

THE MANIFESTATION OF THE TRADITIONS OF ORTHODOX CULTURE IN THE OPERA OF R. SHCHEDRIN AT THE BEGINNING OF THE 21ST CENTURY.

Purpose of Research. The article considers the last two operas of Rodion Shchedrin in their connection with the expression of the dominant tendencies of Orthodox culture. The style parameters and stylistic devices characteristic of Shchedrin's operatic work are revealed, the features of the composer's musical language are determined. **Methodology** of the research consists of historical, analytical, and singing expressive approaches. This methodological direction allows us to disclose and systematize the leading trends in the development of the opera genre of the early 21st century, with the example of the operas *Lefty* and *The Christmas Tale* by R. Shchedrin. **Scientific novelty** is determined by the expansion of ideas about the possibilities of the opera genre, its relevance and relevance in contemporary composers creativity by the example of the operas by R. Shchedrin, written by him from 2013 to 2015. **Conclusions.** The appeal to contemporary opera creativity, to its bright, new and original samples confirms the relevance, viability of the opera genre, which is strengthened by the ever-growing interest of composers creativity. This tendency makes it possible to comprehend the features of the national identity directly related to the leading attitudes of Orthodox culture.

Keywords: opera, Orthodox culture, style, leitmatism, liturgical texts, allusions, orchestral remarks, choral scenes.

Немченко Катерина Вікторівна, соискатель кафедры истории музыки и музыкальной этнографии Одесской национальной академии им. А.В. Неждановой преподаватель сольного пения

Проявление традиций православной культуры в оперном творчестве Р. Щедрина начала XXI века

Цель работы. В статье рассматриваются две последние оперы Родиона Щедрина в их связи с выражением доминирующих тенденций православной культуры. Выявляются стилевые параметры и стилистические приемы, характерные для оперного творчества Р. Щедрина, определяются особенности музыкального языка композитора. **Методология** исследования заключается в применении исторического, музыковедческого аналитического и исполнительского подходов. Указанное методологическое направление позволяет раскрыть и систематизировать ведущие тенденции в развитии оперного жанра начала XXI века на примере опер «Левша» и «Рождественская сказка» Р. Щедрина. **Научная новизна** определяется расширением представлений о возможностях оперного жанра, его актуальности и востребованности в современном композиторском творчестве на примере опер Р. Щедрина, написанных им с 2013 по 2015 годы. **Выводы.** Обращение к современному оперному творчеству, к его ярким, новым и самобытным образцам подтверждает актуальность, жизнеспособность оперного жанра, которое усиливается постоянно возрастающим интересом со стороны композиторского творчества. Данная тенденция дает возможность осмыслить особенности национальной идентичности, непосредственно связанной с ведущими установками православной культуры.

Ключевые слова: опера, православная культура, стиль, лейттематизм, богослужебные тексты, аллюзии, оркестровые реплики, хоровые сцены.

Немченко Катерина Вікторівна, здобувач кафедри історії музики та музичної етнографії Одеської національної академії ім. А.В. Нежданової викладач сольного співу.

Прояв традицій православної культури в оперній творчості Р. Щедрина початку XXI століття.

Мета. У статті розглядаються дві останні опери Родіона Щедрина в їх зв'язку з виявленням домінуючих тенденцій православної культури. Виявляються стилеві параметри і стилістичні прийоми, характерні для оперної творчості Р. Щедрина, визначаються особливості музичної мови композитора. **Методологія** дослідження полягає в застосуванні історичного, музикознавчого аналітичного і виконавського підходів. Зазначений методологічний напрям дозволяє розкрити і систематизувати провідні тенденції в розвитку оперного жанру початку XXI століття на прикладі опер «Лівша» і «Різдвяна казка» Р. Щедрина. **Наукова новизна** визначається розширенням уявлень про можливість оперного жанру, його актуальності та затребуваності в сучасній композиторській творчості на прикладі опер Р. Щедрина, написаних ним з 2013 по 2015 роки. **Висновки.** Звернення до сучасної оперної творчості, до її яскравих, нових і самобутніх зразків підтверджує актуальність, життєздатність оперного жанру, яке посилюється постійно зростаючим інтересом з боку композиторської творчості. Дана тенденція дає можливість осмислити особливості національної ідентичності, безпосередньо пов'язаної з провідними установками православної культури.

