

Anatoliy Valentynovich Nosulya,

<https://orcid.org/0000-0002-3003-6472>

Ph.D. in History of Arts, Associate Professor of Department of Solo Singing of Odessa National A. V. Nezhdanova Academy of Music.

avn.odma@gmail.com

ARTISTIC AND AESTHETIC PRECONDITIONS FOR THE DEVELOPMENT OF A CHAMBER OPERA IN THE XX - XXI CENTURIES.

The purpose of the article is to consider the artistic and aesthetic foundations of the development of the chamber opera in the XX - XXI centuries. **The research methodology** is determined by an in-depth musical-analytical, textual, and musical-semiological approaches, highlighting the individual author's principles of working with the literary source. **The scientific novelty** of the work consists in identifying artistic and aesthetic, structural-compositional and musical-dramatic foundations of the chamber operatic genre in the twentieth century, which become indicative and symptomatic for the musical culture of the indicated period, as it allows to fully express its characteristic, essential and typical parameters. **Conclusion.** The general trend of the genres of genre operatic form enters into a dialogue with an equally important tendency of monologizing operatic drama, which becomes an indicative phenomenon for the European musical culture of the twentieth and twenty-first centuries. The opera acquires the relief features of the psychologisation of the stage action, even in works of an epic type, and to the concentration of musical and dramatic material around one character, to the creation of mono scenes. The development of the chamber operatic genre becomes indicative of the musical culture of the twentieth century, since it most fully expresses its characteristic features, essential and typical parameters. It is, above all, about the attitude towards a person and his individual personal qualities, and, of course, about the ability of a person to conduct a dialogue with the world around him and with himself. In this regard, the chamber opera reflects the dialogical nature of human communication in its originality and diversity, which is manifested in the formation of the special features of theatrical-stage and musical dramaturgy.

Keywords: opera, genre, chamber opera, chamberization, psychologization of stage action, musical dramaturgy.

Носуля Анатолій Валентинович, кандидат мистецтвознавства, в.о. доцента кафедри сольного співу ОНМА імені А.В. Нежданової

Художньо-естетичні передумови розвитку камерної опери у XX – XXI ст.

Мета статті полягає у розгляді художніх та естетичних основ розвитку камерної опери у XX – XXI ст. **Методологія** дослідження визначається поглибленим музично-аналітичним, текстологічним та музично-семіологічним підходами, з вилученням індивідуально-авторських принципів роботи з літературним першоджерелом. **Наукова новизна** роботи полягає у визначенні художніх-естетичних, структурно-композиційних і музично-драматичних основ камерного оперного жанру у XX сторіччі, які є показовими й симптоматичними для музичної культури обраного періоду. **Висновки.** Загальна тенденція камернізації жанрової оперної форми вступає в діалог з не менш важливою тенденцією монологізації оперної драматургії, що стає показовим явищем для європейської музичної культури XX-XXI століть. Опера набуває рельєфних рис психологізації сценічного дійства, навіть в творах епічного типу, та зосередження музично-драматичного матеріалу навколо одного персонажа, до створення моносцен. Розвиток камерного оперного жанру стає показовим для музичної культури XX ст., так як найбільш повно виражає її характерні риси, сутнісні й типові параметри. Йдеться, перш за все, про ставлення до людини та її індивідуально-особистісних властивостей, й, звичайно, до можливостей людини вести діалог з навколишнім світом та самим собою. У зв'язку з цим, камерна опера відображає діалогічну природу людського спілкування в його своєрідності й різноманітті, що проявляється у формуванні особливих специфічних властивостей театраль-сценічної та музичної драматургії.

Ключові слова: опера, жанр, камерна опера, камернізація, психологізація сценічної дій, музична драматургія.

Носуля Анатолій Валентинович, кандидат искусствоведения, и.о. доцента кафедры сольного пения ОНМА имени А.В. Неждановой

Художественно-эстетические предпосылки развития камерной оперы в XX – XXI ст.

