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**IMPLEMENTATION OF ELEMENTS OF ORTHODOX SACRAMENTS AND LITURGICAL INHERITANCE IN OPERA (as an example, "The Legend of the Invisible City of Kitezh and the Maiden Fevronia" by Rimsky-Korsakov)**

*The article under consideration is concerned with consideration of implementation of elements of the Orthodox sacraments and various liturgical inheritance in opera by Rimsky Korsakov's "The Legend of the Invisible City of Kitezh and the Maiden Fevronia." There are compared dramatic and semantic features of liturgical service and text of the opera.*

*Key words: ortodox worship, liturgy, opera, dramatic opera, symbol.*

Interest in Orthodox liturgical singing tradition, and its reminiscence in other genre types of music art occupies an important place in the study of contemporary musicologists. We can assume that church singing above all comply with national ideas about the nature of music ideas about spiritual concept. National culture can be understood as a set of symbols, beliefs, convictions, values, norms of behavior that characterize the spiritual life of a nation. Genre and form-building (structural-composition) properties worship, their music and, especially, service and ritual aspects are always leading that is because they determine the relationships between verbal texts and their "singing" as musical intonation. Over the long history of Orthodoxy in this genre field there have been formed not only structural forms of worship, but also some melodic verses, chants that make recognizable even in annual service or seventh Typikon circle.

The issue on relationship of church singing with general phenomena, objects and whole phenomenon of culture has acquired special urgency as stated in this context and meaning to the importance of culture as a liturgical phenomenon. Composer experience in liturgy shows how the boundaries of worship-singing genres allow "extra-personal" correctness". Genre has its own will, the more own will than the author's"[4, p. 57].

At the end of the tenth century accepted Christianity by Knyazh Vladimir initiated the introduction of Slavonic culture of the Byzantine liturgical practice of the rich symbolism of Byzantine worship. Indeed, the concept of "symbols" and "symbolism" were virtually synonymous to Byzantine liturgy. Implementation of

the Charter for worship is common and basic structure in the liturgical life of the Church. The essence of the Charter, you can feel from the very root of the word that embodies the idea of steady state, order. The Charter has a lot of different nuances and points to be considered in the historical aspect of liturgical practice. This deals with liturgical theology or its shortened version, Liturgie and by learning of which can be felt wonderful church service structure, its dynamics, laws of its development, content, embedded in its structure. This issue is considered in the books: A.S.Kashkin. Orthodox worship; Handbook of a churchman (Volume 1); V. Rozanov. Charter of the liturgical Orthodox Church; Prot. K. Nikolsky. Guide to studying worship of the Charter of Orthodox Church; A.N. Silchenko. Practical Guide during the Study of Parish Needs; Hieromonk Cornelius (Anoshyn). Practical procedure of Orthodox worship; M.S.Krasovitska Liturgy etc.

One of the fundamental constant of the worship is sacraments. Sacrament (Gr.: μυστηριον; lat.: Sacramentum) – in a wide sense is something intimate, secret, special secret action; In Church visible rite that reports via rite believer invisible grace of the God. In Greek, the word μυστηριον («secret", "mystery") comes from the verb μωειν – lock (the mouth). Thus, μυστηριον is that which is forbidden to tell. Long ago this word has long had religious content, unlike, for example from a purely informational κρυπτος («hidden", "secret"). So the word μυστηριον designated religious rites and ceremonies closed to outsiders. Christian mysteries are considered to be established by Jesus Christ and not intended to change the external and internal life. They are designed to change people for the better from the inside, telling him similarities with the Savior. In Orthodoxy seven sacraments: Epiphany – Epiphany (Greek. Βάπτισμα – «immersion in water") – the first and the most important Christian sacrament. Through Epiphany a person becomes a member of the Church; Oblation or Eucharist – union with Christ through the adoption of bread and wine; marriage or wedding – Christian marital union of a man and a woman, concluded through a religious rite religious community, according to the established order; repentance or confession is a confession of sins of the believers before the God in the presence of a priest who, in this case, being

the only witness, in the name of Jesus Christ, let them with special permit words to give away sin to all who sincerely repented; confirmation or anointing – (old-Greek. Χρίσμα, Lat. Crisma) – a religious rite in Christian churches through which the believer receives spiritual gift that strengthen him in the spiritual life; anointing of sick or extreme unction – according to Orthodox doctrine, the believer forgiven sins that he forgot or did not have time to confess; ordination to the priesthood or priestly rank, in which through sacramental ordination to a chosen person comes the Holy Spirit and delivers him to perform the Sacraments and shepherd the flock of Christ.

