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HEROES OF GOGOL IN THE MUSICAL-SCENIC EMBODIMENT IN THE SHOW “VIY” OF THE ODESSA NATIONAL THEATER OF OPERA AND BALLET

The Purpose given studies - reveal of the semantic filling entanglement created on music of V.Gubarenko and editorial revising plots and figurativeness to tales of Gogol correlating with "spirit of time" on G.Hegel, that is to say in accordance with perception modern listener-spectator. **The Methodological base** of the study - intonation approach in development of ideas of B.Asafiev about "Intonation dictionary of the epoch" in Ukraine, as in the case in work E.Markova, O.Muravskaja and others. Style comparativ and hermeneutic, culturology methods form base an musicology analysis of ballet-operatic syntheses. **Scientific novelty** of the work - is for the first time undertaken scientifically-approved attempt to define specifics an style leaving the production "Viy" of V.Gubarenko in 2010- th as "phantasmagorias" in wording of the director G.Kovtun.

The Findings. The analysis demonstrates hypertrophy of entertainment-dance introduction in opera-ballet, in traditional type of concentrations of the sung material in feature positive begin show and dance in presenting of the demonic-phantasmagoric complex of the action moreover, of a plot-scenic complications form aside from music themes as such, creating that prevalence to showings, which significant was for opera baroque and romanticism and which turned out to be to be acceptable for modern auditorium. Production G.Kovtuna symptomatic for постмодернистской of the pulling to showings, in she is absent the мистериальные to assotiations, so significant for morally-religious pathos of the compositions of N.V.Gogol.

Keywords: genre in music, opera-ballet, stating the opera, mystery, showing of the opera-baroque

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Герої Гоголя в музично-сценічному втіленні у виставі «Вій» Одеського національного театру опери та балету

Мета даного дослідження – виявити значеннєві наповнення створеного за музикою В.Губаренка й редакційним переглядам сюжету й образного розкладу повісті Гоголя в співвіднесенні з «духом часу» за Г.Гегелем, тобто у відповідності зі сприйняттям сучасного слухача-глядача. **Методологічна основа** дослідження – інтонаційний підхід у розвиток ідей Б.Асафєва про «інтонаційний словник епохи» в Україні, як це має місце в роботах О.Маркової, О.Муравської та ін. Стильовий компаратив і герменевтичний, культурологічний методи становлять основу музикознавчого аналізу балетно-оперного синтезу. **Наукова новизна** роботи – уперше здійснюється науково-апробована спроба визначити специфіку стильового виходу істиви «Вія» В.Губаренка в 2010-ті як «фантазмагорії» у формулюванні постановника Г.Ковтуна. **Висновки.** Аналіз демонструє перевагу видовишно-танцювальних впроваджень в оперу-балет у традиційному розкладі концентрації розспівуваного матеріалу в характеристиці позитивного начала вистави і танцювального в поданні демонічно-фантазмагорійного колмплексу дії, причому, сюжетно-сценічні ускладнення вибудовуються минаючи музичний тематизм як такий, створюючи ту перевагу видовищності, що показова була для опери бароко й романтизму і яка опинилася прийнятною для сучасної аудиторії. Постановка Г.Ковтуна симптоматична для постмодерністського тяжіння до видовищності, у ній відсутні містеріальні асоціації, такі показові для морально-релігійного пафосу творів М.В.Гоголя.

Ключові слова: жанр в музиці, опера-балет, постановка опери, містерія, видовищність опери-бароко

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Герои Гоголя в музыкально-сценическом воплощении в спектакле «Вий» Одесского национального театра оперы и балета.

Цель данного исследования – определить смысловые наполнения созданного по музыке В.Губаренко и редакционным преобразованиям сюжета и образного расклада повести Гоголя в соотнесении с «духом времени» по Г.Гегелю, то есть в соответствии с восприятием современного слушателя-зрителя. **Методологическая основа** исследования – интонационный подход в развитие идей Б.Асафьева об «интонационном словаре эпохи» в Украине, как это имеет место в работах Е.Марковой, О.Муравской и др. Стилевой компаратив и герменевтический, культурологический методы составляют основу музыковедческого анализа балетно-оперного синтеза. **Научная новизна** работы – впервые предпринимается научно-апробированная попытка определить специфику стильового выхода постановки «Вия» В.Губаренко 2010-х как «фантазмагории» в формулировке постановщика Г.Ковтуна. **Выводы.** Анализ демонстрирует преобладание зрелищно-танцевальных внедрений в оперу-балет в традиционном раскладе концентрации

распеваемого материала в характеристике положительного начала спектакля и танцевального в подаче демонически-фантазмагорийного комплекса действия, причем, сюжетно-сценические усложнения складываются помимо музыкального тематизма как такового, создавая то преобладание зрелищности, которая показательна была для оперы барокко и романтизма и которая оказалась приемлемой для современной аудитории. Постановка Г.Ковтуна симптоматична для постмодернистской тяги к зрелищности, в ней отсутствуют мистериальные ассоциации, столь показательные для нравственно-религиозного пафоса сочинений Н.В.Гоголя.

