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**IMAGE OF MEDEA IN THE OPERA OF THE SAME NAME OF L.
KERUBINI AND HER PERFORMING VERSIONS**

The article considers the expressive potential of Kerubini's opera style «Medea» and its correspondence to the requirements of revolutionary classicism. The characteristics of the mythological background of the main image of the opera - Medea - are given on the example of the performing arts M. Callas. The study proved the originality of the theoretical ideas protoekspressionists sense way of Medea and Kerubini's opera as a whole as opposed to proromantic settings hearing «heroic and exceptional».

Keywords: protoekspressionizm, myth, image, performing arts, M. Kallas.

Relevance of a subject of a research is defined by the importance of the given opera in the repertoire of opera singers of the second half of XX – beginning of XXI century as at the suggestion of great M. Callas for whom this heroine became alter ego in her vital realization the specified party, and, in the original version of the opera with colloquial dialogues, has made one of the central points of application of all creative power. The Miphological underlying of this image has made the attractive moment of the modern scenic aspirations, noted by a depsychologisation and depersonalisation of characters on the stage – as it has been put in B. Brecht's modern theatre of the 1920th years and created in I. Stravinsky and K. Orff's scenic actions. Style simultaneity of creation of L. Kerubini who has created the specified opera work on the verge of centuries (1797, see materials [4; 7]) and that defined in the style multipartite which has found an intensive search indicator on demolition of eras and became an interesting "point of pushing away" for director-performing opening of the second half of the XX century.

The purpose of this – to depict the expressive potential of Medeas style of L. Kerubini in his orientation to the pro-expressionistic installations of art of the middle of the XX century which determined a special mission of the work and a role of the main character in creative destiny M. Callas. Specific tasks: 1) systematisation of materials on the substance of the refinement in "spirit of the age" of the Kerubini's opera, 2) the analysis of a Medea's batch in her orientation on pro-expressionistic installations of musical theatre of the second half of the XX century.

Methodological basis – the intonational concept of music bequeathed by B. Asafyev [1] and his followers in Russia [6; 7], in Ukraine [3], in Poland [5] in which basis laid culturological approach, style-comparative and hermeneutic methods. A research object – L. Kerubini's creativity in the context of style preferences of the middle of the XX century, a

subject – Medea's image of the opera of the same name of the called composer in line with repertoire elections of opera singers of the second half of the XX century. Scientific novelty – originality of the theoretical idea of a protoexpressionistic sense of an image of Medea and Kerubini's opera in general, as opposed to pro-romantic installations of hearing "heroic and high" [7, page 181] in the specified character. Practical value – the use of materials in work of a special vocal and in rates of history and the theory of vocal performance of average special art institutions and higher education institutions of arts.

The destiny of the opera "Medea" of L. Kerubini is very difficult in the history of theater which features are reflected in R.A.Tsondergeld's characteristic: "From many operas of Kerubini Medea is the only one which for many years takes place in the international repertoire unless only the most extreme. Its unhappy destiny becomes more clear today if to remember that the opera from Beethoven and Brahms recognised as equals with other esteemed works of art, underwent essential alteration in work of 1855 of the Munich composer Franz Liachner. Distinctive quality was that in this processing the Italian text of Carlo Zangarini which often deviated from the French's original was used. Liachner replaced the vocable text with the orchestra-supported recitatives; and though he saved the opera from its destruction on the stage with this intervention, but it didn't become for today the basis of creative practice" [8, page 239] (the author's translation).

Romantic adjustment of a strange composition, by the standards of XIX century, obviously tragic in which absolutely there is no differentiation of the forces of good and the evil – one and all characters "are demonized" in self-expression compositions (unless passing roles of the silent victims of a role of manipulations of Medea – her unfortunate murdered juvenile sons). The frank mythical of a plot, worthy the big opera, is integrated to the colloquial dialogues which are heritage of realism of a comic genre here. Intensity of the events which are wonderfully permitted magic rise of the heroine that corresponds to the dramaturgic principles of a genre of "salvation" doesn't come in any way for the moral permitting termination which in this composition is noted only by torture and the death of guilty and innocent participants of the events which happened on the stage.

