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## MUSICAL-TEXTOLOGICAL PRINCIPLES OF OPERA INTERPRETATION

*The purpose of the work is to prove the key role of the concept of opera interpretation in studying the specifics of opera text; to define the dominant nature of both phenomena as musical synergy. The research methodology is based on the textual approach, involves interdisciplinary coverage of the category of interpretation, with the involvement of genre musicological analysis. The scientific novelty of the work is determined by the development of ideas about opera text as a conglomeration of interpretations, suggesting a creative hierarchical structure, revealing the leading role of a singer (actor-singer) in the system of principles for the practical implementation of operatic design, rationale for semantic multidimensionality and, at the same time, the musical conceptual centralization of the operatic interpretation process, the dominant musical nature of the operatic text. The conclusions. The phenomenon of opera portraying – reproduction of the semantic structure, the affective nature of the personal consciousness – provides the leading meaning in the opera text of the solo-vocal interpretation of the opera image, revealing its (image) musical synergy. The integrative level / way of interpretation in opera become musical, uniting all performing and scenographic forms.*

**Keywords:** opera text, musical text, opera interpretation, synergy, musical synergy, opera portraying, operatic musical-textual semiology.

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### **Музично-текстологічної принципи оперної інтерпретації**

*Мета роботи – обґрунтувати ключову роль поняття оперної інтерпретації у вивченні специфіки оперного тексту; визначити домінуючу природу обох феноменів як музично-синергійну. Методологія дослідження обумовлена текстологічним підходом. передбачає інтердисциплінарне висвітлення категорії інтерпретації, з залученням жанрового музикознавчих аналізу. Наукова новизна роботи визначається розвитком уявлень про оперний текст як конгломерат інтерпретацій, що передбачає творчо-ієрархічну побудову, розкриттям провідної ролі співака (артиста-співака) в системі принципів практичної реалізації оперного задуму, обґрунтуванням семантичної багатомірності і, одночасно, музично-концепційної централізації процесу оперної інтерпретації, домінуючої музичної природи оперного тексту. Висновки. Явище оперного портретування – відтворення смислової структури, афективної природи особистісної свідомості – забезпечує провідне значення в оперному тексті сольного-вокальної інтерпретації оперного образу, що виявляє його (образу) музичну синергійність. Інтегративним рівнем / способом інтерпретації в опері стає музична, яка об'єднує всі виконавські і сценографічні форми.*

**Ключові слова:** оперний текст, музичний текст, оперна інтерпретація, синергія, музична синергійність, оперне портретування, оперна музично-текстологічна семіологія.

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### **Музыкально-текстологические принципы оперной интерпретации**

*Цель работы – обосновать ключевую роль понятия оперной интерпретации в изучении специфики оперного текста; определить доминирующую природу обоих феноменов как музыкально-синергійную. The methodology of a research is caused by textual approach, assumes interdisciplinary illumination of category of interpretation, with attraction of the genre musicological analysis. Научная*

*новизна* работы определяется развитием представлений об оперном тексте как конгломерате интерпретаций, предполагающем творчески-иерархическое строение, раскрытием ведущей роли певца (артиста-певца) в системе принципов практической реализации оперного замысла, обоснованием семантической многомерности и, одновременно, музыкально-концепционной централизации процесса оперной интерпретации, доминирующей музыкальной природы оперного текста. **Выводы.** Явление оперного портретирования – воспроизведения смысловой структуры, аффективной природы личностного сознания – обеспечивает ведущее значение в оперном тексте сольно-вокальной интерпретации оперного образа, выявляющей его (образа) музыкальную синергичность. Интегративным уровнем/способом интерпретации в опере становится музыкальная, объединяющая все исполнительские и сценографические формы.

**Ключевые слова:** оперный текст, музыкальный текст, оперная интерпретация, синергия, музыкальная синергичность, оперное портретирование, оперная музыкально-текстологическая семиология.

**The relevance of the topic** of this article is explained by the fact that opera is the leading side of human culture at various historical stages of its development, and it acquires a new bias in modern society, therefore it attracts the attention of various humanities representatives, most of all theater science, art history, cultural studies and musicology. Adjacent to all these disciplines is the text problem, prompting the formation of a unified methodological base and a common categorical apparatus of opera studies as a transitional theoretical sphere (see: [2; 3; 5; 7; 8; 9]). In recent years, the concept of interpretation has claimed the central and system-forming position in this sphere, since it allows both generalizing, going in breadth, the experience of human activity, and differentiating, going deeper, means of interpersonal, including artistic and figurative, communication.