Ключевые слова: жанр в музыке, опера-балет, постановка оперы, мистерия, зрелищность оперы-барокко

The **relevance** of the topic declared is determined by the demand for a work that has been repeatedly taken to be staged in theaters of the country, staged twice in Odessa National Academic Theater of Opera and Ballet, in the 1980s – and in the last 2016th – 2017th. The connecting link of the staging decision in this creative team is the work of the main choirmaster of this theater, Honored Artist of Ukraine, the highly talented musician L.M. Butenko. It is his musical and organizational "word" that defined the original structure of the scoring of opera-ballet in the 1980s. The original – because there was no temptation to sink into "Gogol's devilry", Gogol's spirituality prevailed, musically focused on the sound of choruses. In the recent years among versions of "Viy" staged – new stage decisions are obvious. As explained by the director G. Kovtun, the version of the opera-ballet that existed in the theater was corrected by new materials:

"At the end of his life Gubarenko wrote choreographic scenes based on opera-ballet music. It seemed to me interesting to combine opera-ballet and choreographic scenes. The performance is filled with mystical meanings, which are transmitted through music, painting, choreography, voice" [7].

These expressive confusions gave rise to the plot transformations in the stage director's fantasy, supplementing the Gogol's genius with a new portion of the "phantasmagoria" – in the events as well as in the subject matter of the characters. There was a collage of techniques in which the operatic vocal scope was openly separated by the ballet-spectacle.

The **purpose** of this study is to determine the semantic content of the created based on the music of V.Gubarenko and the editorial transformations of the plot and the imaginative layout of Gogol's story in correlation with the "spirit of the time" according to G.Hegel [2], that is, in accordance with the perception of the modern listener-spectator. The **methodological basis** of the research is the intonational approach to the development of Asafiev's ideas about the "intonational dictionary of the epoch" in Ukraine, as is the case in the works of E. Markova, O. Muravskaya etc. Stylistic comparative and hermeneutic, cultural methods form the basis for the musicological analysis of the ballet- operatic synthesis. The **scientific novelty** of the work – for the first time a scientifically-tried attempt

has been made to determine the specificity of the stylistic output of staging of *Viy* by V. Gubarenko in 2010 as "phantasmagoria" in the formulation of the stage director G. Kovtun.

As it is known, the original compositional version, presented by V. Gubarenko based on the novel by N. Gogol, is an opera-ballet, in which a certain balance of phantasmagoric is laid – and the mundane *devilish* temptation in life, which the hero could not stand. Of course, in the libretto of M. Cherkashyna and L. Mikhailov, this Christian moralizing principle is muffled, emphasis is placed on the comic "relief" of the relation of the seminarist philosopher Homa Brutus to the church strictures of the Confession. And although in the plot of Gogol's story this turn is also shown, however, the very selection of seminarist qualification — the philosopher — prepares for the hero's receptiveness to the mystery of the devil's temptation. But this is a philosopher according the specialization of the senior seminarist course, as a philosopher-specialist – the hero of the story "is not yet a philosopher, just learning". The result is obvious.

Significant is the name Homa (obviously understanding of the Latinized version — Thomas, clearly in the Christian tradition associated with the apostolic doubting Thomas), as well as the surname-nickname Brutus (pointing to the historical figure: friend – the murderer of Julius Caesar). By the same principle, the name and nickname of Homa Bruta's partner – Tiberius Gorobets, is compiled, in which there is obviously a deliberate combination of connection with the Greco-Roman names, which received rhetorical content in everyday phraseology, with a "zoomorphic" reducing motive.