Above-mentioned F.Liachner "improved" opera action, discharged recitatives of breakthroughs of speech prosaism to symphonic-ensemble symphonies and arioso idealities of expression. Something similar made Zh. Bizet relatively to Carmen, made on literary material of P. Merimee, E.Giro, having replaced the "reducing" speech dialogs of Bizet with

it the composed recitatives, that "complementing" in ideality of manifestation cruel "the truth of passions" heroes-lumpens. Probably, in relation to realism of the scene of action of "Carmen" of Bizet-Merimee it created the appropriate indicative roll which till today is demanded, despite attempts of reproduction of the opera in original setting.

As for Kerubini's "Medea", an event of mythological Antiquity and realism of colloquial inserts make special type of expressive "anguish" which has no relation neither to "the character truth", nor to "the truth of the relations": A. Hokhlovkina accurately specifies that the composer "doesn't set the task of delineation of psychological development; he is absent in music of 'Medea'" [4, page 75]. Characters are demoralised by exclusiveness of the social and cultural-messianic status: for Yazon only his function of the hero – the getter of the Golden Fleece is important, for Dirsei and Kreon – their place near the gold-bearing hero, for Medea – recognition of her participation in heroic actions of Yazon. Sympathy, mercy, worthy mildness of temper of praise – all this out of the sphere of events of "Medea" and style of self-expression of characters.

Strong-willed superiority of Medea holding the power over events at the price of reckless cruelty and estrangement from any household attachments is the extremely unique subject layout, to realistic aspirations of XIX century of a concern which doesn't have as caused insignificance of the musical idealisation made by Liachner concerning Kerubini's opera. Symptomatic is the fact that M. Callas's initiative perfect revival on the stage of "Medea" of Kerubini in initial quality came true nearly a century later after F.Liachner's initiative – in 1953 with recovery of the original French version of colloquial inserts in symphonic-vokal saturated music [8, page 239].

At the opera "Medea" of Kerubini there are lines of expression preparing an empire style of "Vestal" and other compositions of G. Spontini. Because though the compositions the last also called seria, plots and the musical decision were far from a prevalence of Christian stoicism in an interpretation of historical and antique plots and installations on hymn gloss of ariozny singing. Spontini's heroes – with conviction egocentrically acting characters in whom power manifestation constitutes a basis of aesthetisation of their image. Characters of "Medea" are the same: they violate laws of mercy and compassion – and Medea "presses" all others reckless cruelty of the self-affirmation. In the light of told the musicological verdict of A. Hokhlovkina is surprising: "... Medea and Yazon's tragic duet, a scene of her death do Kerubini's opera by the authentic heroic drama" [7, page 192].

Really, the death of the heroine can bring a moral and expiatory note in every her crimes and those, that were mede over her, creating some heroic context just as martyr, the hero Taras Bulby's death caused on itself in the well-known story of N. Gogol creates penitential pathos for antinaturalness of the son killing made by him.

But in "Medea" of Kerubini it is absent. Really, magnificent in power single combat of criminals heroes in one person, Yazon and Medea, submits of it's gloomy pathos where the completeness of male energy of Yazon which is brought down on a female being of the rejected wife mother creates moral overweight towards Medea. But the final scene of the opera (which can be treated as the symbolical death of the heroine – but as an event it isn't given in any way) shows absolutely other: "When in the palace shout of horror sounds, owing to the fact that Medea's poisonous gift takes away life from the bride, she kills own children and throws their Yazona in the triumph rage. Evmenids protect her leaving, she disappears in carriage which sparks plunge the royal palace into crushed stone and dust" ([8, page 238] here and farther the author's translation).

This «devil's story» of the final is superfluous for romantic demonisms as the deeds not ideality of the heroine's acts doesn't leave any place to moral acceptance of the incident. The musicologist called above supports a heroic interpretation of an image of the opera by the reference to L. Beethoven's authority: "Not incidentally the copy of 'Medea' of Kerubini was in a private library of Beethoven. Notes are speckled by the marks showing profound interest of the great composer in the work which carefully I studied" [6, page 192]. However not a secret that the great composer with the felt sympathy at a certain stage of the biography has treated a Jacobin bloody bacchanalia, namely pathos of at all-destroying of the state and family shrines will get revolutionary classicism of Kerubini.