Цель статьи заключается в рассмотрении художественных и эстетических оснований развития камерной оперы в XX – XXI ст. **Методология** исследования определяется углубленным музыкально-аналитическим, текстологическим, и музыкально-семіологическим подходами, с выделением индивидуально-авторских принципов работы с литературным первоисточником. **Научная новизна** работы заключается в выявлении художественно-эстетических, структурно-композиционных и музыкально-драматургических оснований камерного оперного жанра в XX веке, которые становятся показательными и симптоматичными для музыкальной культуры обозначенного периода, так как позволяет наиболее полно выражать ее характерные черты, сущностные и типические параметры. **Выводы.** Общая тенденция камернизации жанровой оперной формы вступает в диалог с не менее важной тенденцией монологизации оперной драматургии, что

становится показательным явлением для европейской музыкальной культуры XX–XXI столетий. Опера приобретает рельефные черты психологизации сценического действия, даже в произведениях эпического типа, и к сосредоточению музыкально-драматического материала вокруг одного персонажа, к созданию моносцен. Развитие камерного оперного жанра становится показательным для музыкальной культуры XX в., так как наиболее полно выражает ее характерные черты, сущностные и типические параметры. Речь идет, прежде всего, об отношении к человеку и его индивидуально-личностным свойствам, и, конечно, к возможности человека вести диалог с окружающим его миром и самим собой. В связи с этим, камерная опера отражает диалогическую природу человеческого общения в его своеобразии и многообразии, что проявляется в формировании особых специфических свойств театрально-сценической и музыкальной драматургии.

Ключевые слова: опера, жанр, камерная опера, камернизация, психологизация сценического действия, музыкальная драматургия.

Relevance of the article topic. Opera from the moment of its occurrence until the twentieth century occupied one of the leading places in the general hierarchy of musical genres. It can be called one of the main speakers of the most innovative musical and cultural tendencies that can deeply respond to any socio-cultural changes. The period of XX-XXI centuries with their violent stylistic searches, sharp changes in the field of musical language, with the active and persistent reformation of the stable ideas about the structural and compositional principles of the musical form, as well as about the ways of their embodiment in the composer's work - everything makes us talk about ourselves as an important musical and historical stage, on which the new ideas about music, about its place in the socio-cultural environment and its influence on the personality are formed. On the verge of XIX-XX centuries, in Western European opera, in general, and, in particular, in the chamber opera there is a significant influence on such artistic directions as expressionism and neoclassicism.

Today, we can say that in the field of opera art, there is the genre form of chamber opera that is extremely in demand and in some cases it is even dominant. The ways to confirm this may be the following: the appearance in various countries of chamber opera festivals, the emergence of special theaters or small scenes at opera theaters, where the main stage of the repertoire is the chamber operas. The reason for this is the extraordinary flexibility and mobility of this genre form, in which it is possible to enter into a dialogue with others, not only musical, but also theatrical and scenic means because the chamber opera of this period takes on the form of "intimate message, dressed in a spectacular theatrical-stage form" [5, p. 384]. Consequently, it is precisely at the turn of the 19th and 20th centuries it can be talked about the period of prosperity of chamber opera in all its varieties, the importance of its significance as a component of the European cultural paradigm in the context of contemporary artistic processes, which, in its turn, causes an urgent need for its musical understanding.

The main presentation of the material. The operatic tradition of the XX-XXI centuries has undergone dizzying ups and periods of weakening interest in it, but from the moment of its appearance, and to this day, in this genre form did not stop active creative search and on this way there were various genre varieties, among which a significant event is singing out the chamber opera. The last one, in turn, is also in constant development of a new, sometimes incredibly complex material for the opera language, and, as a result, in finding an adequate musical and stage expression.

Thus, within the limits of the general genre boundaries of the chamber opera, there are two expressive directions. The first one is represented by works, which follow links with the great opera, that is, "with all innovations in the field of drama, musical language, directing, and scenography of the purity of the genre" [7, p. 394]. The second direction is characterized by inter-genre dialogue, which is realized as an active interaction of opera with other genres (oratorio, cantata, ballet, symphonic overture, chamber vocal cycle, etc.).

It should be noted that in spite of the obvious differences between the mentioned directions, the chamber opera in general maintains a clear continuity from the source genre; moreover, in some cases the boundary between the large opera and its chamber "sister" is mobile and rather conditional. First of all, it concerns the issues raised in chamber operas, because most often the main theme of the product is an attempt to answer the global issues that concern both an individual and the whole of humanity in general.