Thus, in Gogol's work, the status and the name of the hero – *the philosopher Homa Brutus* is becoming obsolete for the author with a trickster halo: protagonist – antagonist, but with an obvious inclination towards the second one. Compare with the characters of "Taras Bulba": the trickster (Rabelaisian!) ambivalence embraces the whole behavioral totality of Bulba and his sons - but the biblical-sacrificial analogy prevails to Abraham, who prepares his son for the altar of the Faith. And this is inherent in the name: there is an obvious decrease in the everyday meaning, correlated with the Belarusian "bulba-potatoes" etc. Thus there are also mythological high indices: the bull- ox, the totemic heroic sign of the Indo-Slavic ancestors, which, according to one version, the name U-kraina, "the country of Wu-U," that is, "the country of bull-ox"; Sanskrit "ba-pa" (according to S. Nalyvaiko) — tutelar-father [5, p.27].

The life motive of Temptation by Fear determines the plot twists and turns of almost all fantasy novels "Evenings on the Farm ...", and, above all, "Terrible Revenge", "Nights on the eve of Ivan Kupala" and, to some extent – all. The composer Gubarenko clearly heard this "moral call" of the culture of Ukrainians, having built the stage of the Fair (first scene), in which the festive festivities declare a *diversity of life*, in which "devilry" in the form of cruelly ugly beatings, the phenomena of the devilish beauty of Pannochka and others forms colorful inclusions in the daily lifeflow.

Ballet "invasions" in the opera performance of the national scene in the first act are clearly built in the mainstream of "devilry", developing the approbated classics of the Russian opera from M. Glinka: they sing their own, the enemies dance (see the opposition of the vocal-choral and ballet scenes in "Life for the Tsar" and etc.). Thereabout J. Rossini built choral-ballet oppositions in "Wilhelm Tell": the Swiss are characterized entirely by choral scenes, including a cappella, while the German Nazi Hassler's camp is represented by ballet (see Act 3). This approach is opposed to the French sacralization-idealization of the ballet: "Fenella or the Mute Girl from Portici" F.Auber defines pantomime-dance as an expressive sphere in the depiction of the main character, while choral numbers represent the sympathetic environment of the fishermen of Portici, and the administration of tyrants-Spaniards.

In the production of G. Kovtun phantasmagorical-diavaliada is in the foreground, the moralizing meaning of persistence in Temptation is drastically removed: the cantal singing of the seminarians is placed in the purely comedic context of "liberation from science", and the morally uplifting principle of cantile "three-part" is emasculated. Thus, N. Gogol is introduced as an additional character, and, as the "master" of the characters' traits, which violates the "logic of names" that the writer has outside the author, but the fate of the Over-forming line of action.

The composer uses Glinka's laid-off overweight of bass parts in the solo hands of the operatic part of the piece: Sotnik, Dorosh, Svirid, Homa - basses. On the one hand, this creates a touch of the sonic color of the Orthodox "*Angels' voices*", and, on the other hand, saturates the character of bass buffoon inversion. In general, there are *few cantilines* in music, and it is manifested in the opera-ballet scene, accentuating what, according to the logic of Gogol's presentation of images, could not take place. These are assigned Homa's monologues in the libretto, devoted to the beauty of Pannochka: Gogol, the true expert on the

mental movements of the Ukrainian soul, presenting lovers and admirers of the female beauty of heroes, extremely stingy in their monologic explanation of these feelings. Such stressed chastity of statements corresponded to the Cossack-noble morality, a behavioral-phraseological stereotype in which [6, p. 73] corresponded to the positions of the monastic prohibition on the gross and sensually-expressed characteristics of anyone.

Introduction to the libretto the vocabulary of seminarians to the glory of Venus, the expressed admiration of Homa with the beauty of Pannochka does not violate the historical truth of life, for the pupils of the corresponding spiritual institution received rich historical and cultural training, including awareness in the mythology of Antiquity. However, the structure of the national image of *students* in Gogol's work, with all the demonstrative comedies in everyday descriptions, is supported by the aforementioned phraseological ethics. In the libretto, this is broken, captured in the staging details of the "performance based on works of Gogol and Gubarenko" at Odessa National Academic Theater of Opera and Ballet.

The "phantasmagoric nature" of Gogol's story "Viy" is based on the clearly realized sin of Temptation, fear, the plot motive of which has a rich pre-Christian development, as it touches the deep core of human psychic alignment with the Faith and the Feat, beyond which it is impossible to specifically human cultureformation. And the essence of this latter is supported for believers by the Fear of God, which is the opposition to the devil and all associated "phantasmagoria" [8]. This singularity of the Transformation, which is the core of the psyche, formed by the Fear of God, is determined by P. Florensky:

"Gravestone sobbing is the song of Halleluiah ' ... '. Here is an expression in which one can see the characteristic self-testimony of a cult – any cult, extending a particular case, as an example, to other, broader areas ... The inhuman, hopeless, unrevealed darkness of despair becomes human when it becomes lightened, when it changes, when it passes into outburst to the Supreme God. The impenetrable cover of the heart's cloud becomes light. Our sorrow is not abolished, but it is forbidden ... But it requires something different: it is its grief at the coffin, to transform spiritual joy into the greatest joy ... to transform into praise to Him ..." [8, p. 136].