Ключові слова: опера, православна культура, стиль, лейттематизм, богослужбові тексти, аллюзії, оркестрові репліки, хорові сцени.

Relevance of the research. The phenomenon of operatic creativity is often covered in musicology literature. This genre always attracts composers' attention to the enormous possibilities of embodying various musical, dramatic, and stylistic tasks. Therefore, all new patterns of this flexible genre, absorbing all new types of related arts, which are always contemporary, are created. In the beginning of the 21st century, wonderful operas have already been created, which will be included in the treasury of world music. Our attention was attracted by the new operatic works of the composer R. Shchedrin, created by him in the new millennium. This opera is the operatic parable "The Lefty" ("The Left-handed Craftsman") (2013), and the opera-fairy "Christmas Tale" (2015).

Analysis of research papers and publications on selected themes. The study of the work of R. Shchedrin has been considered in monographs, theses, numerous articles, in particular, the fundamental work of M. Tarakanov, about works written by Rodion Shchedrin from the first piano concerto from 1954 to the late 80's, including the opera „Dead Souls”; works by M. Likhacheva "The Musical Theater of Rodion Shchedrin" (1977) on ballets and opera "Not only love" and "24 preludes and fugues of Rodion Shchedrin" (1975); I. Prokhorova "Rodion Shchedrin. In 2000 a monograph by V. Kholopova "Path in the Center" was written, where an overview of his work of the 80's and 90's of the twentieth century was made. In the 21th century doctoral theses were defended, among them in 2011 Komarnitskaya O.V. "Russian opera 19th – the beginning of the 21th centuries. Problems of the genre, drama, composition", where among numerous pieces, operas by R. Shchedrin "The Enchanted Wanderer", "Boyarynia Morozova" in the context of the traditions and innovation of operatic creativity of the late 20th to the beginning of the 21st centuries are considered. In 2013 the thesis of Sinelnikova O.V. "Creativity of Rodion Shchedrin in the artistic context of the epoch: constants and metamorphoses of the style", where attention was paid to the operas "Enchanted Wanderer", "Lolita" and "Boyarynia Morozova". The latest operas of R. Shchedrin and their debut are covered in the press by the theater conductor, opera critic Renansky D., theatrical critic Tsilikin D.V., journalists Muravieva I.A., Ershova T., opera columnist Potapova N. and the composer himself in his television and newspaper interviews. The musicology analysis of these works is not yet available, which confirms the perspective of the chosen research direction.

Purpose of the given article is consideration of the two latest operas of Rodion Shchedrin in their connection with the expression of the dominant tendencies of the

Orthodox culture. The stylistic parameters and stylistic techniques, as well as features of the musical language of the composer peculiar to operatic creativity of R. Shchedrin are revealed.

Statement of basic material. Rodion Konstantinovich Shchedrin is one of the outstanding composers of our time, who surprises us with his creative ingenuity based on established genre traditions, demonstrating the organic harmony of drama, and the irreproachability of the sensation of theatrical time, and the love of a large stage form. Creativity of the composer, aimed at researching the national character, is always drawn to the fate of an individual, to the value of his life, to tracing the changes that occur in the inner world of a person under the influence of life circumstances.

The main features of the composer's style are a constant performance structure, which, according to the composer, facilitates the rehearsal and staging process, leitthematism, the transfer of thematic arches inside the piece, the use of symphonic dramatic art in the form of orchestral episodes, which he calls Symphonies, Intros ("Lolita"), Pantomime ("Dead Souls"). The inclusion of choral cantatas into the canvas of operas (Little Cantata for the Choir "Girlish Chastushki (four-line racy folk rhyme)" in the opera "Not only love!"), and, in almost all operas, appeal to the texts of prayer, to church and liturgical singing, as an inseparable and integral part of human culture, the needs of the soul in exalted communion with the Absolute.

