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## REPERTORINESS AS THE CRITERIA OF MODERN OPERA PRACTICE

*It is proposed to consider the opera repertoire as a necessary basis for the activity of the modern opera house, find um the notion of repertoire epy leading opera study category. Defined constants of modern opera repertoire creativity, traditional and innovative areas of the operatic repertoire. A criterion as an indicator of the success of repertory opera creative practice.*

**Keywords:** *opera, contemporary opera practice, repertoire, opera study, repertory innovations.*

Opera house is a special phenomenon of the world culture, allowing to create strong conditions for its spiritual artistic unity. On its basis wide synthesis is carried out of artistic and linguistic forms, areas of artistic activity, social and individual creative ideas. The basis of this universality of the opera house as a holistic creative phenomenon becomes repertoire as the general program of the artistic life of the theater, and the expression of its genre and stylistic interests. In the history of European opera house by the beginning of this century have been developed and quite clearly defined the aggregate indicators of the *repertoire exposition of opera-theatrical artistic phenomenon*, which, firstly, evidences its professional maturity and strength, and secondly, corresponds to the present state of opera genre in the world culture, thirdly, reproduces the aesthetic patterns of artistic consciousness, beyond which it cannot be maintained and further developed.

The main reason for writing this article was the fact that the European opera in its repertory samples and indicators has achieved a strong position in the creative system of the Chinese opera houses, so it is important to determine what allows it to become the basis of the classical basis of the world opera art and the necessary base for the cultivation of the national opera style. The objective of our study is determining the artistic-aesthetic factors of the European opera, which allow it in individual samples to affect the repertory criteria of opera-theatrical activity, displaying the concept of repertoriness in line with the categories of artistic significance and aesthetic value.

The study of V. Bogatyrev [1] specifically emphasizes that the central figure embodying the true interaction of parts in the phenomenon of the opera whole, is singer-actor, since in his ideal embodiment he is both a perfect musical instrument, and a master of artistic expression, and a master of stage plastics. However, that functional synthesis which detects the art of opera singer, is determined by single

syncretic – synthetic – symbiotic nature of the opera action, the genre form of opera in all its historical variations.

V. Bogatyrev identifies dramatic beginning as the main direction of the formation of this particular complex nature of opera, assuming that opera is always based on thesis and antithesis, provides image of conflicts, that is, of the actions, encountering confrontation, counteraction, of these actions drawing the principles of musical dramaturgy, that is the totality of those techniques that allow music to adjust emotionally and psychologically the structure of of the dramatic action by own means. In the opinion of this author, however, for the birth of an "opera play", that is, the score of a play, necessary, as a precondition, is the verbal description and the actions and the personification of the conflict.

Every opera has two texts – musical and poetic. They are organically connected into parts-roles, when this role is played by singer-actor on the opera stage. Out of vocal part the verbal description of the play loses its operatic art semantics completely, that is, the verbal text in the opera should enter into unity with the musical sound and through music associate with the content of the stage action.

According to V. Bogatyrev, the theory of the theater, that "gifted" the concept of dramatic action to the theater, brings it into the element of opera music too. For this action the frame beginning is the story, with its fable side and the techniques of detaching the plot material [1].

In the opera, only the word, structuring the sensual element of music and describing the conflict, enables the possibility of spatial expression of the plot, concreteness of the action – the very possibility of the scenic existence of the character of opera scores. In this perspective, it should be assumed that a priori established views in the art history on opera as synthetic art, require clarification. And one can not but agree with V. Bogatyrev that even if the original source tells about the experiences, emotional reactions, is "full of intelligent generalizations and polyphonic relations of characters" classical opera is always striving to stay the drama of "Aristotelian type" – epically holistic and aesthetically defined. However, how this is carried out in the opera, on what historical genre grounds, and what allows the epic opera to stay that stylistic palimpsest, which provides showing-through of the epic features of the opera genre even in much later and other in the aesthetic mission opera compositions? In the study of V. Bogatyrev we do not find answers to these questions, so let us try to open their possibility in studying the historical basis and the fundamental aesthetic presumption of the opera.

The analysis of the artistic content of the opera as an integral synthetic genre finds its strong connection with the ancient tragedy and the tragic as a form of artistic-aesthetic relation. This connection requires special study, because the ways of formation and development of tragic semantics in opera are complex and ambiguous. In addition, they are specific namely for the European culture, the European way of thinking, and therefore should be carefully considered by the Chinese vocalists singing in the operas by European composers.

Although the influence of the ancient Greek theater on the development of the opera has already been written about, the main ways of this influence on the entire historical path of the opera (and not only at the time of its emergence) have not been traced yet. Knowledge of these pathways allows interpreting correctly not only the story and the motives of the opera characters, of not only libretto and the possibilities of staging, but also specific musical-compositional solutions, key musical themes, methods of intoning.