In many composers' works of Sacraments there were reflected in the plot as well in the structural and constructive conception of the work, as well as his musical part. Consider the implementation of elements of the Orthodox sacraments and liturgical heritage in the opera by Rimsky-Korsakov "The Legend of the Invisible City Kityazh and the Maiden Fevronia."

"Legend of the Invisible City of Kitezh and the Maiden Fevronia" is extremely interesting and unique from the point of view on the concept for the opera not only in the works of Rimsky-Korsakov, but throughout the world musical art. It combines perfect beauty and absolute harmony, reflecting the laws of the universe and embodies the essence of the soul of the Orthodox. It reflected the history from past to future that was inextricably linked with Christian values, based on the generous absolute faith that saved us in the most difficult hardships. Opera as an icon is a reflection of the visible and invisible worlds, looks into the very depths of the human heart. M. Rimsky-Korsakov himself called it "liturgical opera." It reflects not only worship, sacrament of the Christian Church, but the idea of catharsis, through the phenomenon of the Apocalypse.

As it was pointed out by the composer himself, even at the very origin of its intention opera plot was linked to two sources: first told about Kitezh, the second – about St. Princess Fevronia Muromska [6]. The legend of the holy part of the lives of saints written by Dimitry Rostovskyi (commemoration of St. Knyaz Peter and Princess Fevronia (in monasticism and Aavida and Euphrasinia Orthodox Church is

celebrated on June 25). In Opera the plot line of Fevronia is created somewhat differently than in her Life. According to the opera libretto, based more on the famous folk legend, than the Life of Dmytriy Rostov, Fevronia by her origin was a simple countrywoman, the sister of forest wood man and bee-keeper (His name is not named, for the folk legend, she was the daughter of "Forest bee-keeper" from the village Laskave of Ryazan Province).

Fevronia, as is became known from her biography was married to Knyaz Peter, the second son of Knyaz Yuri Volodymyrovych (in this opera Knyaz Yuri Vsevolodovich, and unmarried son of Knyaz – Vsevolod Yuriiiovych). For the libretto there were used "Kytezhskyy chronicler" in various editions, the story of Fevronia Muromska, chronicles and stories about the Tatar invasion, "Word" of Serapion, Bishop Volodymyrskyi, the story of Yulianiya Lazarevska, the tale of grief-misfortune, historical, lyrical and ceremonial (wedding) songs, epics and spiritual poetry. All this is mentioned in the introduction to the score by V.I. Belskyi "But as everyone sees who is familiar with a named monuments to extensive and complex stage of the work in these sources scattered rice are too insufficient. For this reason there were needed numerous and far-reaching additions, which, however, the author considered only as an attempt by some scraps and hints to guess the whole, hidden deep in the national spirit, for one chance Saving sources particulars – outlook of the characters according to the details of external environment etc. – to reproduce other details of the generally unknown picture. In the end, maybe in the whole work there is not a single detail, which somehow was inspired by the feature of a legend, or the offspring of Russian Folk Art [2].

Researcher of the sketches, drafts of the script and libretto, M. Aranovskyy, notes that "there has taken place the selection of the most significant, relevant purpose" that "the whole history of the libretto tells of the author's desire to build an independent and, moreover coherent ethical-religious concept" [1, c. 104]. Analysis of the materials allows to conclude that "the libretto is the reason for his appearance on the field of musical sketches and drama to develop opera in general. Music correlates of verbal number (plot provisions scenes deeds of heroes, their characters)

some of their musical equivalents, translating into the language of extra musical nature [1, c. 109]. Work on the narrative and conceptual moved ahead of the process of creating thematic basis of the opera.

