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DIALOGUE OF TRADITIONS IN THE OPERA BY A. TIGRANYAN "ANUSH".

Research objective is revealing of synthesis of national thinking and the European principles of opera shaping in early Armenian opera works. **The scientific novelty** consists in application of a specific foreshortening of the analysis of the opera of A. Tigranyan of "Anush". **The methodological basis of a research** consists in dialogical approach and A. Samoylenko and Bai of Quan relies on refraction of the concept of dialogue of M. Bakhtin in scientific research. **Conclusions.** The art synthesis which is carried out by A. Tigranyan in the opera of Anush is represented as some communicating phenomenon of two opposite traditions, two types musical and art thinking which can be characterized at the same time as consent dialogue which is shown as the composer's attitude towards traditional understanding of the Armenian culture and dialogue of disagreement thanks to which the composer could attract earlier atypical to A. Tigranyan author's thinking principles of opera architectonics and dramaturgic organization of musical material.

Keywords: tradition, dialogue, art synthesis, national thinking, Armenian professional music, A. Tigranyan, opera of Anush.

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Діалог традицій в опері А. Тиграняна «Ануш».

Мета дослідження – виявити синтез національного мислення та європейських принципів оперного формотворення у ранній вірменській оперній творчості. **Науковою новизною** є застосування специфічного ракурсу аналізу опери А. Тиграняна «Ануш». **Методологічну основу** дослідження полягає в діалогічному підході та спирається на переломлення концепції діалогу М. Бахтіна в наукових дослідженнях А. Самойленко і Бай Цюаня. **Висновки.** Художній синтез, здійснений А. Тиграняном в опері «Ануш» представляється як комунікативне явище двох протилежних традицій, двох типів музично-художнього мислення, яке можна охарактеризувати одночасно як діалог згоди, що виявляється як відношення композитора до традиційного розуміння вірменської культури і діалог розбіжності, завдяки якому композитор зміг залучити раніше нетипові для авторського мислення А.Тиграняна принципи оперної архітекtonіки і драматургічної організації музичного матеріалу.

Ключові слова: традиція, діалог, художній синтез, національне мислення, вірменська професійна музика, А. Тигранян, опера «Ануш».

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Диалог традиций в опере А. Тиграняна «Ануш»

Цель исследования – выявить синтез национального мышления и европейских принципов оперного формообразования в раннем армянском оперном творчестве. **Научная новизна** состоит в применении специфического ракурса анализа оперы А. Тиграняна «Ануш». **Методологическая основа** исследования заключается в диалогическом подходе и опирается на преломление концепции диалога М. Бахтина в научных исследованиях А. Самойленко и Бай Цюаня. **Выводы.** Художественный синтез, осуществленный А. Тиграняном в опере «Ануш» представляется как некоторое коммуницирующее явление двух противоположных традиций, двух типов музыкально-художественного мышления, которое можно охарактеризовать одновременно как диалог согласия, проявляющийся как отношение композитора к традиционному пониманию армянской культуры и диалог разногласия, благодаря которому композитор смог привлечь ранее нетипичные для авторского мышления А.Тиграняна принципы оперной архитектоники и драматургической организации музыкального материала.

Ключевые слова: традиция, диалог, художественный синтез, национальное мышление, армянская профессиональная музыка, А. Тигранян, опера «Ануш».

Relevancy of work and analysis of publications. Armenian music of the second half of the XX century became widely highlighted in music science and culturological researches. Professional creativity, rapidly developing in postwar years of the XX century, becomes the phenomenon of integral character, including many up-to-date and developed composing

techniques and styles and also having powerful historical basis, national intonational tradition and artistic thinking. This phenomenon is subject to the research works of S. Sarkisian “Integrating Processes in Armenian Music” [Ошибка! Источник ссылки не найден.], “Armenian Music in the Context of XX Century» [Ошибка! Источник ссылки не найден.], К. Avdelian “National Style in Armenian Musical Culture of XX Century” [Ошибка! Источник ссылки не найден.].

There are modern music science researches related with the matters of symphonic area of creativity of Armenian composers, including the dissertation researches of Zh. Zubarian “National Distinctness of Thematism in Armenian Symphonic Music of the First Postwar Years” [Ошибка! Источник ссылки не найден.].

Armenian music of the early period of XX century is subject to the works of representatives of Soviet music science school, among them we would name the works by G. Tigranov “Armenian Musical Theatre” [Ошибка! Источник ссылки не найден.], А. Shaverdian “Sketches on History of Armenian Music of XIX-XX Centuries. Pre-soviet Period.” [Ошибка! Источник ссылки не найден.].

However, the period of establishment of professional composer creativity of Armenia is an interesting artistic phenomenon requiring new, more modern approach in researching it with application of inter-disciplinary relevant research positions.

