

A. Nosulia

***PECULIARITIES OF IMPLEMENTATION OF ARTISTIC AND MUSICAL AND
DRAMATIC CONTENT IN CHAMBER OPERA***

The article deals with the issues of the implementation of artistic and musical and dramatic content in the chamber opera. The principle of concentrated sending of music and dramatic content seen at the example of the three types of chamber opera - Chamber music drama, chamber mono-opera, synthetic chamber music performance.

Key words: Chamber Opera, mono-opera, chamber music performance, dramatic content.

The development of chamber operas and dramatic patterns and its structural components is an important theme of contemporary musicological research. Important issue of the study of the chamber opera genre is to identify the causes of isolating it in quite separate and independent branch of opera and musical theater in general, active and direct perception by this kind of genre innovations of related arts. From this point of view methodologically relevant and important objective of this paper is to identify specific embodiment of musical and dramatic content in the works of the chamber opera genre. The development of the genre of chamber opera in the XX century gave many convincing artistic results and approved it almost "on equal terms" with traditional multiple-act opera. In this regard, important tasks of musical science is to reveal internal laws and methods of dramatic embodiment of a work that have practically not solved in modern musicology.

External differences of volumes of sound material multiple-act and chamber operas are rather significant. On average length of multiple-act opera ranges from 1.5 to 3.5 hours (e.g. performance "Tosca" by J. Puccini lasts about two hours, "Ivan Susanin" by M. Glinka lasts about 2.45-3 hours, "Tannhauser" by R. Wagner – about 3.45-4 hours"), which is expressed in musical scores from two to four acts. One-act opera which for the most part can be considered as representative of the chamber opera genre, the figure is limited to 30-50 minutes and rarely exceeds an hour. For example, about one hour lasts B. Bartok's chamber opera "Duke Bluebeard's Castle", about forty minutes lasts "Saint Susanna" by Hindemith, a

variety of chamber opera mono-opera "Waiting" by M. Tariverdiyev – thirty-two minutes, and the chamber opera of the same name by A. Schoenberg lasts about 28 minutes. In multiple-act traditional opera so much length because along with the main storyline, there are also secondary lines. Important role played by some elements that may be perceived as a backdrop for the main events that are not related to the main stage embodiment of intrigue, but depicting the external environment, life, ceremonies and others.

However, the decrease in the genre of chamber opera of chronotopical properties of musical work associated with its spatial and temporal parameters, does not mean a fundamental refusal of any component inherent in the opera genre in general. From this position appears important issue – how the chamber opera can not save them in the limited time-space. The analogy in this context can be considered similar to the situation in related arts, namely in the film. With a high degree of conditionality chronotopical correlation of multiple-act and chamber opera can be compared with a similarity to feature film that is its direct relative – a short film. Although, of course, the laws in force in cinematic art of a different kind than the laws can be noticed in opera. Incidentally, these two examples is the general principle regarding reports of dramatic content, namely the principle of concentrated, send condensed content.

Under the musical-drama content we mean here a set of information that is passed perceiving opera listener through the impact on him of all components opera body taken both individually and in their synthesis. The action of this principle covers almost all the "level" of the body chamber opera. However, since each of the components dramatic opera manifests itself in different ways, the approach to the consideration of its actions must be differentiated. Each type of Chamber Opera, where the fore drama series as it is, music or theatrical performance, is quite specific expression of the principle of concentrated deliver music and dramatic content. So naturally through the study and consideration of this principle is consistent consideration of its action in chamber music drama, chamber mono-opera, chamber music performance synthetic.

Among the specific features of chamber opera there can be specified a limited theatrical action, or lack of it almost as a replacement show him the story of the events substantially affects the implementation of the principles of musical and dramatic content. It is this specificity can be explained by different attitudes to the libretto text between varieties of the Chamber Opera – Chamber music drama, chamber mono-opera, chamber music performance synthetic [1]. Thus, the chamber musical drama with the principles of verbal level very similar to those we see in the great opera. Often used real author into a literary work that can keep the original architecture of a text, and may be revised in the libretto, that is, this kind of variety related to the great opera.