Problems and internal fractures that disturb the soul of an individual, whose feelings the author attempts to reveal is the main topic of a large number of works (for example, V. Gubarenko - "Letters of Love" (in the second edition of "Tenderness"), G. Frida - "Diary of Anna Frank" and "Letters of Van Gogh", Y. Butsko - "From the letters of the artist", "Monographs of Jacob Bronze" and "The Diary of the Madman" by V. Kobekin, G. Sudelnikov - "Poor people" and many more etc.). In the examples given, the literary basis of chamber operas is the form of a letter or diary that belongs, according to its origin, to epistolary genres (in the Greek translation "epistole" means a letter) [11].

According to S. Ozhegov, epistolary genre refers to the old type of written communications, which was exchanged when it is impossible to communicate directly with the person, when it comes to correspondence, and to conduct dialogue with himself in the form of diary entries [11]. Epistolary genres have their stylistic peculiarities, among which one should name the role and personality characteristics of the sender and the addressee;

expression of individual linguistic specificity and personal relation to the above text; compulsory combination of characteristic properties of the monologue and dialogue, etc. [13].

S. Skopkareva, in studying the characteristics of epistolary genres, notes - "as is known, the letter is a special genre, which requires the acquisition of experience in creating a personal text, which will necessarily be claimed a personality" [12]. Personal text is created due to the unassembled writing process because when the author writes, he allows himself to take risks and experiment with the word. Emotional penetration of the addressee into the epistolary text is a characteristic feature of the letter. "The text must be drawn up on paper and readable (by the sender and the addressee) as another look at the world. In this regard, the epistolary legacy of famous writers is of particular interest that allows not only to penetrate into their creative laboratory, but also to comprehend the internal reflection. In this case, the letter appears in front of us as a philosophical personality diary "[12].

Consequently, the genre of chamber opera becomes especially relevant and popular in the twentieth century because its artistic possibilities corresponded to the artistic demands of the composers of the given time most closely, which is expressed in the minds of the fate and experiences of the individual. Thus, chamber opera became the basis for the emergence of the potential possibility of "modeling the inner peace of man on the model of the macrocosm, and one person interpreted as a conflict-organized collective" [9, p. 40]. O. Komarnitska continues this idea and concludes that such "ideas cultivated in the work of great native philosophers and writers of the XIX century, again acted acutely and modernly. As a literary basis composers in the given historical period of XX century the best examples of classical Russian and Western European literature are drawn, as well as outstanding products of modern times - F. Dostoevskiy, M. Gogol, A. Chekhov, O. Blok, S. Zweig, B. Pasternak, A. Tolstoy, etc. [7, p. 348].

Literary works are an expression of the philosophical, religious, and psychological attitudes of their author, which is the key to their understanding. Therefore, the emergence of F. Dostoevskiy's works (as one of the most difficult for understanding and studying literary works) as the literary basis of the chamber opera reveals the most important aspect of the operatic genre - the ability to convey the plurality of semantic levels that are in continuous polyphonic interweaving and interaction.

The center of the philosophical system and the complex of artistic images of F. Dostoevskyi is a man with all the diverse aspects of his worldview, the world of his experiences and feelings, in other words, the general idea of F. Dostoevskyi's creativity is the absolute value of the individual - "the personality is the Absolute" (I. Yevlampiev). From this point of view, the writer's creations appear as the theodicy (from the Greek, θεός - God and δίκη - justice), to this conclusion there are many researchers of the work of F. Dostoevskyi [2; 10 and others]. The term itself is known to have been introduced by Gottfried Wilhelm Leibniz in the work called "Experience of the theodicy about the goodness of God, the will of man and the beginning of evil" (1710). According to Leibniz's concept, everything in the world was created and controlled by "good" and "intelligent" God, and this statement in no way contradicted the possibility of the existence of evil in the world.

Thus, according to the Christian philosophical position, man as the embodiment of the image of God, "carries a set of pristine properties of the human person that can not be destroyed even at the lowest level of its fall. By retaining this image, man is always able to use the freedom of his will to achieve such perfection, which is the likeness of God. Therefore, every person, according to Dostoevskyi, has an absolute value and conceals the possibility of infinite perfection" [7, p. 348].