Opera-parable "Lefty" (Tale of Tula cross eyed Lefty) in two acts (2013), written by the composer on the story of his favorite Orthodox writer Nikolai Semenovich Leskov on his own libretto. The opera has a number construction, which includes 32 acts, where in the first part of 19 acts and 13 acts in the second, with the completion – Epilogue. In musical and stylistic terms, it is very connected with the previous operatic piece, based on the work of N.S. Leskov – the story "Enchanted Wanderer". However, the continuation of Leskov's dilogy turned out to be more vivid because of the plot itself and the relief literary images. The plot is based on the narrative of the extraordinary giftedness of the simple Russian people and how often we are unable to assess the gifts given to us. One of the central elements of creativity of N. Leskov is the desire to comprehend the unique properties of the national Russian character, and the story "Lefty", according to R. Shchedrin, becomes one of the most profound of his studies. In order to better understand all the subtleties of Russian nature, Leskov N.S., and as well as the composer, build the story plot as a contrasting opposition of two worlds – the irrational form of the Russian consciousness's existence to a

rational British worldview. For the best achievement of the goal, R. Shchedrin increased the composition of the symphony orchestra and added specific instruments: two domras, duduk, hackbret (a kind of cymbals), ratchets, zhaleykas, two wooden flutes, harpsichord, bayan and many percussion instruments that the composer uses to expand the timbre palette of the orchestra and the endowment of each character with completely individual timbre characteristics. So, for example, the sharp jumping sounds of domra characterize Flea, who dances quadrille, makes curtsey, and the whimsy combination of wind instruments with pastoral zhaleykas, characterizes the national peculiarities of the character of the Russian people. As R. Shchedrin says in his interview, "Levty" is "the concentrate of all the features of the Russian person, from cover to cover. Gift, ingenuity, complete dignity to the concept of "what is death", he is unhurried, with self-irony, while prone to abuse our national drink ... "[2].

The main theme in N. Leskov's novel is unrecognized, unnecessary genius in his native land, indifference to every person, even a very gifted person, who does not have power or money. In musical drama this is expressed by the conflict between opposing intonational worlds: on the one hand, the world of official Russia with the imperial palace, emperors, Ataman Platov, the cold state Russia with a military patterns of life and thought, on the other – the world "natural, illusive, unsteady, now and then striving to disappear in impressionistic morning fog. A hollow bell-like fog, a distant fading duet of women's voices, tender ship's sirens – a hidden Leskov's Russia, over which a tall disembodied tenor of Shchedrin's protagonist hovers" [8, 11]. In the conflict of these themes, the main character is doomed to perish. So Lefty's departure to the British lands was accompanied by the composer, not by the steamer's sirens and ship's bottles, but by funeral chimes, anticipating the tragic end of this journey by Lefty's martyrdom wanderings through infirmaries in his native land. Change-ringing peculiar to Orthodox culture are often used by the composer in many of his works, as this is a holistic cultural layer, absorbed by Shchedrin since childhood.

One of the most vivid and memorable images in Shchedrin's opera is the image of the Flea. On the plot Lefty did not shoe the Flea, but reprogrammed, and, instead of mechanically singing out the sounds of the Latin alphabet, having reposted, the Flea switched to Cyrillic. At the end of the opera, the main transformation of the Flea's image takes place. As a brilliant masterpiece she read a funeral service for the Lefty and, instead of singing vocalises in syllables, she will lull Levy with a lullaby: "Rock-a-bye, rock-a-bye ... "

(No. 32 Epilogue).

And in this opera R. Shchedrin remains true to his style of musical aesthetics, uses a wide range of instruments, colouristic means, a universal language of orchestral score. As in his previous operas, the orchestral episodes have a huge significance: they unite the action into a single unity, adding, illustrating that is not included into the verbal part of the opera's libretto, drawing whole pictures, supplementing and resuscitating the act. So in one of the interludes (No. 13 Choral scene), which is called "To shoe an English flea in Russian style" sounds a mix of percussion marimba, bongos, antique plates, anvil, reproducing work in the workshop to Lefty. There appeared visual images, as work is done by small hammers, carefully, delicately and enthusiastically. Also, orchestral replicas depict Buckingham Palace No. 5, Seven Turns of Key No. 7, Journey from Tula to St. Petersburg No. 15 Guidance of the Melkoscope No. 17 Know How (Lefty's excursion of the English "armoury to the weapon soap-saw factories") No. 25 Storm No. 29. Interesting artistic techniques in the orchestra written in the score by the composer, such as: drop a tambourine on the floor with a cry "Ouch!", simultaneously stamp your foot on the floor and in a low voice scream (as on a pothole of a rough road) (No. 15 Journey from Tula to Petersburg) that for audience listeners is a kind of three-dimensional images.