**The aim of the work** is to substantiate the key role of opera interpretation concept in the study of opera text specifics; to identify the dominant nature of both phenomena as *musical and synergistic*.

**The main content of the work.** The concept of opera interpretation to this day remains one of the most popular, and meaningfully closed, encoded. The reason for this is the breadth and complexity of the interpretation process in opera, the variability of ideas about the genre and style canons of opera composition, and the lack of unity in approaches to opera text. The category of opera text is undoubtedly the closest, most related to the opera interpretation. Recently, it has been highlighted and solved in the studies of A. Sokolskaya [8] and Zhang Kaya [9], revealing their interethnic scientific and theoretical character, and for both authors, the universalization of the opera form in the space of modern culture, the formation of diverse intertextual relations not only within opera, but also between him and other areas of artistic activity.

So, A. Sokolskaya believes that the value of opera in the modern communicative continuum is determined by the preservation of the ritual elements in *its deep content*, including in the ways of socialized emotional communion, which are actualized by the artistic means of the opera [8, p. 4]. Always remaining a conditionally symbolic form, an opera work has enough mobility of forms and methods of internal interaction of structural and semantic specific terms, and being systematically organized, it allows various artistic reaccentuations in the process of artistic holistic implementation. The defining quality of the opera text in this case, that is, with its compositional semantic movements, reconstructions, becomes the prevailing performing nature: among the types of interpretation on which the opera is based, only the composer (in unity with adaptation by means of the libretto of the literary source) is distinguished by a fixed, written fixed character; the rest are artistic actresses, staging and playing, musical and performing, vocal and instrumental (solo, ensemble-choral and orchestral), conductor, musical and conceptual organizing, finally, directorial, artistically integrated, rising to the scale of genre conditions and opera opportunities - represent an open, directly implemented, in live communication, that is, conditionally “oral”, communicative process.

The opera text as a conglomerate of interpretations also implies their creative hierarchy; the primary dominance of the composer's author's personality, his ideas and requirements, in the context of modern opera productions, especially in relation to the classical repertoire, that is, when the composer is represented only by the work text, but not by a living person, is replaced by the leadership position of the director's authority, or rather, even authoritarian directorial personality. Moreover, the authoritarianism of the opera director seems to be a genre necessity, caused by the requirement to create a single generalizing meaningful and semantic setting for all, without exception, participants in the opera interpretation, including the composer directly or indirectly.

We can agree with A. Sokolskaya, who remarks that in opera productions of the late XIX - early XX centuries “... the director most often becomes almost the main creator of the opera performance, as evidenced by the persistence of the phrase “director's theater”, which is increasingly found both in reviews and in the works of art critics” [8, p. 5].

The researcher also comes up with the conclusion that dynamism and interpretative multiplicity are inherent in the very nature of the opera performance. The opera repertoire, on which interpretation is based in any case and in any variety, is preserved and developed

only in conditions of renewal, scenic mobility in all its meanings, communicative openness and semantic multiplicity. The latter indicates the importance of preserving not only the traditional features, principles of opera, but also its special symbolic nature, due to which it is able to produce new semantic impulses, create new semantic contexts and projections.

The artistic content of the opera text is formed and transmitted; the space of culture is translated in an interpretative way. Interpretation channels should be connected in the mainstream of directorial understanding, which becomes the title, titular, in relation to the entire opera-creating process, despite the bright interpretative findings, the personal discoveries of conductors and soloists. Therefore, historically significant experiments are the combination of creative tasks, interpretative figures of the director and conductor in one person, as happened, for example, in the activities of Valery Gergiev.

Paying attention to the polyphonic complexity of the opera genre structure, the structure and content of the opera work, a number of researches, including A. Sokolskaya, test the semiological approach, while emphasizing the focus on the pragmatic side of the opera genre and the importance of studying the system of *principles for the practical implementation of opera design*, including interpretative principles of stage performances.

A. Sokolskaya, for example, opens up the possibility of comparing the pauses of V. Mozart's operas with those cultural archetypes and mythological prototypes that were originally laid down in the plot logic of the genre, but can only be identified, updated and interpreted only by staging and directing. Thus, she raises the question of the semantic layering of the opera text, similar to a palimpsest, in which each subsequent interpretation does not cancel the previous one, but gives it new semantic connotations. Among these connotations, those that make it possible to represent a person's image more broadly, both in the context of historical time and in some conditional genre (meta-genre) artistic and semantic space, become valuable.