According to M. Berdyaev, the main feature of the work of F. Dostoevskyi is that in his novels "there is nothing but human and human relations" [2, p. 57], and beyond - "The only serious business of the heroes of Dostoevskyi's novels is their relationship, their passionate attraction and repulsion. No other "cause", no other life-building in this huge and infinitely diverse human kingdom can be found. Always there is a human center, some central human passion, but everything turns around and circles around this axis. A whirlwind of passionate human relationships is formed, but in this whirlwind everyone is pulled out, all in a veil some sort of rolling. The vortex of a passionate, fiery human nature draws into a secret, mysterious, bottomless depth of this nature. There Dostoevskyi reveals the human infinity, the bottomlessness of human nature. But even in the very depths, on the very day, a person remains in the abyss, his image and remedy disappears" [2, p. 57].

In his studies of F. Dostoevskyi's works, M. Bakhtin points out the important feature of the novels of the writer - that is the "plurality of independent and "non-luminous" (Russian) voices and consciences," in which "true polyphony of full-fledged voices" is created [1, p. 12]. In the world of F. Dostoevskyi's works there is not a story about the fate

and life events of the heroes from the first person - the author, that is, "in the light of a single author's consciousness" (M. Bakhtin), in the works of the writer we have the opportunity to observe the plurality of "equal consciousness with their worlds" [1, p. 12]. All heroes of the works of F. Dostoevskyi are not only "objects of the author's word", but also "subjects of his own meaningful word" because the author's words and hero's consciousness are not identified with the author's. "Consciousness of the hero is given as another, alien consciousness, but at the same time it is not "objectified" (Russian), if does not close, does not become a simple object of the author's consciousness" [1, p. 12]. Proceeding from this, M. Bakhtin concludes that F. Dostoevskyi is the creator of a novel of essentially renewed type, which the researcher defines as a *polyphonic novel*. In it the word of the hero about himself, his feelings and experiences, the world and his structure, have the same meaning, have the same influence as the author's word. Thus, in the opinion of M. Bakhtin, the word of the hero belongs to complete autonomy in the structure of the work because "it sounds like along with the author's word and in a special way combines with him and with the full same voices of other heroes" [1, p. 13].

In this connection, the word in F. Dostoevskyi's novel is "fantasy" (Russian), visual and informational"; it produces new principles and relations with the subject, which determines the originality of his novel structure. All the elements and components of the novel's integrity are defined by the artistic task that he managed not only to put forward, but also to allow the author in its entirety to "construct the polyphonic world and destroy the constructed forms of the European, basically monologue (or homophonic) novel" [1, p. 13].

This research position of M. Bakhtin is extremely important for understanding the genre specificity of the chamber opera, as in it there are largely similar processes - the characters of chamber operas stay in completely new conditions for them, different from those that we can observe in its "senior" sister - the great opera. It is no accident that both the novels of F. Dostoevskyi and the chamber opera epistolary genres (letter, diary) have a special demand and importance.

For F. Dostoevskyi's the letter most often becomes the last and only opportunity to state what, on the one hand, makes it simpler for the language of presentation, the narrative, that is to abandon complex structures in favor of a clearer, more transparent presentation, on the other hand - liberates the genre from which either the existing framework. An example of

this in the work of the writer can be "epistolary" novel called "Poor people", on pages of which the correspondence between the official and a poor orphan girl unfolds.

F. Dostoevskyi himself says that the idea of the novel was inspired by some kind of vision: "And then another story came to me, in some dark corners, a certain titular heart, honest and pure, moral and devoted to the authorities, and with it a certain girl, offended, vaguely and deeply torn my heart with all their history" [4]. In this statement, the writer outlined the general orientation of his entire creative path because it is the deep internal frustrations and experiences of "little people", their spiritual and moral greatness become a stable feature of the author's vision of peace. The statement of the author may become not only the key to understanding the literary source, but also to determining the structural and dramatic features of G. Sedelnikov's chamber opera "Poor People".

