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GENESIS AND GENRE ATTRIBUTES OF THE CHAMBER OPERA

The purpose of this **article** is to study the genesis of the chamber opera on the way of the formation of its typological features and the genesis of various genre modifications. **Scientific novelty** due to the identification and justification of typological features, characteristic features of the genre sphere of chamber opera. **Methodology.** The article uses an updated analytical approach to the study of European chamber operas, on the basis of which it becomes possible to determine the genre attributes and characteristics of the composer's stylistic complex. **Conclusions.** Starting from the end of the 19th century, the chamber opera acquires independence, being separated from other varieties of the operatic genre, becoming an equal unit, maintaining and strengthening this status right up to the present day. The most illustrative features of the operatic genre of operatic are its psychological orientation with the desire to convey the complex and controversial inner world of the heroes of operatic work. Often, composers create the concept of a reflective person and a sense of opposition to the outside world.

Keywords: opera, genre, chamber opera, chamberization, dramatic content, “new drama”.

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Генезис та жанрові атрибути камерної опери.

Метою даної статті є дослідження генези камерної опери на шляху формування її типологічних ознак й виникнення різних жанрових модифікацій. **Наукова новизна** обумовлена виявленням та обґрунтуванням типологічних рис, характерних особливостей жанрової сфери камерної опери. **Методологія.** У статті застосовується оновлений аналітичний підхід до вивчення європейських камерних опер, на підставі якого стає можливим визначати жанрові атрибути та характерні особливості композиторського стилістичного комплексу. **Висновки.** Починаючи з кінця XIX століття, камерна опера набуває самостійність, відділяючись від інших різновидів оперного жанру, стає рівноправною одиницею, зберігаючи і зміцнюючи цей статус аж до сьогоднішніх днів. Найбільш показовими рисами камернізації оперного жанру можна назвати її психологічну спрямованість у поєднанні з прагненням передати складний та суперечливий внутрішній світ героїв оперного твору. Найчастіше композитори створюють концепцію рефлексуючої людини і відчуття протистояння особистості навколишнього світу.

Ключові слова: опера, жанр, камерна опера, камернізація, драматургічна зміст, «нова драма».

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Генезис и жанровые атрибуты камерной оперы.

Целью данной статьи является исследование генезиса камерной оперы на пути формирования ее типологических признаков и возникновения различных жанровых модификаций. **Научная новизна** обусловлена выявлением и обоснованием типологических черт, характерных особенностей жанровой сферы камерной оперы. **Методология.** В статье применяется обновленный аналитический подход в изучении европейских камерных опер, на основании которого становится возможным определять жанровые атрибуты и характерные особенности композиторского стилистического комплекса. **Выводы.** Начиная с конца XIX века, камерная опера приобретает самостоятельность, отделяясь от иных разновидностей оперного жанра, становится равноправной единицей, сохраняя и упрочивая этот статус вплоть до сегодняшних дней. Наиболее показательными чертами камернизации оперного жанра можно назвать ее психологическую направленность со стремлением передать сложный и противоречивый внутренний мир героев оперного произведения. Зачастую композиторы создают концепцию рефлексующего человека и ощущение противостояния личности окружающему миру.

Ключевые слова: опера, жанр, камерная опера, камернизация, драматургическое содержание, «новая драма».

The relevance of the chosen topic of this article is explained by the fact that many researchers spoke about the crisis of opera at the turn of the XIX-XX centuries, as well as in the early years of the XX century, moreover, it was believed that the decline of interest of the audience in the opera genre can be explained by the complication of the musical-dramatic content of operas. Meanwhile, at the turn of the XIX-XX centuries there is a process of

intensive genre renewal connected with the ongoing processes in operatic art and the desire to emerge from the crisis situation, dozens of opera works appeared in the creativity of representatives of various national schools in this period. Today these works are regarded as classic examples of the opera genre in the XX century.

In general the twentieth century was a period when ideas about the operatic genre and its boundaries were significantly rethought. Reflections on this topic lead to the fact that some researchers of operatic arts propose to refuse from the term “opera” and replace it with the more voluminous concept of “musical theater”. It is explained by the fact that a significant part of operas written in the twentieth century do not meet the genre criteria that have been applied to opera for a long time.

The purpose of this article is to study the genesis of the chamber opera on the way of the formation of its typological features and the emergence of various genre modifications. **Scientific novelty** is caused by the identification and justification of typological features, characteristic features of the genre of the chamber opera. **Methodology.** The article uses an updated analytical approach to the study of European chamber operas on the basis of which it becomes possible to determine the genre attributes and characteristics of the composer's stylistic complex.