The above-quoted R.A.Tsondergeld characterised the next way this opera of L. Kerubini: "The unique place the taking opera within the era represented perhaps the most important imprinting of aesthetic canons of revolutionary art and its manifestations. In his representative cloth "Horace's Oath" of Jean-Louis David the form and subject have been put finally. The severity of composition which has defined skill of all subsequent state art. Also in Kerubini's music there are a severity with dynamic break of the sounding elements, but in Medea of employees not to creation, but destruction of government institutions." [8, page 239].

The opera has three steps that is inherited from "simplified" (in comparison with five - and a four-stepped of the lyrical tragedy) H. Gluck's operas and practice of a genre of "rescue" (including in well-known "Water carrier" of 1800 of Kerubini). But the specified three-stepness is given in that to "dramatic art" [6, page 207] increases of the main culmination to the final which in completeness is found in G. Spontini's opera empire style which is frankly "substituting" liturgical action in glory of the promoted worker of revolution Napoleon. The Medea in Kerubini's opera is much more allegorical-collective in comparison with Litsiny or other quasi-historical characters of Spontini: the obvious mythological basis of this image, her superhuman essence is beaten thematically and scenic staged (see above about the final with flight in the crew harnessed by dragons, etc.).

In music of considered Kerubini's opera reception which doesn't occur in other his compositions – on extremely measure in that concentration which is found in Medea is allocated. It is about independence of a rhythmic factor in the report of sense of the events, and also about receptions rhythmic ostinato which distinguish numbers of composition basic dramaturgic. As for the rhythmic moment, strikes, first of all, oversaturation of music with structures of dotted rhythms which, since No. 4 Arius Kreona, categorically

push aside rhythmic archetype which is shown in the form of "the introduction block" in No. 1-3, that is before emergence of a thought of Medea (No. 4, Arius Kreon) and a part of the most important heroine (No. 5, Arius in beat of a mazourka, by 1797 which is accurately associated with an insurgent Mazourka of Dombrovsky – about it specially in work I. Podobas [5, page 73-75]).

Medea and Yazon's subsequent Duet gives the first stage concentration of the dotted rhythms subsequently accompanying all numbers of all three acts of the composition. But the importance of the specified Duet is also that in it the support on a rhythmic ostinato which from this number moves forward on self-significant situation in musical sounding for the first time is found, creating special type of concentration of a thought on the idea of the power pressing associated during a revolution era with rhythms of the marches which are given rise as a genre in the specified ardent years.

In the opera the voice-frequency ratio of d-moll - Es-dur is obviously allocated, first of them is shown in the overture, and both tonalities from No. 8 (Es-dur) and No. 10 (d-moll) constitute some permanent line of high-rise preferences until the end of composition. We can notice, in this opera the importance of solo arias monologues not smaller, than ensemble

scenes, in particular, of the duets dialogues which it is possible in a Verdi way, in a Wagner way to determine as the duets duels. The main thing the fact that dramaturgic this sort of a scene hold a nodal position: Yazon's duet – Medea's finish I action (No. 6), the similar duet is allocated as prepared (No. 10) the Medea's and Yazon's frightening opposition in Kreon's environment, Dirsei, the chorus of priests and subthis No. 11 finishing II the act. At last, the final of the opera No. 14 is solved as Medea and Yazon's grandiose dialogue from whom the second is this in a mighty environment of henchmen and courtiers. It is curious that in the curses, addressed to Medea, accusation appears in the text – «Tyrant!» , made in urgent and political terminology of the 1790th years.

The initiative in the choice of significant rythmo-formulas in ensemble scenes belongs to Medea whereas in solo (Arias No. 5 and No. 13 in I and III actions) she concentrates rythmo-form, justified creating thematically is momentary a significant emotional image. In No. 5 (F-dur, Larghetto) it was noted color with all to its revolutionary associations of sense, inherent at the end of the XVIII century, is higher. In No. 13 (Es-dur, Largo) developed drama opposition contrast extreme and average parts of a compound ternary form in which each section entering it is noted independently. So, the "trembling figure" symbolising desperate concentration of Medea on the idea of vengeance contrary to everyone and everything is shown to layer in slow extreme sections in orchestral.