The small clerk is the main character of the authors who are referred to as a "natural school" (see more details in [3]). Among the latter there is M. Gogol, many of whose creations also reveal the problems of isolation, the internal disunity of people hiding under the outer cover of "decent" service, family and home relations, the ideals and high spiritual values that oppose them. Thus, a "little man" who tries to preserve himself and thus opposes his environment appears on the pages of St. Petersburg's stories by M. Gogol ("Nevsky Prospekt", "Notes of a Madman", "Overcoat"), many of which, in turn, become the basis for the creation of chamber opera works. Thus, in the early 1960's, the first monoopera of the "Soviet period" appeared, basing on the works of M. Gogol - "Notes of a Madman" by Y. Butsko (1963). Following Y. Butsko, the legacy of M. Gogol is directed by O. Kholminov in the chamber operas "Overcoat" (1971) and "The Carriage" (1971), G. Banschikov in "The Opera on how Ivan Ivanovich and Ivan Nikiforovich quarreled," etc.

Another connoisseur of the human soul is A. Chekhov, for whom one of the main themes in the work becomes a study, studying the hero, who, more often, is in a state of "sleepy odor," in condition that is completely indifferent. A. Chekhov puts his hero in special conditions that compel him to either awaken from a spiritual hibernation, or, on the contrary, to submit to it completely. This idea is being developed in A. Chekhov in two directions, where in the first part we see the hero an educated person, who spiritually calmed down and locked up in the "case" and in the other before us a person from the people appears, stuffed and tormented by life, brought to stupidity and indifference.

The artistic manner of the writer is connected with the desire to awaken the "living soul" in the modern man, with the belief in the possibility of recovery, the victory over the "case", the circumstances in which it is. The tragic content of many Chekhov's works is realized through their new dramatic solution, where there is a lack of intrigue customary for similar products, the dynamic deployment of external events that are superseded by pictures from the everyday life.

The main tragic tension manifests itself in search for the hero to escape from the everyday circle, to change the habitual existence through internal effort, and to escape from the state of spiritual hibernation. Therefore the appearance of V. D. Zubytskyi's chamber opera on the plot of the narrative of A.P. Chekhov's "Palata No. 6" (1981) becomes an important milestone in the musical culture of the twentieth century. The text of the work of A.P. Chekhov essentially processed (libretto of V. Dovzhik) by limiting the temporal and spatial boundaries - the main action happens around the conversation of the two heroes, Andrii Yuhymovych Ragin and Ivan Dmitrych Gromov, which unfolds in a stuffy "(in the direct and figurative sense) of the hopeless atmosphere of the hospital" [6].

Thus, outside the tragic problem as a whole, and in particular the tragic opera scenes that reveal human and year-long clashes, the content and musical-dramatic features of the chamber opera can hardly be adequately appreciated. O. Lisova states that it is the growing interest in "tragic as a universal beginning of human existence and, at the same time, as a relation that most fully expresses the psychological problems of a modern person, first of all, the problem of self-esteem and self-identification, its position in space and time of modern culture, called appeal to chamber opera in its extremely individualized form of a number of contemporary composers" [8, p. 69].

A significant place among the creative heritage of the composers, which most closely matches the specified characteristics of the chamber opera, is V.S. Gubarenko's creativity. In the genre form of chamber opera, many composers, including V. Gubarenko, discover a new lyric tragedy in their work. This is quite natural, since the primitive and main form of aesthetic in its direct connection with the fundamental existential opposition of death-immortality is tragic. In this sense, tragic is the basis of all generic and specific forms of artistic creativity.

Taking into account the complex of common for chamber operas of structural and compositional principles, almost every chamber opera has unique features that are inherent

only to it that does not repeat even in other works of the same composer. Thus, the development of the operatic genre at the turn of the XIX-XX centuries and during the twentieth century leads to the formation of two directions within the tendency of cameramization - chamber opera and monoperas in its various variants.