The development of the personal principle, both in the individually interpretative and in the typological-genre aspects, becomes a constitutive feature of the opera text. In the epistemological field of the opera, this is connected with the prediction of personal meanings, the semantic structure of personal consciousness; in a creative and practical sense, personal will is realized in the performing actions of both the conductor and director, as well as soloists, vocal performers of the opera text.

The selection of the singer figure (singer-artist) in the context of an opera work is due to its plot-thematic and compositional nature, initially subordinate to the idea of revealing the multidimensionality and beauty of the inner world, the spiritual and intellectual life of a person. In this semantic dimension, the opera always assumes the functions of psychological portraiture of the personality, as well as in various, often contrasting, external and internal circumstances, event plans. There is even a separate concept of “opera portrait”, as a synthetic - synergistic - genre-style characteristic of a person, in which the historical time accompanying this subject is reproduced. The opera character becomes the hero of a certain artistic action to the extent that it can reproduce the “spirit of the time” (and the “genius of the place”), that is, it is universal and local at the same time. His behavior and feelings are individualized, and in the process of interpretation, they are as close as possible to the experiences of the surrounding people (recipients), that means they are modernized, coordinated with the social and communicative environment.

From this point of view, opera portraits became the subject of study in the work of M. Sidorova [7], who believes that it is an autonomous solo beginning, therefore a vocal-performing form, which testifies to the property of portraying (self-portrait) of an opera saying. In the chronotopic expansion and sequence of the opera work, his hero characters, endowed with the ability to reflect, find biographical emphasis, and live their artistic lives - like the fate of conditional characters - with all existential certainty and completeness. Therefore, the final denouement in which the fate of individual characters is resolved against the background of a significant social event, or this resolution itself acquires the status of “universal value” that has grown from “individual meaning” (V. Frankl), is of particular importance in opera compositions.

As M. Sidorova rightly writes, “portrait poly-genre makes it possible to establish broad historical, cultural and stylistic ties between the hero and show that he does not “intervene ” in the chronological and typological framework of his era. Hence the temporary “unlimitedness”, at times the “unlimitedness” of the hero, as in the case of Don Juan, in which the synthesized features of the attitude of the characters of the past, the present - and even the future hero, which fits into his ideological and aesthetic context” [7, p. 171-172].

The key task in assessing the image-portrait of the opera hero, the correlation of solo-vocal and director and production interpretations, and finally, in the conditionality of the director's interpretation of the musical concept of the opera is the question of centralization,

collecting and objectification of the main opera content in its musical and linguistic material. And M. Sidorova, building a biography, the fate of the opera hero according to his solo statements, proposes to associate the individual psychological indicators of opera action with the musical material. The opera portrait acquires a special volume and dynamism, a symbolic relief insofar as it is realized on a musical and symbolic basis; the solo-vocal interpretation of the opera image (the individual logic of the “opera portrait”) grows out of the *musical synergy* of the opera image.

The concept of synergy in relation to opera was usually interpreted as an indication of the merging of several forms and types, creative activity: verbal and poetic, literary and dramatic, staged and scenographic, actually musical. Thus, the term “synergy” was applied to the personality of F. Chaliapin by N. Kuznetsov, who argued that the synergy potential is born from the need for “serving the art”, implies the desire for *aesthetic integration* of all creative inclinations, ideas and volitional actions, the result of which “is perceived as a single energy and for all indicators exceeds the sum of the results of the same actions, but done separately” [5, p. 10].

Aesthetic integration in opera, carried out by personal and volitional way, is expressed musically, forming special forms of personal opera musical vocabulary. Consequently, the superiority of the whole over the parts is realized as generalization and dominance of the musical principle over other types of artistic spheres in the opera content and its semantic purpose. Therefore, from the inside, from the essential artistic purpose, the integrative interpretative form in the opera becomes musical, developed and strengthened in three main ways: solo-vocal, ensemble (choral), instrumental and orchestral (symphonic).

The synergy of the musical material of the opera is ensured by its transformation in the parts of the leading characters, acquiring the functions of “musical protagonists”, that is, representatives of the main musical and thematic content of the opera. Parties of significant characters are endowed with the properties of intertextuality - the interaction of various musical and textual plans of opera action; moreover, they become mono-intonational sources of opera musical topics and contribute unification and strengthening to its leitmotif.

Musical mono- and leitthematism are the leading textological and intertextual functions of solo-vocal characteristics; even in the presence of instrumental and symphonic themes that acquire cross-cutting and general meaning, vocal images remain the main sources of opera musical language and its integrative semantic properties.

