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NATIONAL AND STYLE IDENTIFICATION OF THE ARMENIAN OPERA ON THE EXAMPLE OF A. TIGRANYAN'S OPERA «ANUSH»

The purpose of article is identification of the principles of creative thinking characteristic of national Armenian style in the opera by A. Tigranyan of "Anush". **The methodology** of article consists in source study, analytical and style approaches. **The scientific novelty** consists in application of style approach to the opera by A. Tigranyan of "Anush" low-investigated in modern scientific literature. **Conclusions.** The opera by A. Tigranyan of "Anush" is a bright model of manifestation of national style in music. Its intonational basis is based on melodic turns, genres and song forms, typical for folk Armenian music. At the same time the composer doesn't resort to loan of folklore material, and on the contrary, having deeply like him, recreates own author's samples. The plot and dramatic art of the opera mention relatives for the Armenian life, historically reliable problems. Thanks to it the genre of the opera of Anush can be defined the realistic musical drama. On the other hand, an intonational component of musical material allow to designate it as the genre and household opera. The finishing role in formation of the national roots of this opera was played by historical circumstances in which she has been created.

Keywords: national style, Armenian opera, Armenian style, A. Tigranyan, opera «Anush».

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Національно-стильова ідентифікація вірменської опери на прикладі опери А. Тиграняна «Ануш».

Метою статті є виявлення принципів творчого мислення, характерних для національного вірменського стилю в опері А. Тиграняна «Ануш». **Методологія** статті полягає в джерелознавчому, аналітичному і стильовому підходах. **Наукова новизна** полягає в застосуванні стильового підходу до малодослідженою в сучасній науковій літературі опері А.Тиграняна «Ануш». **Висновки.** Опера А. Тиграняна «Ануш» є яскравим зразком прояви національного стилю в музиці. Її інтонаційна основа базується на типових для народної вірменської музики мелодичних оборотах, жанрах і пісенних формах. При цьому композитор не вдається до запозичення фольклорного матеріалу, а навпаки, глибоко перейнявшись їм, відтворює власні авторські зразки. Сюжет і драматургія опери зачіпають близькі для вірменського побуту, історично достовірні проблеми. Завдяки цьому жанр опери «Ануш» можна визначити реалістичну музичну драму. З іншого боку, інтонаційна складова музичного матеріалу дозволяють її позначити як жанрово-побутову оперу. Завершальну роль у формуванні національного стилю даної опери зіграли історичні обставини, в яких вона була створена.

Ключові слова: національний стиль, вірменська опера, вірменський стиль, А. Тиграняна, опера «Ануш».

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Национально-стилевая идентификация Армянской оперы на примере оперы А.Тиграняна «Ануш».

Целью статьи является выявление принципов творческого мышления, характерных для национального армянского стиля в опере А. Тиграняна «Ануш». **Методология статьи** заключается в источниковедческом, аналитическом и стилевом подходах. **Научная новизна** состоит в применении стилевых подходов к малоисследованной в современной научной литературе опере А.Тиграняна «Ануш». **Выводы.** Опера А. Тиграняна «Ануш» является ярким образцом проявления национального стиля в музыке. Ее интонационная основа базируется на типичных для народной армянской музыки мелодических оборотах, жанрах и песенных формах. При этом композитор не прибегает к заимствованию фольклорного материала, а наоборот, глубоко проникнувшись им, воссоздает собственные авторские образцы. Сюжет и драматургия оперы затрагивают близкие для армянского быта, исторически достоверные проблемы. Благодаря этому жанр оперы «Ануш» можно определить реалистическую музыкальную драму. С другой стороны, интонационная составляющая музыкального материала позволяют ее обозначить как жанрово-бытовую оперу. Завершающую роль в формировании национального начала данной оперы сыграли исторические обстоятельства, в которых она была создана.

Ключевые слова: национальный стиль, армянская опера, армянский стиль, А. Тиграняна, опера «Ануш».

The relevance of the study. National style in artistic creation is one of the most urgent problems in contemporary art criticism.

Especially acute issue of national manifestation is in those cases, when the identification of national cultural isolation in professional composer creativity is in the process of establishment. At the same time, the development of compositional professionalism, in the broadest sense, inevitably requires the involvement of generally established supranational categories, criteria, ways of artistic expression, that, on the one hand, can decorate and enrich the local national color, and on the other - can level out the national creative identity and subordinate it to general cultural artistic requirements, leading, mostly, to the smoothing and blurring of the facets of national identity. Therefore, the preservation of national traits in composer creativity is an important aspect of modern author's thinking, and the identification of indicative intonational, rhythmic, dramatic, content features, responsible for the national artistic identification of composer creativity is a relevant direction of study in modern musicology.