The principles of working with text in the chamber mono-opera of a different kind, in mono-opera is almost complete abandonment of the principles of using text adopted in chamber music drama. The absence of a chamber factor mono-opera stage action requires compensation by other factors drama that should already be clearly expressed in the specifics of the libretto, its dramatic features.

Textual basis of the chamber mono-opera in most cases, is the real author's text of a literary source, organized by the method of compilation (removal of minor storylines, reduce points not related to the main plot, the allocation of "catch words" and so on.). At the same time fundamentally new grouped text. In contrast, adopted a traditional opera division of acts, pictures, scenes, completed solo or choral numbers "distribution unit" in a chamber separate mono-opera is relatively complete piece of literary work, shaped like a letter, diary, monologue. It is clear that such musical solution of literary task requires a similar small complete musical form. Since libretto chamber mono-opera, is noticed considerable similarity with textual basis of chamber song cycle in which there is a large number of short fragments of text to a specific plot orientation. Thus a mono-opera has just a few acts that concise the text, not burdened with details of the plot and very generalized figurative meaning. As a result, the musical reading of each of these variations of libretto opera resembles song cycle as well as some kind of vocal-symphonic poem, as evidenced in their statements modern composers (e.g.

Yu. Gomelska). As in that or in another case, there appeared concentration and consolidation of musical and dramatic content, if to compare its position in the chamber and multiple-act traditional opera.

Constricting of chamber music sphere of mono-opera, according to the terminology of Baska [1], happened on several lines. Thus, a clear preference through-vocal forms that enable constant updating of thematic material. Lack of rounded symmetrical shapes that usually leads to some stop, braking action (returning to reprise using previously achieved level) ultimately helps create a large open-loop form, or cycle with separate rooms, where every literary tone in each case receives new musical equivalent.

However, note the unity chamber music mono-opera style. An important factor is the choice of compliance and the use of specific tone colors depending on the characteristics of visual characteristics specific to the plot. Thematic unity in mono-opera chamber is ensured by consistent use of through musical intonations. A simple outdoor scene building and a small stage for interaction chamber opera characters this kind of leitmotif in chamber mono-opera hardly used. Leith-tone is certainly characteristic of a mono-opera chamber, and its often dramatic role is a concentrated expression of the basic idea of the work that takes the most generalized form.

Especially great importance of leith-tone received as synthesis in the chamber mono-opera which is based on the principle of the symphonic poem or symphony cycle ("Voice of man" by F. Poulenko, "Tenderness" by V. Hubarenko, "Waiting" by M. Tariverdiyev). The development of the plot in them to a greater extent fades into the background but implementation is primarily psychological atmosphere, emotional reactions of the characters on events that happen now, or have already taken place in the past. Emotions from the certain real-life background are transferred into a more general plan, rather than embodying different feelings, emotions and subtle nuances inherent in single feeling.

Leith-tone of "tenderness" is the central and essentially single in the mono-opera of the same name, where there is no external picture of events, no consistent

memories about them, but musically poetic "retrospective" stages of feelings - from love to boundless affection for the subject of love , for the person who is lost forever. Central intonation just penetrates all four parts of "Tenderness". Equally significant is capacious and central intonation of "Waiting" by M. Tariverdiyev expressing general, that possesses its heroine – intonation of “expectation”. Due to this, the whole pervasive form of an opera is a kind of "extended consent duet" [2] is the integrity and unity of the emotional tone. Thus, leit-tone rises in the chamber mono-opera to the level of symbolic generalization, becomes the most important factor that concentrates plot-figurative content and concisely, almost "by formula" it embodies.

Thus, concentrated, constricted performance of musical and dramatic content in the chamber is a mono-opera on several levels. The first level is associated with new principles of work of the literary source regarding copyright grouping text. Second level are opposing trends in musical shaping, where the constant thematic renewal in relation to the lack of symmetrical shapes in combination with the constant development of generalized leit-intonations. At the third level is achieved almost complete analogy of opera structure with forms of "pure" music that enables to perceive meaning in very summary form, that is just music series.