Based on the concept of M. Aranovskyi [1], it is advisable to explain opera synergy as the simultaneous unity of all levels and terms of a *musical opera text as primarily musical*. It is on this approach that the conductor's understanding of the opera genre and individual opera work is based.

To paraphrase M. Aranovskyi in some way, let us note that in the opera material the various levels of the musical text "do not line up in the sequence of pages of some "single score", but seem to *overlap*". And if the effectively spectacular and literary stages, the terms of the opera action "form a horizontal (temporal) sequence", then musical chronotopes form a "vertical paradigmatic structure", the peculiarity of which is that each new stage and level is equivalent and transitive with respect to the previous ones and future ones [1, p. 76-77].

The musical and textological approach to the opera analysis allows you to emboss the representation of the solo vocal performer value as such a semantic link in the synthetic artistic content of the opera, thanks to which all stage images acquire musical and symbolic indicators.

The identification of musical and textological criteria for studying and evaluating an opera text allows, first of all, to deepen the concept of repertoire, as one of the key indicators of the opera's communicative demand for contemporary opera; secondly, to determine the typological trends of opera vocal interpretation in connection with the opera text structure and content. These criteria also allow organizing the study of the genre poetics of opera in two directions: from the external compositional boundaries of the opera text to its actant-character models; from the specifics of the musical material of solo-vocal parts (images) to the general artistic idea, to the musical concept of the opera.

The definition of the opera text, in conjunction with the concept of musical opera interpretation, acquires a new analytical depth and creative and practical targeting. Derived from it and not less productive seems to be the concept of opera music and textological semiology in two of its directions - theoretical and creative and practical (composer, singing, directing and conducting).

Modern interpretive opera practice is a special phenomenon; one can say "encoded process", which uses the free layering of artistic-species series, expressive forms and meanings, assimilates the artistic and linguistic multiplicity of the opera text in a new way. Therefore, for its adequate assessment, the system of musical and textological criteria, as the most appropriate for the genre purpose of the opera, is especially important.

We also note that nowadays intertextuality is the key property of opera interpretation (primarily musical personification), which produces new forms of interethnic dialogue. The dissertations of Chinese researchers (Liu Jin, “Opera culture of modern China: the problem of training performing personnel”, 2010 [6], and Chen Yin, “Chinese opera of the XX and early XXI centuries: the problem of mastering the European experience”, 2015 [10]) highlight the problem of the national Chinese opera, which is only developing today, together with the Chinese opera theater, relying on the artistic-style examples of the European theater, in particular, on its compositional and dramatic principles. In addition, there is a reverse interpretative effect on the figurative, musical and intonational dynamics of the genre: today new Chinese operas are being staged on European and world stages, with the involvement of European performers, who appear to be the leading vocalists of world theaters.

So, the premiere of the opera “The First Emperor” by Tan Dong took place in December 2006 at the Metropolitan Opera (Placido Domingo starring). In 2007, in the Golden Hall named after Nobel in Stockholm at the “Tan Dun Festival” for two weeks there were performed 15 symphonic and opera works. In the same year, his opera “Tea” was shown three times: in Santa Fe (USA), Stockholm (Sweden) and Vienna (Austria). The operas of another famous composer Guo Wenjing are staged in France, Great Britain, Holland, the USA, Germany and other countries. China hosts world-class opera events. Thus, the Beijing Opera National Theater Forum is held annually at the Beijing National Bolshoi Theater. The Sixth Forum (2014) brought together participants from 29 countries and 89 art organizations.

Consequently, among the pressing issues of opera interpretation, the leading issue is the issue of *opera style - as a synergistic musical phenomenon* that coordinates the intertextual possibilities of opera creativity that goes beyond individual opera poets into a globalized space of intercultural dialogue.

**The scientific novelty** of the work is determined by the development of ideas about the opera text as a conglomerate of interpretations, suggesting a creative hierarchical structure, the disclosure of the leading role of the singer (artist-singer) in the system of *principles for the practical implementation of the opera idea*, the justification of semantic multidimensionality and at the same time, the musical-conceptual centralization of the process of opera interpretation, the dominant musical nature of the opera text.



**The conclusions** of the article allow us to come to a number of generalizations and definitions, among which the following are the main ones. The phenomenon of opera portraits - reproduction of the semantic structure, affective nature of personal consciousness - provides the leading value in the opera text of the solo-vocal interpretation of the opera image, revealing its (image) *musical synergy*. The development of the personal principle becomes a constitutive genre feature of the opera text, which determines its stylistic evolution at various interpretative levels. The integrative level / method of interpretation in the opera become musical, uniting all performing and scenographic forms.

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