Purpose of the research – to find the synthesis of national thinking and European principles of opera formation in early Armenian opera creativity.

Subject – composition-genre and intonational-stylistic features of the opera “Anoush” by А. Tigranian.

Scientific novelty lies within application of specific point of view for analyzing the opera “Anoush” by А. Tigranian.

Methodological basis of the research lies within dialogical approach and is based on refraction of the dialogue concept by М. Bakhtin and scientific researches of А. Samoilenko and Bai Quan.

Statement of the main material. The Armenian Musical Theater has long-standing roots that go to the musical-poetic creativity of the Gusan-Ashik tradition. However, the professional development of the opera genre in Armenian music was rather late and marked the beginning of the national professional composer creativity.

Being historically the earliest national opera¹ with a clearly expressed national Armenian flavor, “Anoush” by Tigranian became an example of the synthesis of featured Armenian musical thinking, in which rhythm-intonation structures and genre-household folklore elements typical for Armenian melos on the one part and established and worked out even to some extent already not so relevant in the European opera principles of the development of opera action dramaturgy, shaping and structuring, on the other part, were combined.

Opera “Anoush” exists in several author's editions. Premiere production in the first edition was carried out in 1912, staging the opera in the second edition – in the 1930s. Many researchers note that the first edition of the Anoush opera was somewhat primitive from the point of view of the orchestral decision, it lacked bright harmonious combinations, orchestration lacked professionalism, and the opera lacked throughout dramatic development.

In this regard, Beata Navratil writes that Tigranian's main task was to remain “loyal to his roots” being monodic Armenian folk music, refracting them in a dramatic opera. To some extent, the question of instrumentation remained open, as “Armenian traditional music used very few or almost none of the classical instruments” and also the discrepancy between the volume of the melodic basis of folk songs and the dramatic volumes of the opera [12, 121].

From the biographical data on A. Tigranian, it is known that the composer had to independently improve and sharpen his mastery of symphonic thinking and technique throughout his life. Therefore, the second edition, in comparison with the initial one, turns out to be more refined precisely in the orchestral plan. An example of this is the replacement of the stage prologue, which was present in the first edition and a vocal symphonic overture in the second. The leitmotif and leitintonation system were more developed – following the best opera traditions, A. Tigranian introduces into the introduction the main musical themes characterizing the main characters and the relationship between them – these are the leitspheres – leitmotifs of adat, Anoush and Saro.

According to K. Avdalyan, the lack of professionalism in the opera “Anoush” was compensated by manifestation of Armenian national color in the opera that was expressed in the excellent knowledge of Armenian folklore, ashik traditions, shepherd’s melodies, Armenian humorous catchphrases and lamentations. In addition, according to the researcher,

“the insufficient professionalism of A. Tigranian made his work open to new, unusual musical phenomena in Russia and Europe” [2, 234].

Therefore, starting from the second, more mature version of “Anoush”, you can trace the degree of interaction and influence of established European traditions on the author's artistic thinking of A. Tigranian.

The nature of the opera genre appears to be dialogical, since it provides all kinds of dialogue in music. Bai Quan in his work “Opera Melody as Artistically Communicative and Intonational Stylistic Phenomenon” indicates that by means of a dialogical approach it is possible to find the importance of meaningful functional exchange within the opera composition, its importance for isolating melodic verbal and musical plan, and also to establish a certain functional hierarchy of the artistically expressive components of the genre form of the opera [4, 35].

A. Samoilenko in his monograph “Musicology and Methodology of Humanitarian Knowledge. Problem of Dialogue”, starting from the concept of M. Bakhtin's dialogue, separates the following types of dialogic communication:

- a dialogue of consent, manifested as a dialogue with the tradition of culture in general;
- a dialogue of disagreement, allowing for a counter of judgments between of inter-author's dialogue;
- dialogue of the keeping silent, based on the closed points of judgment and accompanied by the non-acceptance of inter-individual artistic positions;
- and a dialogue of silence, inter-cultural (inter-social, inter-commonwealth) dialogue, which is presented to the researcher as a dialogue of silence [6, 82 and further].

Developing this idea of distinction between the functions of the dialogue, Bai Quan notes that “In the genre form of the opera, in the course of its historical development all kinds of dialogic communication correlated with the basic plans of the opera composition and/or with the basic levels of the actantial model are implemented. Such dialogical universalism of the opera is ensured by its compositional variation, the scale of artistic synthesis and relative figurative-aesthetic freedom – as freedom of choice of the aesthetic idea and its figurative correspondences” [4, 33].

Let's try to identify what levels of dialogic communication reflect the interaction of traditional artistic positions in the opera “Anoush”.