Analysis of publications: The style category is the leading art problematic. Classification and demarcation of style directions, as well as the identification of style-forming criteria is an important aspect of music research, both in the broadest sense, and in particular, individual cases. A compulsory list of studies on this subject includes the following monographic studies: "Style in music" M. Mikhailova [6] "Music style and genre: History and Modernity by M. Lobanova [5] Style and Genre in Music by E. Nazaykinsky [7] Artistic Principles of Music Styles by S. Skrebkov [9] Style and Culture: The experience of constructing a general theory of style" N. Ustyugova [12] In addition, there are studies devoted to the identification of style-forming factors in a single musical and artistic direction. Here we refer the research of S. Tyško "The problem of national style in the Russian opera" [11], Van Te "The phenomenon of national style in the context of the musical poetics of the opera" [3], A. Samoilenko "Style as a musical and cultural category in the light of the theory of dialogue of M. M. Bakhtin"[8]. We have also discovered the works dedicated to the problem of the national style in Armenian music: J. Zurbaran, "National originality of themes in the Armenian symphonic music of the first post-war years" [4], K. Avdalyan "National style in the Armenian musical culture of the XX century" [1].. However, the question of identifying national criteria in Armenian opera is open.

The purpose of this study is to reveal the principles of creative thinking that are distinctive of the national Armenian style in the A. Tigranyan's opera "Anush".

The scientific novelty lies in the application of the style approach to A. Tigranian's opera "Anush", which has not been studied in modern scientific literature.

Statement of the main material. To date, the problem of national style in music creation is an important criterion, allowing to reveal and place actual semantic accents in composer's work. The very concept of national style, as a musicological category deserves a separate consideration.

M. Mikhailov notes that the national style as a concept is quite abstract. We can regard this term as an expression of general cultural, common-sense manifestations, expressed in the creative work of the folklore direction, of the professional artistic activity of an individual person or a creative group, a creative association belonging to a certain nationality or folk.

The expression of national traits in musical creativity occurs, first of all, through folklore material, or thanks to the intonational proximity to it of author's musical thought. An important role is played by the genre, chosen by the composer for the creative self-expression, because it is the genre that makes possible the "complex" embodiment of the distinctive national characteristics in music. However, in addition to these strictly musical characteristics of national culture, there are broader, common factors affecting the national identity of creativity. For example, the existence of a single language system, expressed in phonetic, intonation-colloquial similarity, which influences the formation of the author's artistic thinking. The presence of civil, religious and spiritual attitudes, which are characteristic of the world view of composers, form the national composer school and determines the choice of the plot, the program beginning, affects the dramatic features of works of large and synthetic genres.

One cannot ignore the personal factor, invariably present in any manifestation of national, as national awareness occurs through the prism of the individual artistic installations of the composer. Also it is impossible not to take into account, that awareness and belonging to one's own nation, to one's own culture is always accompanied by the awareness of others, foreign cultural spheres, which often finds expression in the dramatic deployment of the operatic plot. E. Nazaykinsky notes that "the phenomenon of national thought is only in the system of nations, and for an isolated people it would be inconceivable. And it's not by chance that the most vivid manifestations of the feeling of the homeland are captured in letters from abroad. In the same way it is in music - acquaintance

with other national styles and phenomena deepens and strengthens the national-grounded origin"[7, 54].

Many researchers believe that the study of the national style is inseparable from the historical retrospective, allowing revealing the objective process of the formation of nationalities and ethnic groups, as well as their constant and changeable interaction, mutual influence, expressed in the delineation and fusion of cultural principles.

Therefore, the definition given by S. Tyssko, where it appears that the national style is "the correction of individual and historical styles in the conditions of a given national culture and in the processes of adaptation and generation of style features, based on the system of selection, accumulation and synthesis of stable features of folklore and professional music of the people, as well as the assimilation of elements of foreign musical cultures, fixing the transition of the phenomena of the national mentality and national spiritual culture to a specific system of means of musical expressiveness "[11, 8].

Moving from a theoretical examination of this problem to its application, it should be noted, that all listed criteria for the manifestation of the national in music are most expressed in large symphonic, oratorical and theatrical genres, that is, in those that contribute to the disclosure of the content of the national topics, the embodiment of civil conflict and historical chronology, and, at the same time, can become a fertile ground for the creation of more local scenes and plots, expressing national and domestic, intra-family conflict, based on the distinctive national and cultural beliefs.