The composer's favorite method of creating a walkthrough leitthemese is also used in this opera - this is the song of Russian women "The River Tulitsa", which first sounds in the similar act 4, then appears in the act 27 Vision of Russia as the anguish longing for the homeland of cross eyed Lefty and in the Final actions No. 31 in the choir, which appear in the image of sisters of mercy (verse 270). Such a profound use of national folklore, church songs and prayers in Shchedrin is not accidental, it comes from life experience, from a distant childhood, when the composer spent the summer in the town of Aleksin of the Tula region as a grandfather, an Orthodox priest, when he listened to tart folk songs, mourners at funerals, cheerful fervent songs at weddings and family celebrations. All this explains the spiritual kinship with the Russian writer Leskov, the inseparable connection with the soul of his people, with the world of the Russian province, so rich in talents.

In the Russian scenes of the opera an important role is given to the choir, and in English scenes there are only soloists and supernumeraries, which emphasizes the socio-cultural difference between the Russian and British peoples. Using by Shchedrin of folklore texts, mischievous and lingering songs, chastushkas, unite the plot line into a single unite,

being the leitmotifs of the opera – "Tula, buzzed, Tula, buzzed, my aunt Glasha was blown with the wind" (No. 11 Suburbs of Tula and mischievous songs of Lefty), "(No. 4 Tulitsa River (influx), Finale I, part II No. 28 Sailing Lefty to Russia, p.236), "Tulitsa River" (No. 4 Tulitsa River (blackfade), Part II No. 27 Vision of Russia). The choir is treated by the composer as a complete collective character, in which the performing virtuosity is combined with special dramaturgic functions, since the choristers require an active acting, as exemplified by the already mentioned choral scene "To shoe an English flea in Russian style" (verse 104 - 109).

The opera uses elements of liturgical texts, including the burial rite. So in No. 16, "The Arrival of Platov with the Lefty in the Winter Palace," when Levsha is brought to the king, he crosses himself and says to himself the protective prayer "Blessed King's Blessed Holy Mother" (verse 134), in the final action No. 31 the choir repeatedly psalms version of the Jesus Prayer "Son of God, have mercy on us, we do not know what we are doing ...". In the Epilogue of the opera, after the lullaby of Flea, immediately goes the funeral scene (verse 276): "Holy God, Holy strong have mercy on us. Get away from evil and create good, Holy God have mercy, God ... ", the choir sings. The author's view of the rite of the Orthodox funeral service harmoniously completes the opera, as does the life of the protagonist Lefty, like the life of any Orthodox Christian. According to the sound, the chorale is close to the church hymn, combining the service character with modern harmonies with cluster layers. It is known that the funeral service was used in his operatic works by P.I. Tchaikovsky (the final of the "Queen of Spades"), and Rodion Shchedrin himself in the opera "Dead Souls" ("The Funeral of the Prosecutor"). In this tragic epilogue, the martyr's path of the protagonist Lefty is illuminated by the eternal light of Divine Love. The philosophical conclusion of this timeless parable of Russian life raises the opera to the height of the Bakh's passion music.

And the last at the moment two-acts opera-extravaganza - it's a magical, holy story, a Christmas fairy tale for children and adults. As the author himself admits: "It was an old dream - to make a "mirror-like" "Nutcracker", based on the Russian material" [11].

At the heart of the libretto of the opera-extravaganza lies the translation of the tale of the Czech writer Bozena Nemcova by the composer's favorite author, Nikolai Leskov. Musical fabric is permeated with folklore motifs, chastushkas and dancing songs, sharp dissonances, variety rhythms, painted with timbres of instruments unusual for the symphony orchestra: marimba, synthesizer, domra, bells, harpsichord and even crotalas (plates from

Ancient Greece). Vocal parts possess bright melodies of positive characters, and fragments of melodies, patter from the impartial characters, reinforcing the internal conflict line of drama. As in previous operas, the composer very carefully prescribes directions of dynamics, nuances, all sorts of orchestral and vocal techniques. As I. Muravieva writes in Russian Newspaper ("Rosiiskaya Gazeta"): "For singers Shchedrin prescribes a whole set of techniques: they pass from cavatines, arias and recitatives to "conversational music", perform the phrases *cantare a piacere* (stretching notes at a given pitch), the chorus of guardsmen sings "at the top of its voice", a capella, and even with a dashing whistle, parodying the soldier's drill repertoire "[5].