This Transfiguration, created by Faith, defines a special kind of optimism of the story under consideration – the image of the Faith is depicted in Gogol's works, extends to creations created under the aegis of Gogol's genius. G. Kovtun clearly ignores this religious

foundation of Gogol's phantasmagoria, when he wrote the corresponding lines in the explanation of his staging design in the essay "Gogol – the master of phantasmagoria":

"Techniques for the transmission of phantasmagoria are complex, because they have no real justifications, a logical basis. In my opinion, in 'Viy' the writer managed to create an amazing contrast between the dark plot and the ironic attitude towards the characters "[7].

It is inaccurate indication that the methods of transferring phantasmagoria "have no real basis" – their reality is in the indestructible logic of psychological stereotypes of cultic human actions. Secondly, it is unfair observation as it was mentioned above in the presentation of the mythological positions of the Faith and Feat regarding "the contrast of a gloomy plot and an ironic attitude toward characters". Certainly, the music by V.Gubarenko has an excuse for such a kind of "hyper-irony" in the presentation of characters: a monologue of fascination with Pannochka's beauty (cc.102-112), which fairly contains psalmody rehearsals and the effects of hidden polyphony (a sign of scholarism!) In the voice of the melody – in general presented in ... the rhythm of the waltz.

This extra-historically given dance index creates an ironic turn that is only partially overlapped by the semantics of cantus genre, which is guessed in the texture of the monologue, in which, in general, the parallel sounding of lines in high tessitura is superimposed on the vocal - bass – Homa's party. The meaning of the cantus "tree parts" with the free bass of the indicated textural solution of the monologue of the protagonist is affirmed when the high "voices" of the instruments are soprano and alto sympathetic to scenic events of seminarists, in other scenes represented by different tenor-bass timbres.

In the purity of the genre representation, the cantus is revealed – and it sounds wonderful, especially in the choral decision of the conductor-choirmaster L. Butenko! – in the final stage of the first scene, during the appearance of seminarists on the stage, when the Tiberius-Homa-Tit ensemble is superimposed on a powerful layer of the male choir. However, the "strangled" text in the derision of the scholarship of the seminarists is already on the conscience of the librettists and the composer who accepted it. The cantus texture is also found in the monologue of Homa in the second scene ("You tell me, nightingale, the truth") – at the time of the call of a beloved (see 2 bars before and 8 after verse 255, 261). Rondo-shaped, the above-mentioned monologue stands out in a peculiarly built-up theme-refrain (verse 247, also 249, 251, modified – on page 258): a rhythmic figure-ostinato in the

alternation of a quintuple- and quadruple bars (| . | | |) with the outlined in texture interval characteristics of the quints and quartes.

Melodic "swinging" on the quintuple form in the mentioned refrain theme appeals to the rhetorical symbolism of the given interval as the imprint of beauty, while the quartic constructions are given in the form of a fourth chord ($f-h-e^1$ in verse 247, $fis-h-e^1$ in verse 251, $es^1-as^1-b^1-es^2$ in verse 258), penetrating into the Diavaliada of the ballet-pantomime scene "The Flight of Homa with the Witch" (rhythmically, here it's simpler, it's like "mephisto-waltz" for 6/8), and the same fourth chords sound like a bell ringing of the Dawn that completes the composition. Thus, quart structures fit organically into the rhetorical symbolism of quartic constructions as Principles, that is, showing high abstractions of the artistic expression of Sense.

The stage director Georgy Kovtun explained the source of his concept of the staging of "Viy":

"The first staging of "Viy" in 1984 is well known to the Odessa audience, so I decided to take a look at the background of the relationship between Homa and Pannochka. At the end of his life Gubarenko wrote choreographic scenes based on opera-ballet music. It seemed to me interesting to combine opera-ballet and choreographic scenes. The performance is filled with mystical meanings, which are conveyed with the help of music, painting, choreography, voice ... Nikolai Vasilievich Gogol is immersed in the performance, being his main character in the play. He creates his characters, who are born out of his consciousness and, finding their life, come into conflict with the author himself "[7].