The solemnity of sounding of a major tonality in the slow movement enters that effect of initial value of a majority forgotten during the postmadrigal period of musical history of Europe as "firm-rigid", correlated, as in Gesualdo di Venosa's madrigals, L. Marenzio, etc., with the words "suffering", "death". In extreme sections of the Aria the second subject is allocated (for the text "Eternal fate", B-dur), creating the relations in exposition display of subjects of the first part of the Aria. The average section (Allegro moderato, Es-dur) is noted by a new rhythmic element – in the form of a dialogical ratio of the "turned" dotted line and a Kant's figure, the imperative and prayerful rushes creating collision investing sounding of a termin "Favour" in the text of the statement of the trampled and humiliated queen.

Completeness of demonstration of these of "large forms" - extremely developed ensemble scenes. And the special place in them belongs to the final of the III act. Voice-frequency coverage of this vocal and symphonic B-dur array – D-dur/d-moll, as if anticipating the voice-frequency plan of the Ninth symphony of L. Beethoven making an

absolute extension of poetry of Destruction in the expressive plan which is imprinted in the final of "Medea" of Kerubini.

The final part opens sounding (d-moll) in which in a bass pp the Crucifixion subject contour is written out – during an era of the French revolution the actions replacing the Church service with "civil liturgies" with texts in honour of Reason, the Supreme being, etc. [4, page 54-55], noted by musical rhetoric of sacred music per se were encouraged.

Medea's monologue enters tonalities of her Aria No. 13 (B-dur, Es-dur), however at the new level of dynamic transformations at quickly changed rates and, the main thing, into demonstrations limit register opportunity singing: an reference of sounds of d¹, es¹ in connection with display of d-moll near which exits to b² are placed. The following stage of opposition of Yazon and Medea is noted in her party by cis ratio¹ and a²-h² that forms the demonic final with a paternoster of forces of hell (d-moll).

The provided description is designed to allocate the obvious protoexpressionist composed Medeiya's image in general and corresponding receptions correlated absolutely to expressionistic vocalisation like Salome's monologues from the opera of the same name of R. Strauss.

As it was noted above, the restoration merit in an original form of part of the Medea of the opera of the same name of L. Kerubini belongs to M. Callas, by the way, who was as well the famous performer of Yulia in G. Spontini's "Vestal", that is compositions, considerably, and it was noted above, picked up protoexpressionistic incentives here of the considered "demonic and revolutionary" composition of Kerubini. In literature the fact that Maria Callas in triumphal impersonation of Medea in 1953 and the next years had had "followers" - in the person of M. M.Olivero and A. E.Farell [8 is specially noted by page 239]. The peak of interest of statements of "Medea" - the 1950th – the 1960th (1953, 1962, 1967) [in the same place], that is the period of rise in music of vanguard in the European professional tradition.

Follows from told:

1) the opera "Medea" of L. Kerubini forms the exceptional case in activities of this author conforming to requirements of revolutionary classicism much more than other author's compositions of this sort;

2) however its genre determination as "authentic heroic drama" [7, page 192] as shows the analysis, is biased "beethovenisation" of vision of the work in which there is no that ideal

positive of actions of characters out of which the concept heroic is senseless, in case of all the accompanying real manifestation of heroics;

2) dramatic art of "Medea" of Kerubini, being exclusive among compositions of the specified composer, in many respects I determined dramaturgic discoveries of "opera empire style" of G. Spontini, in total prolonging (see at E.Markova [3, page 126-234]) structures senses of works of modern vanguard of the XX century;

3) the expressionistic tone of expression is found in Medea Kerubini's batch in an analogy to register "transfers", the art achievements of the opera of the 20th century which are objectively growing from a baroque "dynamic pyramid" [2], but implemented in the context of anti-aesthetic tendencies;

4) Medea's batch in the opera of the same name of L. Kerubini and its image became the culmination of recognition of performing art of M. Callas at the beginning of it восхожденипя (1953) and in the final of the vital/creative biography (P. Pasolini's movie "Medea" delivered on M. Callas) [9];

5) concentration on Medea's image I determined the proexpressionist components of a style performing palette of Callas which were found in their completeness in the 1950th – the 1960th years, that is at the time of an exclusive consequence of an vanguard neoexpressionism in the European art tradition of the past century.

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