"Kitezh" is a monumental historical painting, opera, which seamlessly combines primarily two kinds of art – epic and drama. However, the most important stylistic feature of the work is related to its religious content, unity, the presence of many sacral and symbolic meaning, mystery associations have repeatedly noted and scholars, and artists. In the plot of the opera composition in the text of the libretto, musical drama seen in duality: the first plan is visible, scenic, the background is invisible, symbolic, which is present all the time and makes the main impact to the foreground. This is an important factor that explains static, oratorio of the opera\_ justifies its contemplative nature.

Concept of the opera should be seen in terms of a certain unity of various segments of content, which leads to the study of literary layer, libretto, author instructions, remarks, plot-fable drama, where certainly appears many correspondences, allusions to Christian aspect of opera. One of the fundamental layers of religious content of "Kitezh" associated with reproduction in the libretto lives of saints Peter and Fevronia Muromski. Another – with a reflection of Orthodox church services (Vigil, Akathist, liturgy (B. Asafiev, M. Rakhmanov, T. Shcherbakov)) and Orthodox holidays (A. Parin). The third – is revealed in the light of the Gospel and the Revelation of St. John the Divine (L. Serebryakov). Disclosure of the difficult context helps to understand the artistic and conceptual intention of the piece of work, its drama and contexture.

In the hagiography mentioned that a young couple lived in peace, love, piety, not forgetting the prayer, house of the God, giving generous alms-gift to the Lord's mercy. Fevronia with his own hands fed and gave drink to travelers, wore the poor, healed the sick, visited prisoners in prison, constantly being in the post, gentleness, humility and fear of God. These moral and spiritual qualities are revealed by Rimsky-Korsakov at the very beginning of the opera. In "Memoirs of V.V.Yastrebtsev" (dated March 27, 1903) was stated: "Vsevolod asked who she was,

baptized or rank, or "bolotitsa" (i.e. Mermaid), and whether she visited church, Fevronia answered that the church was away from them, but in that she does not see much trouble, as the God's Church is everywhere and the God is everywhere. You just need to do the most good and like all living things and then life will become beautiful, the earth will become a paradise, the trees bloom gold and silver flowers and birds of paradise sing around. (These are her faith, her dreams) "[8, p. 282].

Important comparison the text of the opera occurs from the presence in the evening and morning at the Vigil Vigil, as pointed out by B. Asafiev and many other researchers, but very important, in our view, is the embodiment of the characteristics of Akathist in the first picture of the third act of the opera.

Akafist, in the Old Believers acathistos (Greek. Ο Ακάθιστος Ὑμνος, also acathistos, acathistos song is "song that they sing without sitting down, standing up") – Orthodox church hymnography genre, identical with kontakia in the original sense of the term. "Kontakion" was previously called the roll of paper on which both sides something written. Note that akathist – a song that consists of several sections and contain a summary of the life of the saint or the main features of the celebration. They end with words that are then sung at the end of Ikos, following after them. Composite and metrical construction of Akathist is original. Akathist has intonation – the so-called proimiy (from the Greek Kukulion – hood that covers that stanza).

Akathist singing in churches or monasteries is connected with dialogueness. Priest usually read the first half or ikosu or kontakion, the second half is usually picks up a group of worshipers (monks, monks and parishioners). In kontakia parishioners usually sung refrain Alliluyya in Oikos – greetings, begin with the word Rejoice. It is believed that a strong primary request is reading the last kontakion (13), which is read three times and kneeling in prayer. This is dialogic, antyfonnist, structural combination of questions and answers, which is a characteristic feature of liturgical performance of Akathist also identified as the most important means of the first scene of the third act of the opera.

Here there soloist and choir – a kind of priest and parishioners. The key figure is Knyaz Yurii, which is positioned as a collective image, combining different

incarnation. He appears as the head of Greater Kitezh, gray-haired wise old man. Through the prism of his image visible figure of St. Sergii Radonezskiy blessing Dmitriy Donskoy, and the monks of his congregation and Russian soldiers in the Kulikov battle. Some researchers point to the analogy between Knyaz Yurii and Dosyfyev from "Khovanshchina," where it is not about the similarities in musical judgment, but at the level of asceticism [1, c. 115].