References to Gogol's participation as a performance character are inaccurate, since this kind of character appears in Prologue, at the end of the third picture and in the play's code, turning into an ugliness of the *demonic* mystification of action-Transfiguration angle of foreshortening of Gogol's phantasmagoric plots is completely discarded. It is significant that in the musical design of Pannochka, a character dancing and completely not singing, a special role is played by ... waltz. The waltz in Ukrainian, as well as in Russian tradition, is marked with features of idealization – the "Russian" waltz raised on the shield by the Moscow biedermeier of the first half of the 19th century on a romance basis, reaches the apogee in the work of P. Tchaikovsky in the presentation of morally perfect manifestations of the soul and bodily plastique. As noted above, Gubarenko offers waltziness in a demonized angle for the first time in Ukrainian and Russian music.

This is the dance-agitato Pannochka at the end of the first scene (verse 167), which turns out to be a motor-instrumentalized refraction of the waltz movement of the arias in the mouth of Homa admiring Pannochka. This arioso sounds twice: at the time of the presentation of the "comedy" (verse 102-112) and at the conclusion of the scene (verse 156-159), thereby acquiring a thematic meaning. And as a scherzo variation on this a cry from the heart of seminarist appears the abovementioned waltz solo by Pannochka. The same demonized waltz stream is found in the scene of Pannochka with sleeping Homa (verse 263), and the purely ballet solution of Homa's flight with the Witch (verse 279-282) demonstrates, as noted above, the purity of the genre demonstration of "Mephisto Waltz" at 6/8.

Completing the stage Moderato-Doloroso (verse 301-305), following the suite of Nocturne-extravaganza of summer night (verse 283), marked by a waltziness of 2/2, then waltz movement in its proper sense (verse 291-297), sets the priority of "demonic waltz", but in this case – in the vocal fracture of the Homa's party. And the same type of dramatic sounding of the waltz image opens the third scene, the mourning of the deceased Pannochka in the first and third scene, determines the expressiveness of Sotnik's monologues in the first and fourth acts of the third scene (verse 352-362, 384-394). The same scherzo-waltz is found for the last time in the music of the opera in the monologue of Homa at Pannochka's coffin (verse 405-410), which is transformed into an ostinato "leaps" at 6/8 time (echo of the above-mentioned Mephisto Waltz).

The quartet-burial service (verse 364-372) is built on rhetorical themes-symbols-the themes of the Cross (see the points of reference in the melody of Homa's chant from 364-es-c¹-b) and Repentance in the sequence catabasis (see outgoing sequences b-as-g-f-es, ces¹-b-as-ges), creating an oasis of Christian morality in the musical expression of the characters. The presence of the contour of the Cross in the initial melody motif determines the signs in the last hidden polyphony as a sign of churchliness and scholarship. This same texture-melodic type marks the trio-hint of the Bublichna-Svirid-Dorosh in the final scene (before verse 449)

The step-running of the evil in the final scene is represented by ostinato pulsations in quarters, at the culmination (verse 431), followed by the motor equivalent of the rhythm-motivating glow comparable to the figure of glory or the canting rhythm of alternating half-length and two-quarters. It is this latter that emerges in the bell ringing of dawn in the final sounds of the opera-ballet (or ballet-opera according to the predominance of dance-

pantomime scenes) in the form of a ratio of the whole and two half, that is, in the rhythmic increase of the cantus figure.

The analysis made shows that the work presents not so much characters but the projection of a typology of expression into one or another character. This is the cantus-form given in the texture refraction of the parallelisms of the upper voices with the free bass, and also in the form of archetypal motifs of the cantus rhythm. This cantus sphere characterizes mainly Homa and his entourage, marking the indicator of Christian morality, outside of which N.Gogol's product loses its core plot and psychologically-expressive signs. The opposite is the dance rhythms of waltz, represented in the hypostasis of Mephisto Waltz sonorities and ostinate pulsations. This ratio of thematic flows is rather anachronistic, but it signifies clearly the good-evil opposition in the event-personal interweaving.

The analysis demonstrates the predominance of spectacular and dance implementations in opera-ballet in the traditional concentration of the singing material in the characteristic of the positive beginning of the play and the dance in the presentation of the demonic-phantasmagoric complex of action, moreover, the plot-scenic complications are formed in addition to the musical themes as such, creating the predominance of entertainment, which was indicative for the opera of Baroque and Romanticism and which proved to be acceptable for a modern audience. The staging of G. Kovtun is symptomatic for a postmodernist craving for entertainment, there are no mysterial associations that are so revealing for the moral and religious pathos of Nikolai Gogol's pieces of writing.

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