Regarding reports of Music and dramatic content in a chamber music performances, it should be noted that the features that we noted in the first two types of chamber operas, mostly can be attributed also to the third. However, in chamber music performances at the forefront of everything that has to do with the form of stage performance as a whole. For example, the libretto third type of chamber opera in the light of the above features it moved into the sphere of very specific images. Almost every third word of the libretto "Tales of the Fox, the Rooster, the Cat and the Ram" by I. Stravinsky is a verb which immediately appears in stage action, that means theater. A similar dependence: the word – action, in other words – "synchronicity" of stage action, which is fixed in the text of the libretto, we find in "Master Peter's Puppet Show» («El Retablo de Maese Pedro») M. de Falla, "The Spinning Room" («Székelyfonó») Z. Kodaly.

Thus, semantically important and common feature of all operas of the third type is stage game at all, which is developing at the same time and on the same level as the text of a musical work. In turn, the combination of text with scenic effect, which completely reveals the essence and meaning of the story can also be considered as one of the techniques of concentration and consolidation musical and dramatic content. In addition, the synthesis of several forms of stage feed intake is typical XX century musical theater in general, and we find them in almost all type of chamber operas synthetic chamber music performance. Implementation of musically dramatic content of the works carried out in the third type of chamber opera and at less visible levels. Connections within a single performance genre diverse means is sufficient to conventions without exception means: unconventional instruments, the use of different styles and imagery "layers" are often specific only to this work, and features dramatic forms that have their origin in extra- opera varieties. As a result of this feature as a separate piece of music may be a rather motley style, but, paradoxically, it is this diversity often determines the uniqueness of this work, it differs from other works of the same genre, the genre is its uniqueness.

It should be noted that in some cases synthetic chamber music performances there is a reverse process: more sparse delivery of dramatic information of external means implemented by scenic plot of the narrative series. In "The Transylvanian Spinning Room" Z. Kodály plot is actually played twice: directly from the individual protagonists in the conventional game, where he repeated in a suite of folk songs and dances. "Fable" by Stravinsky with such dense "vertical" (the amount of different genre "composed") in reading reveals a double plot exposition repeat material (The Fox carries the Rooster almost for three times, with almost identical musical material). However repetitions in a plot line does not mean repetition of the levels of musical development. Thus, the chain of songs and dances in the opera by Z. Kodály is clearly built into a single line of dynamic development, and therefore musical content becomes more directed and concentrated. "Fable" by Stravinsky openly adheres to the same stylistic purity

tales, where threefold repetition of one of the vicissitudes of the plot is a constant feature traditional. The use of leitmotifs and leit-intonations is generally not usual for the third type of chamber operas, because here the emphasis moves from the inner psychological content (chamber music and chamber mono-opera drama) to foreign theatrical form of delivery.

Thus, the embodiment of musical and dramatic content in different types of chamber opera reveals two trends. Firstly, each type of dramatic scope implementation varies significantly towards concentration and consolidation methods and means of drama. In chamber music drama of change and consolidation mainly affecting areas of scenic plot (towards simplification) and implementation of the principles of the literary text and, to a lesser extent - the purely musical side [1]. Chamber mono-opera by musical-dramatic incarnation content shows seals, primarily music of the opera of the body, and touching a text field. Synthetic chamber music performance demonstrates a fundamentally different approach to the implementation of music and drama content, synthesizing multiple stage "forms" of the performance. Secondly, the trend of concentrated embodiment of music and dramatic information reveals qualitative growth in content coverage of components of the opera drama.

Consequently, the main factors of implementation of musical and dramatic content in synthetic chamber music performances include the following: the combination and the unity of features inherent to adjacent theatrical genres; use in musical style, in the principles and specifics shaping features peculiar to different by genres performances (theater, folk theater, folk songs, ballet etc.).

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