Review of literature on selected issues. All musicological studies in which the phenomenon of chamber opera is somehow affected, can be conditionally divided into three groups. So, the first group includes A. Gozenpud’s studies on the history of the Russian and Soviet opera theaters and B. Yarustovsky’s essays on opera dramaturgy of the 20th century. These works methodically examine certain historical periods in the development of the operatic genre and the samples of small form operas are also considered along with the study of multi-act operas. The second group of studies consists of monographic works on creativity of composers who appeal to the operatic genre including the chamber opera in their work. Among such studies we can mention the works devoted to the studying of B. Bartok, B. Britten, Z. Kodai, P. Hindemith, I. Stravinsky and many others. And, finally the third group of studies includes a very short series of studies, which choose a small form or chamber opera as the subject of their research. Such works include the studies by R. Rosenberg, A. Selitsky, M. Basok, and some others.

The presentation of the main material. The dynamic interaction of opera with adjacent genres and the process of interpenetration of elements characteristic of other genre

forms into the opera is one of the most common signs of the development of music in the XX century, which in turn leads to the emergence of mixed operas. So, the opera comes close to the oratorio, cantata, it uses the elements of pantomime, various theatrical-stage forms, cinematography. Consequently, in the process of more than four centuries development of the opera a diversity of genre types and historical models of opera, varieties reflecting the specifics of this type of art, diverse genre designations have developed.

An important component of the evolution of the chamber opera, or how it is sometimes defined - the opera of a small form, becomes the enrichment of its musical and dramatic principles by attracting the techniques characteristic of other theatrical and musical genres. This tendency significantly updates and changes the very nature of the opera which allows us to speak about the isolation of the chamber opera genre. The chamber opera is a heterogeneous phenomenon in which several directions can be distinguished that allows the division within the genre.

In many musicological studies chamber opera is named a small form opera or small opera which distinguish the phenomena of a large and small forms. Operas belonging to the small genre kind are widely called chamber along with the similar designation. The term “chamber” is relevant to reflect the specific features of a small opera work where the chamber nature is equally relevant to the limited spatial and temporal parameters of the work to the laconic stage embodiment with the rejection of entertainment and scale, characteristic of a multi-act type of opera as well as to the number of performers - instrumentalists and vocalists. The latter can serve as confirmation of the validity of the use of this particular term – a chamber opera. In other words, the term chamber opera can be used as a universal, although it requires some clarification.

Such genre operatic versions as “madrigal” opera, buffoon opera-intermedia, recitative-declamatory opera, opera-dialogue, opera-monologue are of a big importance for acquiring a number of specific features that allowed this phenomenon to become autonomous. On the way of genre formation of the chamber opera, special significance in. General expressive means and performing techniques that arise between these varieties and form a kind of "intertext" which serves as the basis for determining "its" style in this genre area. S. Osadchaya points out that “the spiritual-semantic center of the opera cannot be outside the plot, the action, the conflict, the character of the heroes beyond the genre mood of the dramatic whole” [8, p. 11].

It is remarkable that the formation of the musical style and stylistic properties of the chamber opera takes place in the immediate close relationship between its dramatic, poetic and theatrical-stage levels. In other words, the interaction of these levels and the phenomenon of chamber opera represents an artistic synthesis typical of this genre form and should be evaluated in the connection with it. In this context the connection with the verbal (poetic) level becomes extremely important, it should be considered both as a structural-compositional and as an informative beginning of the genre form. However, as O. Lisovaya points out, “the connection of this genre kind with a tragic aesthetics is the most important which leads to the formation of such psychologically immersed varieties as a mono-opera and a duo-opera in their attraction to each other” [6, p. 69].

We can come to the conclusion that the chamber opera becomes a full genre unit starting from the end of the XIX century, its relevance and demand are not only preserved but also strengthen in the nowadays musical culture. An important aspect of the chamber opera is the tendency of making psychological images, the desire for accurate and subtle embodiment of the inner world of heroes, their complex, contradictory, and sometimes anomalous states. During that the mentioned tendencies approach the individual composer's settings, “a heightened sense of opposition of the individual to the world, the concept of a reflecting person who is in the sphere of spiritual and mental alienation (rejection) from himself and incomprehensible reality” [5, p. 104–105].