A characteristic feature of Armenian professional music is the reliance on folklore and religious genre traditions, it is not alien to both dance and song features, religious and secular ritualization and theatricalization. The subject of Armenian folklore included a lot of historical facts and events, which were reflected in the content-intonational component of Armenian music.

Armenian folk singers called vipasans (starting from the I century BC to the VI century AD) were gusans (VI century - VXIII century) and ashiks (starting from the VXII century they were representatives of the folklore direction of Armenian creativity, in which traditions of Persian, Ottoman, Azerbaijani and Georgian features were synthesized.

Each of the three representatives of the Armenian cultural heritage was a propagandist of secular creativity, in which the main topical themes, close to the Armenian way of life at each historical period of time, were displayed.

Thus, the vipasans were the founders of the musical-poetic form, in which the main religious and mythological world-views were expressed. Gusans, cultivating this oral form of art, expanded its genre basis in the direction of lyrical and epic content. The sphere of application of this musical and poetic direction of Armenian national creativity was mainly weddings, funerals and various national celebrations. The performances of the songs of the gusans were characterized by the presence of musical instruments, as well as a certain theatricalisation, conditioned by the sacred meaning of the accompanied event.

In the 17th-18th centuries ashiks replaced gusans, musical-poetic creativity of which already becomes partially fixed. Ashiks is an independent type of folk singer-storyteller, more developed in its social purpose, being a poet, composer and performer in one person. Despite the fact that Armenian ashiks preferred the primacy of the textual content being, strictly speaking, fixed, and the musical and intonational component was based on improvised motifs, often accompanied by a folk instrument. Ashiks' creativity is a syncretic creative direction of folk art that has reached the professional level. This is evidenced by the tradition of ashiks competitions, in which the winner was the one who possessed the highest level of artistic skill.

Involuntarily, there is a parallel with the medieval traditions of troubadours, trouveres, minnesingers and minstrels, whose creativity was widespread in European countries much earlier. Like ashiks, the main component of their work was musical improvisation on the composed verbal text, and the level of mastery of this improvisation was represented in

creative tournament-duels (this historical cultural tradition is embodied in R. Wagner's opera “Meistersingers”).

Thus, the Armenian national singers-poets ensured the connection between the two regions of Armenian creativity – the people's and professional ones. The thematic core of their poetic-song tradition included historical events, everyday sketches, religious themes and lyric theme was also of great importance, so creativity of gusans and ashiks touched all the existing genre spheres of musical creativity – epic, dramatic and lyrical. The latter, as a manifestation of cantilena, is revealed to the greatest degree in the melodic and rhythmic intonation parameters both in folk music and in the work of professional composers.

Opera “Anoush” by A. Tigranyan brightly describes aforesaid traditions of ashik singers, which manifest themselves both at the level of the literary content of the work, which is expressed in the choice of material for the libretto, and at the level of musical intonational content.

A. Tigranian used the method of getting the feel of the folklore style, allowing to create author's musical material indistinguishable from the samples of folk-song creativity. That is why the opera “Anoush” was immediately perceived by contemporaries and was perceived as an age-old folklore music.

Song melos and its intonation base are predominant in the musical material of the opera, and undoubtedly refer to the strongest expression of the author's composer style in opera. Without using direct quotations, A. Tigranian creates rhythm-intonational turns typical for Armenian folk songs, which are skillfully combined with typical formative principles for the classical European opera tradition.

According to K. Avdalyan, “Anoush” by A. Tigranian “was based on the living traditions of Armenian folk music and to a lesser degree appealed to European opera traditions. It is this work that should be considered a true source of Armenian national opera art” [2, 231].

Nevertheless, we note that on the basis of Armenian folk songs, dance structures and intonations A. Tigranian builds large opera forms – arias, ensembles, choral scenes, as well as through the dramatic sections of the opera through the principle of organization. So the arias in the opera “Anoush” perform function of revealing the inner world of the heroes, a story about their experiences and feelings that is traditional for the European and Russian opera. An example of the development of the couplet song form into an opera aria,

constructed according to the principle of variational exposition, is Anoush's song about the Ivushka from the first act "Iva, they say" ("Asum en Urin"), where each new verse, changing and dramatizing, reflects the development of girl's emotional experiences; as well as Saro's aria from the fifth act "High Mountains" ("Bartzr Sahrer"), where on the basis of improvised melodic constructions, combining both chanting and recitation, a detailed aria with da capo elements and a detailed orchestral introduction is built.

Ensembles in the opera are a means of expressing the relationship of the main characters of the opera. So, for example, duet numbers are present in almost every opera performance: an enthusiastic duet of Anoush and Saro in the first act, full of love lyrics, Saro and Mosi duet replicas in the second act, the duet Anoush and Saro in the fourth act, filled with an anxious presentiment, Saro, Anoush and the choral theme from the second action "Ambartsum Yaila", reminding of the scene of fortune telling.

