work taking place on the background of its gradual complication. It is important to note that throughout the twentieth century chamber music drama and chamber music performance appeared in the works of various composers, chamber monoopera, appearing in 1909 in the form of a single sample – “Expectation” by A. Schoenberg - almost for half a century it gave way to the other two types.

A comparison of the timing parameters of traditional operas and chamber reveals a significant difference between them, i.e. playing text time of chamber opera is much smaller. However, the image-dramaturgical sphere is not only inferior to traditional opera, but in some cases, conveys complex psychological state or the maximum passions more finely detailed. Based on this, we can infer the presence of a special type of transmission of music and drama content - more concentrated and compacted, as compared with the traditional opera. And in each of the designated type of chamber opera it happens differently.

For example, in a chamber musical drama it is achieved due to compaction of the dramatic content of the text, more careful reading of his music, following every literature intonation. In the synthetic chamber music performance combines two tightens and forms a concentrated presentation of the musical drama content - the content of the tighten at the levels of the literary text and music series. Concentrated, tightened presentation of the literary text can be called the tighten horizontally, and at the level of the musical text - vertically. The chamber monoopera form develops somewhat different and rather is an analogy in respect of compositional techniques with forms of “pure” music. Most often, the musical material is presented in a summarized form, by some figurative and semantic syntagmas where each of them becomes an expression of the completed episodes penetrated or how one's emotional state. An important aspect of the structure of the

composite form is through the use leitintonation that acquires a summarizing effect, i.e. compresses and concentrates the transmission of the content of the emotional state through brief melodic and rhythmic formula.

Concentrated presentation and content tighten of the chamber opera work primarily occurs at the level of verbal text. So while reducing the volume of sounding text-figurative semantic content, as well as psychological and emotional components of it - increase substantially. Great importance in this kind of generalizations has more localized conflicts and the ideological and imaginative content, typical for chamber opera. A certain role is played here by the rejection of external stage effects in favor of a busy inner psychological development of drama, conflict transition from the sphere of home into generalized symbolic. All this allows an even greater extent to reconcile the interpretation of the opera and the “clean” music genres on the one hand emphasize the typical operatic character (even tighter “saturate” its dramatic content, on the other - to interpret the operatic form of a generalized (by analogy with forms in “clean” musical genres) [2].

Compositionally-dramatic structure of chamber monoopera is directly dependent on the use of stronger emotional impact funds, compared with the achievements of the opera art of past centuries. So, speaking about the peculiarities of the structure of musical language of one of the most radical expressionist works by A. Schoenberg - monoopera “Expectation”, written in 1909, M. Tarakanov indicates that tension arises, “thanks to the concentrated, previously unthinkable in the music of the saturation of each piece of music time” [4, p. 41]. Next, the researchers came to the conclusion, according to which in a monoopera “laconic expression of each state, where sometimes quite subtle touches to describe the complete picture”, and “speed of alternation of contrasting individual states” [4, p. 41].

The concept of monoopera points primarily on operas in which there is only one character. This deliberate restriction demonstrates the composer's and librettist's focus on experiences, the inner world and the special psychological (often mental) condition of a person. Already in 1909 A. Schoenberg calls opera "Expectation" as monodrama with the sole heroine, and in 1984 M. Tariverdiev wrote his own monoopera "Expectation", in which the only actor is "she". It is unlikely that identical names can be explained by mere coincidence, but rather a dialogue between the two composers (initiated understandably by M. Tariverdiev), two eras, and a woman with her emotions and complex emotional states is subject to the same creative attention.

"Expectation" of A. Schoenberg is a huge monologue of heroine, which is characterized by emotional overwrought narration and almost devoid of scenic element. It was the absence of the last obstacle to the spread of the early twentieth century operas of this type, because of the genre of opera still expect a bright stage action. Work on the product was short-lived, A. Schoenberg wrote "Expectation" for two weeks. Libretto was written at the request of composer by Marie Pappenheim, who was a doctor by education, but tried herself at literature. Similarly, to determine who gave the idea of the libretto, and how the work went on it, according to N. Vlasova, is not possible. Definitely we can say that Schoenberg brought significant changes in the libretto and that his corrections were designed to "strengthen the mystic and hallucinatory" [cit. 3, p. 199]. Thus, the composer of the libretto text removes the portions where the heroine specifically describes the events, focusing, so the listener's attention is not on the event line, but on the psychological states and reactions of the heroine, which are her reaction to events.