Tragic opera is the central genre kind of opera because it grew up on the basis of the epic Greek Theatre, and on its basis the historical and semantic typology of European opera repertoire can be offered, since one way or another it always directs the evolution of the opera genre form.

Antique tragedy has become the source of opera according to many attributes: figurative-semantic meaningful, structural-compositional, performing scenographic ones. But the main thing connecting the ancient theater and the musical theater of Modern time is the idea of the human struggle for power over time, which means – for power over the world. In this struggle, the human's constant competitor is Fate – those forces of destiny that exceed the strengths and abilities of the human. Antique thematics was ahead of the formation of opera content, opera scenes and, ultimately, the operatic repertoire.

Being associated with the problem of tragedy, tragic theater – including tragic musical theater, antique theme covers a fairly wide range of issues and phenomena. Its quite general value for subsequent cultures is explained by the fact that the art of Ancient Greece forms the first historic stage in the development of European art of thinking, and it is there, under the long-established view, that we should seek the origins of the poetics of all the European art.

In addition, the detachment of view to the antiquity allowed specifically aestheticizing, idealizing the pre-Christian culture, present it as a standard of spirituality. The revival of interest in the ancient theme of the twentieth century was

associated with the search for "eternal", archetypal stories and images in art, and that made this (antique) theme be presented as appealing to such plots, images.

The problem of antiquity in its broadest sense can be seen (and such trends exist in the leading art studies on this issue), from two main positions: the historical (historical-chronological) and culturological (semantic-typological). Already thanks to the first position, the "antique theme" is associated not only with the use of certain mythological plots, first seen by ancient authors, but also with more general phenomena of the interaction of poetry and music with philosophical ideas and the tradition of humanist thought in general, the ideas of harmony-kalokagathia. The second position allows detecting the connection of "antique theme as historically extended cultural phenomenon and the phenomenon of tragicality, but this very question is addressed much less in this work. Tragicity when associated with antique theater, is usually considered by aesthetics and cultural study researchers without going beyond ancient Greek theater, that is, mostly as a special ceremonial, ritual, syncretic phenomenon.

From musicological positions it is noticeable that in the emergence and development of the opera the greatest importance is the connection of the mythological story and the tragic interpretation. Due to this the European music in general, faces "the theme of Fate." It is inherited from the ancient tragedy, due to the synthesis in it of mythological form and psychologically pointed tragic content. The latter is particularly interesting for the form of opera as a musical genre and promotes the formation of different types of opera composition, musical-intonational expressiveness, and is interconnected with a variety of stylistic trends in the evolution of the genre form of opera.

In connection with the determination of the main trends of interaction of "antique theme" with compositional-style terms of opera there appears the necessity of determining the features and themes of the Greek theater in general – those that will subsequently receive the definition of "classic", and will be interpreted and refracted in the genre of opera. When identifying the features of ancient drama, we should be based on such its important characteristic as duality, the availability of two ways of resolving the conflict: the epic and the lyric, mediating link between which is the dramatic action, or rather, the action, in which the features of drama start to be recognized.

The determination of this duality, the disclosure of the features of each of the two interpretations, tracking their subsequent disengagement by possible generalized

characteristics of early Baroque operas, classicist (from seria to H. Gluck) and through a more detailed analysis of opera works by C. Monteverdi, G. Purcell, A. Honegger, the composers of the Russian school – N. Rimsky-Korsakov and S. Taneev, deepen significantly the understanding of the historically-procedural method of forming the aesthetic principles of the opera genre.

The designation of the epos by which memory about it is stored in all the derivatives, later opera genre forms, is related to the discovery of aesthetic integrity and orderliness of evaluation human experience, which inside contains more specific conditions of ethical and psychological reflecting relations. The latter constitute a special subject area of dramatic and lyrical trends in aesthetics and poetics of the opera theater. The continuity, generalization of aesthetic states is opposed by the discreteness of cognitive-ethical approaches, specific and individual character of personal self-assessments. On the part of their psychological signification the leading ones become the ideas of good – evil, strength – weakness, confidence – fear, love – hate (trust – jealousy, anxiety), and some others. In contrast to the aesthetic antinomies, opening to the epic consciousness, these antinomic pairs, realizing the dramatic and lyrical settings, tend to exacerbating conflicts, to lasting antinomic tension, to the disharmonious preponderance of conditionally negative side of antinomy. Both the dramatic and the lyrical are always fraught with tragical complications and imply the latter ones – even when they show overcoming them, because such overcoming is one way or another revealed as temporary. The real and effective removal of self-inconsistency antinomy is only possible when achieving the "psychological synthesis" of epic scale, that is, when attracting the perfect unity of life and knowledge of such perfection ... (see about this: [3])