O. Komarnitskaya in her work “Russian Opera of the XIX - early XXI centuries. Problems of genre, drama, composition” dwells on the chamber opera of the designated historical period and notes that “there are also the principles of poetic kinds of art in the chamber works: drama - in the operas “Mozart and Salieri”, “The Miserable Knight” , "Aleko", "The Noblewoman Vera Sheloga ", "A Feast in Time of Plague ", lyrics and drama - in the opera "Francesca da Rimini". Apparently “Iolanta” is the only example of a lyric opera in its mono-genre incarnation in Russian art of the classical period” [5, p. 105].

A number of features noted by B. Yarustovsky should be added to the already marked features of the chamber opera. These include the increased value of the orchestra in chamber opera, the close connection in the logic and methods of development of operatic forms and purely instrumental, the increased role of timbre dramaturgy and the increasing role of development in the orchestral matter. Speaking about the expressive possibilities of the chamber opera, we will quote the B. Britten’s statement who was particularly attentive to this

genre. Thus, the chamber opera seemed to him “more flexible for the expression of secret feelings. It provides an opportunity to focus on human psychology” [3, p. 63]. Such an interest in the inner world of a person is a characteristic not only of an opera written for a chamber ensemble and a limited number of actors. Equally this property is typical for many other operas which are quite traditional in terms of the used dramatic, musical and expressive means and in terms of the performing staff (“Wozzeck” by A. Berg, “Katerina Izmailova” by D. Shostakovich, etc.).

Authors of the musicological works which analyze the operatic creativity of individual composers, or operas in which the tendency of making it chamber is clearly felt, they often focus their research attention on the study of dramatic and shaping principles of the work without giving generalized genre definitions. In most cases the authors of monographs focus on the headings and subtitles given by the composer, while deepening the study of the cultural context that influenced the creation of a specific work.

If the traditional system of units of the opera division cannot be quite acceptable for determining the specifics of a modern multi-act opera, in the case of a chamber opera the generally accepted system in musicological studies is insufficient, and in some cases untenable. Even the substantive level of an opera work ceases to be a defining moment of drama and form, as it was in the classical multi-act opera of the XVIII–XIX centuries, and at least partially preserved in the modern multi-act opera.

Consequently, based on the analysis carried out it can be concluded that the genre subtitle in the chamber opera ceases to reflect the specific features of drama and shaping. In turn, this genre subtitle ceases to serve as a reference point in the analysis of a work as it was observed in the case of a traditional multi-act opera. It remains necessary to compare the signs of commonality or difference and the assignment of the analyzed opera to one or another group of similar works.

In each of the designated types of chamber operas there are individual laws that are more or less present in operas, however, in almost every noticeable manifestation of the operatic genre unique features that make it possible to speak about the originality of its concept can be found. The artistic tendency of the chamber opera as “art of the state” is associated with the process of psychological substantiation, the inner motivation of the characters' actions - unlike large-scale works in which the psychological displays of the characters personify a reflection of the preceding external stage action and project the

deployment of future plot events. O. Komarnitskaya notes that due to it one can speak about the emergence of a special inner-conflict drama, mediated through “the collision of the main character (who mostly acts as the only hero in whom the effective beginning is focused - Salieri, Baron, Aleko, Valsingam)” [5, p. 104].

M. Bakhtin’s thoughts on the artistic process, the artistic act are very important. He stated that the artistic act “does not move in a vacuum, but in a tense valuable atmosphere of responsible mutual determination” [1, p. 26]. Further M. Bakhtin points out that although the work of art is limited in space and time, displacing everything else from the “space occupied by it”, the artwork becomes “alive and significant” only “in tense and active mutual determination with the identified and *appreciated by act reality (the italics is ours - A.N.)*” [1, p. 26].

At the same time discussing the process of the origin of the artistic work content, M. Bakhtin comes to the conclusion that its appearance is a consequence of the reality of cognition and the ethical act which belongs “in its identity and appreciation to an aesthetic object” and undergoes a “concrete, intuitive unification, individuation, concretization, isolation and completion, that is, a comprehensive art decoration with the help of a certain material” [1, p. 32]. These M. Bakhtin’s thoughts are extremely important in the process of studying any artistic phenomenon and its content, in our case they take on a special significance, since in M. Bakhtin’s words “content is a necessary constitutive moment of an aesthetic object, the artistic form is correlative to it, beyond this correlation it has not any sense at all” [1, p. 32].

It is remarkable that those agents and circumstances that initiated the dramatic (and sometimes tragic) peripetias of the chamber opera plot are some kind of eventual outline and remain outside the work, that is, there is some conflict beyond the work, the settlement or discussion of which happens in compositional boundaries of a specific sample of a chamber opera.