The premiere of “Expectation” by A. Schoenberg took place in Prague only on June 6, 1924, and, though at first caused a wave of conflicting reviews, yet in the history of music of the XX century became the product as the quintessence of musical expressionism. The composer succeeded remarkably and accurately convey all the emotional state and the spiritual quest of his time, because during the creation of monodrama the expressionism in Germany was just beginning. “Expectation” by A. Schoenberg distinguish inherent to expressionist traits art: extreme subjectivism generating delusional vision, the rule of fear and despair - are embodied in the “Expectation” in an absolutely pure, concentrated form, which makes “Expectation” “apotheosis of Shoenberg’s expressionist aesthetics” [cit. 3, p. 200].

Plot of monoopera of A. Schoenberg is built around a character wandering in the night forest, which from the beginning of the work is in an intense emotional state, and in her morbid imagination the most horrible picture are drawn. In a letter the composer himself compares the emotional state of the character with a terrible dream, and the feeling of fear is dominant in all the work. Thus, the main artistic challenge that faced the composer, and later to the leading character - the transfusion of the emotional state of fear, in other words, the action stage development virtually fades into the background, and internal, mental state of the heroine is in the center of the work.

The listener becomes a witness to the stream of consciousness of the heroine, where snatches of sound mind, and left unanswered questions sounding nowhere, cries, as a reaction to something frightened heroine. However, all that seems unhealthy delirium at first, finds the terrible confirmation, when she finds a corpse of her lover. This event became the undisputed center of all the work and divides it into two parts, the dividing line becomes a pause in the cycle 158. The

first part draws a state of fear of the heroine and her misgivings, the second part is a monologue addressed and pronounced over the body of her lover.

Most of the heroine's feelings, and their composer's description is the undisputed introduction, penetration into the unconscious, making it impossible for the discussion and study of the work without affecting the theory of Sigmund Freud, as the author of the libretto Marie Pappenheim indirectly had toward him. Firstly, librettist's brother Martin Pappenheim was a psychiatrist and a supporter of the theory of S. Freud, and their cousin Bertha Pappenheim was treated directly by Freud himself (it was she who was the "hero" of his work, "The case of Anna O.") [3, p. 201-202]. Therefore, working on the image of the heroine, librettist could not ignore the theory of Freudian psychoanalysis, and mentioned theory was here welcome.

Functions of the text and their relationship with musical material is built in the works by Schoenberg in a very special way, and if the author have previously been able to transmit such a state of stress in a fairly small fragments of works, then, as indicated by the author himself: "I later found out how to build more extended form, following [prose] text or poem. The differences in their size and structure, change of the character and the mood reflected in the structure and size of the composition, its dynamics and tempo, texture and arrangement of accents, instrumentation and orchestration. As a result, sections delimited from one another as clearly as before due to the tone and formative functions of harmony" [6, p.128]. Significant orchestration moment becomes a special type of the lack of orchestral solo episodes, that is, all the orchestral parts is completely subordinated to the main idea of the work and its main spokesman - the voice.

The rapid change of the psychological state of the heroine from the musical side is characterized by a sharp change in dynamics, tempo, presentation,

emphasized articulation accentuation. Composer in order to achieve the desired effect, drawing psychological (and even psychic) state of the heroine, refuses any thematic repetitions and nostrums of “increasing variation”. As pointed out by N. Vlasova, in the “Expectation” by A. Schoenberg occurring events are within a very short time and are almost superimposed on each other, “their exposure is extremely compressed and the principle of continuous updating becomes constitutive. Perhaps a certain influence on the compositional technique here has beautiful pointillism” [3, p. 203]. Besides thematic conciseness in monodrama released two principles of working with musical material - the principle of clear-themed, with a few complete the construction, and the principle of athematic material which consists of sharp bursts of music, cries, sudden sharp shock.

If themed sections are mainly associated with a more relaxed emotional sphere and are often embodied in the sound of the voice, the athematic are related to the scope of the most affective states, they recreate the panic attacks and in these fragments, the instrumental sound is leading. At the undoubted primary beginning of speech intonation prototype in vocal part of “Expectation” by A. Schoenberg, yet it has an internal division into purely recitative episodes and more chanted fragments originating in arioso tradition.