Van Te notes, that it is the opera "as universal and integrating various genre-style intentions of music is the synthetic artistic form appears as a kind of mirror of the semantic attitudes of culture, because one way or another always solves the problem of national choice as a common and unified for a given historical type of culture " [3, 47]. Therefore, the problem of the national style as a manifestation of the "style of culture" most successfully and most fully revealed in the genre of opera, since it is the opera that makes it possible to embody and reveal the national criteria of musical creativity as a cultural phenomenon to the greatest degree.

Opera of A. Tigranany "Anush" is a direct expression of this statement in the Armenian musical culture. As noted by K. Avdalyan, the development of Armenian culture for a long time occurred almost exclusively within the framework of folklore tradition. Armenian professional creativity began to appear only in the mid-nineteenth century and all

the time was in search of the standard, each time it was faced with a choice between east and west. Created in the last quarter of the 19th century, the first Armenian opera of P. Chukhadzhyan "Arshak II" was Armenian only on subjects and plot. The musical side was entirely in line with the Italian opera tradition, K. Avdalyan points out.[1] .

However, the beginning of the continuous development of the opera and scenic direction laid by P. Chukhadzhyan, testifies, on the one hand, about the rise of the professionalism of Armenian music and its access to the European arena, and on the other, more clearly allows to trace the significance of typical national style musical aspects, peculiar to the Armenian composer's work.

That is why the creation of opera of A. Tigranyan "Anush" is a symbolic example of the opera and theatrical genre, in which the subject-themed Armenian motifs were combined with folklore intonations.

"Anush" is considered to be the largest work of A. Tigranyan in the early period of his creative activity. The composer has created it in the period from 1908 to 1912, independently developing the libretto. The national theme of the opera "Anush" is primarily due to the choice of the literary source. The basis for the plot of the opera was the eponymous poem of the poet and writer Ov. Tumanyan, a contemporary of the composer, whose work is deeply imbued with folklore motifs. The composer carefully took the source, preserving the authentic Armenian flavor of the literary basis of the opera.

The central thematic line, passing through the entire drama of the opera, becomes the "adat", which by regulating the principles of conduct and social morality in a given ethnic culture was the embodiment of the primordially national way of thinking of the Armenian people. This national component of the storyline allows to build the controversial beginning of the drama of the opera, and also causes its tragic catastrophe.

Great importance in the creation of national color in the opera has the presence of everyday scenes. At their backdrop, the main effect of the conflict of the opera occurs and unfolds. So in the second piece of the first action we observe a landscape-everyday sketch, where "Anush" and her friends go to the spring. The choral song of the girls "Ampi takits", creates a typical atmosphere of the Armenian way of life.

The second action is of great importance in the drama of the opera. Here, against the background of nationally- household sketches, the main conflict of action takes place. The

national color is created by exclusionary episodes, which emphasize the sharpening of drama and the aggravation of the plot development.

Thus, for example, a picturesque everyday sketch of peasant life is represented by a choir "Ambartsum ekav" which reconstitute the process of celebrating the onset of spring. The general uplifting joyful mood is created by the orchestric nature of the presentation of the musical material and is emphasized by the sound of the national instruments of dool and zurna.

Attention deserves a scene and the divination of the girls "Gian Gulum" is one of the most important episodes of the second act and the whole opera. This episode describes the ancient custom of divination, traditionally held during one of the central holidays of Armenian everyday life - Ambartsum, Ascension of the Lord. Traditionally, the girls put the tags in a jug of water, collected on the eve of the Ascension Day. During divination, girls usually sang verses of various contents, predicting either happiness or sorrow. After each verse a tag was taken from the jug, which determined the girl to whom belongs the previously sung verse.

This scenario of divination causes an allusion to the scene of divination from the third act of Zh. Bizet "Carmen". The growth of a dramatic conflict takes on a tragic shape, the presence of inconvertibility of fate takes away a tone of general light fun in the direction of sorrowful sound, and also changes the tone of the color of the further development of the opera storybook.

The musical language of "Anush" clearly demonstrates the type of national thinking of the composer. Song is one of the main means of presenting musical material. The composer managed to recreate the national color and the native Armenian intonation, without addressing to the folklore sources. The principle of the melodic structure of solo numbers is based on structural patterns typical for Armenian folk tunes. This is the presence of an intonational nucleus, signing of modal sustainable steps, repetition, material sequencing, the abundance of variation in repetitive episodes, and an abundance of runs, built on increased melodic moves.

Modal base on musical material, is expressed by typical Armenian folk music sonorities - the distinctive sequences of the Phrygian, Dorian mode, variable mode, enlarged tetra chords.