So, the entire path of the development of musical culture in the XX century, the interaction of academic music with related art, cinema, and massive musical genres led to the mixing of various operatic and stage forms, the blurring of the boundaries of the genre, and, consequently, the creation of fundamentally new types of opera. For the art of the XX century, the multifunctionality and even the versatility of modern composer creativity is especially characteristic. Genre modifications of the opera - chamber opera and monopera - virtually replace the multi-act opera in its traditional sense, which is confirmed by numerous experiments in this direction and the emergence of fundamentally new operatic forms.

Conclusions. Proceeding from the above, it should be noted that the general tendency of cameramization of genre operatic forms enters into a dialogue with no less important tendency of monologization of operatic drama, becoming an indicative phenomenon for the European musical culture of the XX-XXI centuries. The opera acquires relief features of the stage action psychology, even in epic type products, and the concentration of musical and dramatic material around a single character, to the creation of monoscens. Moreover, in such a supporting lyrical and psychological way there also was a female character. It is noteworthy that in many respects the similar processes took place in theatre art of the XIX-XX centuries. What is more, not only the formation, but also the theoretical substantiation of the idea of monodramas takes place in the theatrical art.

Consequently, the general trend of cameramization of the operatic form is an expression of the sign, semantic evolution of this genre sphere, and a reflection of special attention to the lyrical sphere, as to the possibility to express the psychological states and the special personality experiences of the hero. In addition, in the general development of the chamber operatic genre there is a kind of isolation and nomination as an independent tragic variety of the genre, that is, the desire to highlight the aesthetically *pure type of operatic tragedy*. In other words, the general movement towards increasing the attention to tragic semantics appears as one of the decisive factors in the separation of the chamber opera in

general, which can serve as a confirmation of many examples of the presence of death type images, extreme, stressed emotional states, psychological problems, and so on in opera.

Thus, the development of the chamber operatic genre becomes revealing and symptomatic for the musical culture of the twentieth century because it most fully expresses its characteristic features, the essential and typical parameters. This is, first of all, about the relationship to the person his individual and personality traits, and, of course, to the person's ability to conduct a dialogue with the outside world and by itself. In this regard, chamber opera demonstrates *the dialogic nature* of human communication in its peculiarity and diversity that manifests itself in the formation of specific features of theatrical-stage and musical drama.

REFERENCES

1. Bakhtin, M. (2000) Problems of Dostoevsky's Poetics. *M.M. Bakhtin. Collected Works in Seven Volumes*. M.: Ruskie dictionaries. T. 2. P. 5–176.
2. Berdyaev, N. (1993) Revelation about man in the works of Dostoevsky. *N. Berdyaev About Russian classics*. M.: Higher School. P. 54–83.
3. Vinogradov, V. (1925) Gogol and natural school. L.: Cultural and educational labor association «Education».
4. Grossman, L. (1962) Dostoevsky. M.: Young Guard.
5. Zharkov, V. (2009) Walks in the musical world of Maurice Ravel (in search of the meaning of the Master's message): [monograph]. K.: Autograph.
6. Zinkevich, O. (2009) About «Chamber 6» by V. Zubitsky (victorious castles). *Muzichna Ukraïnistika: a great vimir*. K.: IMPE im. M.T. Rilsky. Is. 3. Pp. 198-205.
7. Komarnitskaya, O. (2011) Russian Opera XIX – early XXI centuries. Problems of the genre, drama, composition: diss. ... Doctor of Art History, specialty: 17.00.02 – musical art / Olga Vissarionovna Komarnitskaya. M.
8. Lisovaya, O. (2009) Programmability as a genre paradigm of chamber vocal music: on the problem of performing understanding: dis. ... Cand. art history, specialty: 17.00.03: Musical art / Olga Georgievna Lisovaya. Odessa.
9. Lossky, N. (1994) God and world evil. M.: Republic.
10. Lossky, N. (2012) Dostoevsky and his Christian understanding of the world. M.: The Book on Demand.
11. Ozhegov, S. (2010) Explanatory dictionary of the Russian language. M.: Onyx.
12. Skopkareva, S. (2003) Epistolary communication (to the problem of the epistolary genre): URL: http://www.rusnauka.com/ONG/Philologia/2_skopkareva%20s.l..doc.htm
13. Stylistic encyclopedic dictionary of the Russian language / [edited by M.N. Kozhina]. M.: Flint, Science.

Date of submission: 29.11.2017