In general, the artistic and aesthetic tendency to make the operatic genre chamber is the result of the composers’ desire to accurately convey the inner psychological state of the characters of the opera, to try to justify and motivate their actions. The most significant difference from large-scale opera compositions can be observed in which the psychological states of the heroes reflect the previous opera-stage action and largely determine the subsequent deployment of the opera text.

In other words, in multi-act operas any psychological displays are prepared and explained by the previous musical-stage material and determine the further development of the work. In the chamber opera, it is as if a print is made, a cast of the psychological state of the hero at a given moment in time. This explains the mastery of the new type of dramaturgy by the opera which is defined in I. Chistyukhin's book "On Drama and Dramaturgy" as an internal conflict dramaturgy or an internal type of conflict [7, p. 62].

The researcher describes this type of dramatic conflict as a conflict within a person, a conflict with themselves. "For example, between mind and feeling; duty and conscience; desire and morality; conscious and subconscious; personality and individuality; essence and existence, etc." [7, p. 62]. Therefore, in theatrical-stage implementation the transfer of the internal type of conflict most often occurs through collisions of the main character who often acts as the only hero in whom the effective principle is concentrated.

This is confirmed by a long series of opera compositions in which we can observe either an extremely reduced composition of characters, or a reduction of the composition to one actor. In general it can be said that the chamber type of an operatic piece is characterized by the principle of the embodiment of the "inner man", according to M. Bakhtin with the polyphonic juxtaposition of the "contrast unmerged voices" inherent in this type. This fundamentally distinguishes the chamber opera from the multi-act, since there is a variety of moral and philosophical points of view in the latter primarily due to the large number of actors. We want to mark M. Bakhtin's position who indicates that comprehension of the "depths of human soul" is impossible on the path of "external-completing" research, as "...it is impossible to master the *inner person (the italics is ours - A.N.)*, to see and understand him, making him an object of indifferent neutral analysis, it is impossible to master it by merging with it, feeling it. No, you can approach it and you can reveal it - or rather, make it open up itself - only by communicating with it through the dialogue" [2, p. 293].

On the one hand, the general dramaturgical principles of the chamber opera are related to the concentration of the plot around one line of action which vividly contrasts with the multidimensional storylines that develop in the grand opera. On the other hand, there is a maximum emotional and psychological intensity in the chamber opera which sometimes exceeds the samples of a multi-act opera in its intensity. The basis of the vocal speech of the characters becomes the declamatory or recitative-arioso style which has enormous possibilities in the embodiment of emotionally-reflective states of the human soul.

Studying the principles of dramatic structure in chamber opera compositions, it should be noted that the chamber opera involves a number of techniques and qualities belonging to related artistic phenomena in its circle of artistic and expressive, figurative and semantic means. The traditional combination of drama and music for an opera is an example but the drama appears in a slightly updated form, in the form of using the principles of the “new drama”. Studies of recent years which consider the phenomenon of a "new drama", indicate a special understanding of the conflict and its updated interpretation in which a "new space-time continuum" is formed “characterized by double layer and bidirectionality. The events of the works “happen in the present, but are projected onto the whole human life” [4, p. 156].

Findings. Starting from the end of the 19th century, the chamber opera acquires independence, being separated from other types of the operatic genre, it becomes an equal unit, maintaining and strengthening this status right up to the present day. The most illustrative features of the chamber operatic genre are its psychological orientation with the desire to convey the complex and controversial inner world of the heroes of the operatic work. The composers often create the concept of a reflective person and a sense of opposition of the individual to the world around them.

Based on this the properties characterizing the new drama and explaining the processes that take place in the chamber opera are revealed. So the works of this type are characterized by the expansion of the boundaries of time and space which leads to a discrete, torn composition in the works, the everyday side may be present in the works, but it is relegated to the background and is only a frame of the action. The final scenes, as a rule, do not bring clarity to the presented action, but rather remain in plain text, ellipsis. A very revealing and important feature characterizing both the works of the “new drama” and chamber operas is the weakening of the unity of space and time in combination with the strengthening of the unity of action. In the "new drama" the strengthening of the unity of action is carried out by reducing the number of actors which sometimes comes down to one main character (narrator in monodrama).

This can be correlated with identical processes in the chamber opera where the number of characters involved in the opera can also be reduced to one actor (as in the monopera). The events, unfolding in the “new drama” or chamber opera, represent a series of life situations, fragments as if pulled out of an endless succession of events which makes these two phenomena related. On the whole, the general aspiration of a dramaturgic decision can

be presented as the most emotionally intense statement as a “cry of the soul” affecting not only the hero of the work personally but also the most painful aspects of the life of society.

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