Also carefully the author prescribes directions and the orchestra, for example: in the first act of the "Headpiece" the orchestra from verse 3 sings, at the bottom of the author's note "to play and sing simultaneously till verse 5. The author is desirable that the conductor sang along with the orchestra "[15, 8]. Opera "Christmas Tale" on the one hand is a bright colourful coloristic festive, and the other side is lyricism and even intimacy, if we consider it as a story about a pure soul that is saved by angels-months, which is especially evident in the second part of the opera – the stay of the main character Zamarashka in the forest in severe frost. The music in this part is so transparent, unearthly, that it seems to the character that she is no longer on earth, she is in a different unearthly dimension. This feeling is supported by an orchestra, in which the sounds of the bell, celestas, domra, synthetic electronic timbres that sound in the high register (No. 18, 19) prevail.

It should be noted that Machekha ("Stepmother") and Zlydnia do not have solo numbers, R. Shchedrin wrote for them only virtuoso duets stylized in a neoclassicist spirit, and the main goal of these heroines was voiced by them in No. 10 "Dreams of Wealth" - "We want to buy up the whole world!" (verse 102) [15].

In the final of the opera, "Hymn of Kindness" No. 29 – the theme of "Odes to Joy" from Beethoven Ninth Symphony - "Embrace, Millions!" (Direct replica is given by the author "Seid umschlungen, Millionen"). Having first appeared in the Ensemble in Twelve Months (No. 6, "Twelve Months", verse 61), this call from verse 249 sounds in the mouth of all the characters of the fairy tale, repeatedly repeating until it becomes a general tutti.

The acoustic and emotional dynamics of the "Christmas Fairy Tale", is built in such a way that the finale was bright, light, reverent. It is noteworthy that in the finale of the fairy tale nobody is punished, as the Months as the supreme power reconcile the Tsarina with

reality, grant forgiveness to the greedy Machekha (“Stepmother”) and Zlydnia, Zamarashka lavished on various gifts. The catharsis of the finals is achieved by a common festive bright glee.

It seems that Shchedrin has chosen twelve months as a basis not by chance, since a certain analogy can be traced: twelve months, as twelve fabulous months-apostles, who rise above the worldly vanity, over petty passions and call for good and light, their words sound direct moralizing, calling for sympathy, doing good deeds. So is Zamarashka's image of a meek, patient, kind and generous girl who does not remember evil and forgives everyone – as the main symbol of Christianity is the Love of Christ. In some traits of Zamarashka, one can trace the similarity with the image of the virgin Fevronia from the opera of N.A. Rimsky-Korsakov's "The Tale of the Invisible City of Kitezh and the Maiden Fevronia", which manifests itself in the ability to see and hear the beauty of the divine world of nature, forgive the offenders, do good. As an Orthodox person, in Shchedrin's opera people themselves are not satiated but their passions, their sinful desires.

Conclusions. The study of R. Shchedrin's latest operatic works makes it possible to make a number of generalizations concerning the interpretation of the genre form of opera, stylistics, the musical language of the compositional art inherent in the latter, which certainly affects the vitality and the modernity of opera art in general. In the selection of plots for the libretto of his operas, the composer relies mainly on the work of Russian writers (N.V. Gogol, N.S. Leskov), where the theme of Orthodoxy is most striking, which allows one to explore the features of national identity based on the leading installation of Orthodox culture. At the end of the 20th century and the beginning of the 21st century, one more leading trend in the opera genre was the combination of various types of musical and stage works that helped to expand the framework of classical opera drama, the fusion of previously disparate musical forms. R. Shchedrin did his part in this process, creating such kinds of operas as the grand opera, concert opera, choral opera, opera-parable, opera-extravaganza. Throughout his creative activity, the composer has developed his own various intonation-rhythmic, textural models, thanks to which, "a substantial capacity of thematicism is attained at short, aphoristic presentation" [9, 6]. R. Shchedrin explores the destiny of an individual, the value orientations, the problem of choice and the way of the soul's transformation, the author uses all the new genre, dramatic, stylistic forms, various melodic material in his operatic work, and in particular in “Lefty” and “Christmas Tale”. R. Shchedrin investigates the fate of an

individual, the value orientations, the problem of choice and the way of the soul's transformation, the author uses all new genre, dramaturgic, stylistic forms, various melodic material, appeals to the Orthodox sources of culture, remaining within the framework of established genre traditions, with the main focus on national identity.

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