These intonation turns are typical not only for arioso episodes. The folk song type was used by the composer in the household scenes as a means of deepening the psychological conditions of heroes. It is through the song origin the composer reveals a wide range of love experiences of the protagonists of the opera - gentle and young Anush, the opposite of the facets of the character of her beloved Saro, the ardor and obstinacy of Anush brother - Mosi.

No wonder A. Shaverdyan defines the genre of "Anush" as an opera-song, where the expressiveness of the song melodies dominates: "People's recognition of "Anush" has many and strong grounds, and the most important of them is the close connection of music of A. Tigranyan with folk melodies" [13, 148], and A. Tigranov notes that singing became a means of musical drama of the opera [10].

So in the second action in the scene of divination, the central organizing element is the song of the girls. In the third and fourth act of the song "Ambartsum Yaila "and" Gian Gulum" has leit-motif functions.

Under the influence of the national creative thinking of the composer traditional opera structures are changed too: Arioso forms are transformed into couplet-variation structures, recitative acquires the intonational flexibility and expressiveness inherent in the song beginning.

Ensemble episodes, organically merging into the general dramatic line, also based on folk-song intonations, and their polyphonic polymer-melodic organization of musical material creates the impression of naturalness and removes in a certain sense "academic" opera form.

Many researchers note the nationality, the naturalness of the opera "Anush". Her musical language in combination with the sequence in the deployment of the plot really causes a sense of simplicity, impartiality, creates a genuine atmosphere of archaic Armenian way of life.

K. Avdalyan sees success in creating a deeply national sample of the opera genre in the next three factors. Firstly, this is a profound knowledge of the national Armenian traditions by the composer; secondly, it is a deep understanding and a sense of intonation of the Armenian melodies, its genres, rhythms, features of constructions of laments, lamentations; and thirdly, "dilettantism" (in a good sense of this term), allowed to compensate the lack of sufficient level of professional knowledge (at the time of the opera

creation), by openness and perception of everything new that has not yet been accepted in professional music.

It is known that the original version of the opera "Anush" was staged in a chamber version. The orchestra, limited to twelve musicians, young semi-professional singers, as well as the lack of material scenic conditions, which abolished the barrier between listeners and opera artists, also deprived the performance of the operatic-scenic "pathos", allowed this work to be deeply understandable, accessible, truly popular "opera even in amateur performance - left an indelible mark on everyone's soul, , who at least once was imbued with this tragedy and its beautiful musical and poetic images" [2].

Then the composer have made several editions of this opera, in which it acquired a larger scale of dramatic lines, and also received a more extensive orchestration, in comparison with the first version.

After a long hundred years of stage life of the second, more ambitious edition of the opera, in 2013 in the National Academic Theater named after G. Sundukyan in Yerevan was the premiere of "Anush", close to its original, chambered version (production group bandmasters Sona Hovhannisyan and Vahan Martirosyan, director Serge Avedikyan, composer Anahit Simonyan and artist Nicolas Muzen [**Ошибка! Источник ссылки не найден.**]). In this performance, the score was significantly reduced, recitatives and singing in some episodes are replaced by colloquial speech. "As if throwing off its venerable age, - and the opera is more than 100 years old! - Anush appeared before us as was conceived by Tigranyan - a delicate girl wrapped in soft tunes and a mountain mist, which makes one think about gross, barbarous customs, about the darkness of the soul of others, who are the cause of more than one tragedy of this kind" - notes Natalya Arutyunyan [2].

Revival of the original version of the opera "Anush" seems to us quite natural, since this formulation allows to denude the "national nerve" of this theatrical work, to concentrate on the leading storyline, analogues of which are rarely found in the repertoire of opera houses.

Summary. A. Tigranyan's opera "Anush" is a vivid example of the manifestation of the national style in music. Its intonational basis is grounded on melodic phrases typical for folk Armenian music, genres and song forms. At the same time, the composer does not borrow folklore material, but on the contrary, deeply imbued with it, recreates own author's samples. The plot and drama of the opera touch upon the historical problems close to the

Armenian way of life. Thanks to this, genre of the opera "Anush" can be define a realistic musical drama. On the other hand, the intonational component of the musical material makes it possible to denote it as a genre and everyday opera.

The final role in the formation of the national beginning of this opera was played by the historical circumstances in which it was created - the process of the formation of the national opera theater as such, thus confirming M. Miahailov's statement that "the concept of national style is filled with real meaning only if it is correlated with the historical specific circle of phenomena" [6, 229].

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