Choral scenes are created in the best traditions of the European opera theater and personify the mass in the opera, which, as is customary, is opposed to the personal world of the main characters. So, for example, the second action is a vivid example of the traditional alignment of the development of opera action, combined with a characteristic manifestation of the national-style thinking of the composer. This action is the dramatic center of the opera, and its composing component is solved by the composer multilevel.

The first level is choral refrains "Ambartsum Yaila", the emotional color of which modulates from light, joyful, upbeat-festive nature towards sad moods, with a touch of tragedy, thus predicting the fatal outcome of the events taking place on the background of a national celebration. The choir in this case is simultaneously a witness, a commentator and a direct participant in the events.

The second dramatic level is the parties of the main heroes of Saro, Mosi and Anoush, who closely interact with the images of the people, enter into a dialogue with them. In radiant, elevated intonations in the Mosi party, anxiety is felt, which is introduced by the intonations of the adat leitmotif, preparing the spectator-listener for the tragic events in the fourth and fifth acts.

But the most striking episode of the opera from the point of view of the dramatic expansion of musical material is a divination scene in which both the choral and solo dramaturgic spheres are involved. Their crossing occurs suddenly – in one of the verses there

is a sharp change in the general upbeat mood – Saro (beloved Anoush) is predicted to die – which entails a turn of the plot plan.

Typical for European thinking the turn of the XIX-XX centuries is the use of a system of leitmotifs. One of the main is *adat* leitmotif, which is a kind of rock theme in the Armenian interpretation, embodies the suffering of the heroes and the inevitability of a tragic outcome. It sounds in Mosi's party in the second act, in the scene of the struggle between Saro and Mosi in the third act. With him intonationally closely linked leitmotif *defeat Mosi*, which occurs in the fourth act in the duo Saro and Anoush, as well as in the aria of Mosi.

Another opposite theme of *adat*, the sphere of leitmotifs, is the keynotes of Anoush and Saro, which can be interpreted as themes of tragic love. Thus, the leitmotif *Anoush* appears in the first act in the Anoush's party, at the end of the second act, after Mosi's defeat in the third act, in the fourth act in the duo Saro and Anoush. The leitmotif of Saro is found in the song *Anoush* in the first act, in the divination scene in the second act, in the preceding fourth act and concluding the fifth action and the opera as a whole with orchestral fragments.

The material of the choir “*Ambartsum Yaila*” from the second act also approached to the leitmotif, it changes its emotional color, forms a thematic arch – it becomes the material of the middle part of the duo Saro and Anoush in the fourth act, and in the finale of the opera is represented as mournful, mourning a capella.

For the dramatic concept of the opera performance of A. Tigranian, it was precisely the intonational rolls-calls and the unity that were important so that “the songs constituting the musical basis of “*Anoush*” opera would be integrated into a complete musical drama, forming a system of leitmotifs easily recognizable even by poorly trained listeners” [2, 235].

Thus, in the opera “*Anoush*” two traditional for different cultures - European and Oriental - artistic principles joined together, which laid the foundation for the further flowering of professional composer creativity.

According to the philosophical dictionary, tradition refers to the transfer from generation to generation of elements of cultural heritage that persist in certain societies, classes and social groups for a long time including intangible and spiritual values [10, 692.]

In music creativity, the traditional broadcaster is, to the greatest extent, undoubtedly folk music, which, “like culture as a whole, folk music is semiotic heterogeneous, it is interconnected not only with other kinds of art, but also with different spheres of culture. Moreover, it enters into a dialogue with them, exchanging its information resources” [3, 22].

Conclusions. The artistic synthesis carried out by A. Tigranian in the opera “Anoush” is presented as a communicating phenomenon of two opposing traditions, two types of musical and artistic thinking that can be characterized simultaneously as a *dialogue of consent*, manifested as the composer's attitude to the traditional understanding of Armenian culture and the *dialogue of disagreement*, thanks to which the composer was able to attract principles of opera architectonics and dramaturgical organization of musical material previously untypical for the author's thinking of A. Tigranian.

Thus, the analysis allows us to state that the “Anoush” by Tigranian, despite the number structure of the structure, has a tendency to continuous deployment of the opera composition, the presence of purely national-Armenian intonational basis in the vocal parts of the opera heroes promotes to the fusion of arioso and recitative genre spheres, and the presence of the leitmotif system allows us to assume a certain compositional aspiration to strengthen the symphonic component of this operatic work, in spite of the “early professionalism”.

Notes:

¹Historically, the first Armenian opera composition is “Arshak II” by P. Tchouhadjian wrote in the last quarter of the XIX century. But it could be called Armenian only due to its plot. Musical part more responds to the traditions of Italian opera theatre [Ошибка! Источник ссылки не найден.].

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