You hear the prayer threefold: three Knyaz Yurii appeals to people – "Brothers! To start the Lady beg heavenly patron of Kitezh "and repeated three times the famous chorus" Wonderful queen of heaven, our holy patroness you, do not leave the great mercy. City of Kitezh and cover its cover. Have the queen of heaven, the angels came to us in the defense" (based on a significant topic). This is the chorus, which embodies the hidden mystery of prayer, is associated with a 13 kontakion of Akathist to the Blessed Virgin:

Oh, All-praised mother,  
who born All Saints of Holy Word!  
Taking the current offering,  
Save from any attack anyone.

Antyfonnist as the principle of pattern continues in the future: replicas Knyaz Vsevolod and answers wife, exclamations Prince George and answers kitezhan. The embodiment of the idea of the sacrament of the Eucharist and its liturgical commission of the liturgy can be traced in the fourth drama performance. Liturgy (during daytime) is the culmination of everything that happens in the temple. The main theological idea Liturgy is union with Christ through the Sacrament of Communion. Therefore, one of the most important points in the fourth action where mhnoveno a thought on liturgy can be considered as meeting Fevronia with the Ghost of Knyaz Vsevolod in the first action. It can be explained by the main idea of the young Knyaz and his actions when he takes a slice of bread and gives it to Fevronia using this expression "everlasting happiness" as a consequence of eating "bread." This is a direct reference to the mystery of the Eucharist opera, liturgical significance of the events that occur. It is also important precede the moment the word prince -

"Here Please strengthening." This is primarily due to the sacrament of communion in faith stronger person, comprehending its intimate nature, strengthened both spiritually and physically. It is built parallel and another deeper meaning – the groom ghost appears before Fevronia, as if in a heavenly Bridegroom – Christ expected. At the Last Supper Jesus sacrificed body and blood of their (bloodless sacrifice of Christ), symbolizing them bread and wine, thus making the participants meal – his disciples–apostles – affected their spiritual essence and bringing them to the chosen and faithful (Heb. from Matt., ch. 26 verse 26-29).

Interesting pondering in this regard fragment expressed by L.Serebryakova action "in Luke <...> feeding bread it acts as a" distinctive sign "Christ appeared to the disciples on the third day of the crucifixion, before Ascension, that is precisely the phenomenon as a sign of Christ crucified and risen, according to which "He was recognizable by them in the breaking of bread" (Lk. 24: 15-16; 30:31, 35) "[7, p. 97].

The image of Easter, the Easter liturgy becomes dominant in the final of "Kitezh". "Feast of the Resurrection of Christ Light comes in jubilation Castle with its" eternal joy "" [3, c. 312]. "Kitezh" ends joyful chimes of church bells, symbolizing the triumph of life over death, the triumph of immortality. Tabor light fills everything and is the main carrier of the sacred, the divine, confirming the author's remarks: "The clouds dispersed. City of Kitezh, miraculously transfigured. Cathedral of the Assumption and the court of the Knyaz near the western gate. High bell tower, fire walls, towers and intricate povalushi of white stone and old style and primitive wood. Carving decorated with pearls; painted blue, gray and blue-red, with all transitions, which are in the clouds. Light bright, bluish-white and smooth on all sides, like not giving the shadows "(the beginning of the second scenery, action 4), and then – " cathedral doors swing open, revealing indescribable light. "

Thus, evangelical motives embodied in a particular event party and its essential outlook invariably reflected in the opera. Upward way to the light in "Kitezh" reflects the important idea that represents semantic dominant product, its core, which consists in bringing the idea of spiritual searching, human desire for perfection and spiritual harmony, thirst of knowledge and getting the truth, the desire to accumulate spiritual



wealth. This is Fevronia who were seeking for that and whose image is an image-idea, image-philosophical system, because it concentrated all the best and perfect. According to M. Losskiy "Higher degree of perfection of the individual exists in the event that it is, according to the commandments of Christ, lives to love God more than you, and love for all others, love for yourself anyway. In other words, it was perfect and a person who loves only the absolute values which can satisfy all creatures and that going to benefit everyone. Such persons shall essence of the kingdom of the God: they were awarded deification by grace, God is reduced to the extent of such proximity to his participating in its entirety and being involved in all its perfection, as if it were <...> sons of the God. As "pure by heart", they honored contemplate the God face to face, and therefore, «their happiness is in the God» unmeasurable is superior than anything that we know according to the earth experience"

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