The harmonic work language is quite distinctive, it is based on quartal chords, melodic plan abounds quart and tritone intonations. In addition, quartal harmony and tritones are arranged in a more extensive chain, forming in some cases chords of four or five notes, and in culminating construction in cycle 269 chord of ten notes appears formed by layers of fourths. A. Schoenberg in monodrama “Expectation” has brought to realization the utmost clarity the trend of detailed display of psychological states and emotions of the heroine, becomes

“seismogram”, which captures, refracts, shows momentary nervous reactions under “a magnifying glass” [3, p. 214].

Monoopera M. Tariverdiev “Expectation”, written in 1984 and first staged by the theater of B. Pokrovsky in 1985, becomes an extension of philosophical reflection on the fate of women in the modern world. The topic of expectations as special emotional and psychological state arises in the work of M. Tariverdiev not accidentally. The composer has repeatedly appealed to various opuses to his understanding of the complicated emotional states, in which resides the modern woman. M. Tariverdiev said that the idea of writing of monoopera came to him early enough, he was very attracted to this idea, because in fact, all his vocal cycles could be seen as little drama. There is no accident, that he, carried away by any individual poems and the emotional response that it evoked in him, he picked up other poems similar in spirit, and build them into a kind of cyclical work. Therefore, in his work there are almost no individual songs, but only cycles, united by a common idea and a dramatic overall emotional mood. Thus, the appeal to monoopera was natural and due to the earlier works of the composer.

“Expectation” M. Tariverdiev, like A. Schoenberg is a story of a woman revealing all their deepest, innermost feelings, their thoughts and fears. Again there is a lover, but unlike Schoenberg’s rather sinister character, he appears as some pretty blurry image, which is important only as an object of experience of our heroine. The emotional state of panic in the monoopera practically does not appear, though fright and fear for the life of a loved one are certainly present.

The impetus for writing monoopera served as a meeting with Robert Rozhdestvensky, during which the poet and composer, as if to make an oral outline of future work. As indicated by the widow of the composer V. Tariverdiyeva the discussion “both included in the process instantly. As if they were discussing



something of what has repeatedly talked as if everyone inside was a ready image of the text. We understood each other perfectly”. [5]. So there was the poem “Expectation. Monologue of a woman” by R. Rozhdestvensky, published shortly in the journal “Ogonyok”, and its material – monoopera “Expectation”. Simple and very clear intonation poetic of R. Rozhdestvensky, the presence of a clear dramatic alignment, which was manifested in the change of contrasting conditions, the presence of bright climax and codes made it possible to implement old composer's idea. The text of the poem was used by the composer not entirely, but it was added to a fragment of a lyrical, very poignant poems of Rozhdestvensky “As childhood night is naked”, which became a quiet lyrical culmination of monoopera. As the wife of the composer says - a work plan matured for a long time, and took place in a moment – “Michael Leonovich sat at the piano, set a text and voice recorder before him, and played the work from start to finish. Then, in the summer, in Sukhumi, he wrote the score and made Clavier” [5].

*Performances of the monoopera took place always with the same success, and the main feature of all comments and reviews were unchanged question - how the composer achieved to penetrate so deeply into the inner world of women, and to recreate it by means of music? Opera music is incredibly sincere and emotional. Together with the heroine, we are experiencing the whole scale of emotional states - from excitement, through embarrassment, frustration, anxiety, fear - a philosophical meditation on loneliness and its causes. The composer is seeking disclosure of such a large range of different psycho-emotional states with the help of a surprisingly soft and flexible melody, a special tonal adjustedness of orchestral accompaniment.*

Thus, in the monoperas of A. Schoenberg and M. Tariverdiev with the same name, “Expectation” in the presence of a number of common external assumptions musical-dramatic incarnation varies considerably. The common features is the presence of the main character, empathy feelings and excitement to which the work is also dedicated; strengthening of psychologization trend of musical and dramatic content of the work taking place on the background of its gradual complication. Thus, a concentrated presentation and content of both monoperas tighten occurs at the level of verbal text. So while reducing the volume of sounding text, the figuratively semantic content, as well as psychological and emotional components of it increase substantially. Among the different characteristics of products should be called fundamentally different visions of the critical emotional states - emotion of Schoenberg, bordering on delusional and disease states, Tariverdiyev’s deep reflection that is reflected in the musical language of the two monoperas.

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