However, the dramatic and lyrical trends in art have their advantages, namely: firstly, they can enlarge the, bring closer the individual-inimitable, unique in creative, including – psychological-creative human experience; secondly, they increase the intrinsic value of the art form, in fact, turn it into an "artifact", into the initiative directing origin of culture. Only lyrical (inevitably becoming dramatic) author fully becomes "the first person" on behalf and at the behest of whom art form is constructed and therefore the "background" material for this author becomes he himself – his ability to understand – and self-knowledge and his co-evaluation of own and another's psychological "walking into a reality." Literal reduction of the scale of lyrical form corresponds to the narrowing of the subject area of the author's interest – from the macrocosm of universal life to the microcosm of personal consciousness,

but such a reduction – restriction requires a new sense of form depth, advance and transformation, that is, of quantitative and qualitative change in the meaningful functions of the sign. The lyrical form always tends towards symbolism, coming from the deep structures of the iconic personal consciousness and clearly demonstrates cathartic focus of consciousness.

Catharsis is the psychological effect that necessarily accompanies the artistic influence and evidences of its sufficient aesthetic depth. Its origins are also related to the Greek culture, in particular, with the cleansing functions of ritual practice and theatrical performances, exhibiting conditionality of the idea of victim and sacrifice. This system of cleaning practice represents a particular type of victim – victims-witnesses, people who, because of their special spiritual gift, in the words of Paul Florensky, are able to witness to truth and fight for it at any cost, to fight with joy, not being afraid to give their own life. Such an understanding of sacrifice in the future will transfer to the Christian religion (perhaps not only in the Christian), but it goes in the ancient Greek idea of fate, which determines the main content of ancient tragedy, and then – operas of tragically-epic orientation [6].

The connection of the idea of fate with the ideas of the destiny of the "Universal Mind" – Nous underlines the usefulness of the noological interpretation of catharsis proposed by A. Losev and the closest as it seems, to the symbolic complexity of this concept [5]. Losev goes beyond "Poetics" and notes that the concept of cleansing in Aristotle is closely connected with the concept of self-development of Nous, and hence – with the concepts of mimesis (imitation, the key to the entire aesthetics of Aristotle), good, joy ("harmless joy" as as the philosopher refers to it in "Politics"), self-contained pleasure (bliss, which is the highest of all available human feelings, as it is granted by touching the Nous). The main thing in the noological version of catharsis according to Losev that the chain of tragic events – in fact a tragedy – is just one episode – stage in the cathartic self-movement of the Universal Mind. At the same time, the whole world turns out to be a tragic whole, and from the tragical in its broadest sense there is simply nowhere to go ... Human exists "in the area of constant stress", "between Eternity and the vital determinacy of mortal human" (Bakhtin [2]). This is accessible to human aesthetic – sensory-spiritual generalizing – experience. On the tragical stage Nous self-destructs, self-desecrates by some most difficult and contradictory realities of life; but this self-destruction – the distortion of the original purity of Nous – becomes the prerequisite of the new acquisition of integrity and purity. With this (tragical) moment, both in terms of the

deepest loss of itself begins the returning of Nous to self-contained bliss, the cathartic recovery.

The noological concept of catharsis helps to understand that a complex symbolic content "cleansing" cannot be found only in the tragedy itself. Catharsis is prepared by tragedy, but committed beyond it – we can say even in spite of tragedy. It is no accident that its content is determined by such aesthetic categories such as Fine (Beauty), Good, Light, Harmony, representing opposition to the disastrous denouement of the tragedy. These categories are symbolic formations themselves that made them the subject of constant debates of aesthetics, and such disputes – are essentially unstoppable, because their subject has become the fact that implies semantic infinity and exists together with it: "The absolute is apprehended not by character but symbol" – wrote V. Frankl [7, p. 128]. Due to catharsis the mono-theme of tragedy becomes not the "mono-theme of death", as proposed by L. Vygotsky [4], but the mono-theme of immortality...

Based on the foregoing, we conclude that the criterion in the repertory choice of opera house creative system, along with the involvement of the works, representing the trinity of the epic, lyric and dramatic aesthetic moduses, is cathartic evaluation. This evaluation indicates the quality of artistic influence necessary to ensure that all the components of the complex opera action, from its content, and formally-organizing side gain genre perfection and stylistic credibility.

Thus, modern opera practice should be based on the repertoire, which allows realizing the aesthetic purpose of opera genre, and verifying possible various repertoire innovations by the analytical opera study way.

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