DANCE GENRE SYNTHESIS
IN THE OPERA "DON JUAN" BY W. A. MOZART

The purpose of the work. The research is connected with the investigation of the embodiment of a concept of a dance genre synthesis in the context of the opera "Don Juan" by W. A. Mozart created at the end of the XVIII century. The influence of different dance genres on formation of the music and stage dramaturgy is analyzed through the example of one more masterpiece by W. A. Mozart – opera "The Marriage of Figaro" referring to the same period of his works. The methodological basis of the research consists in application of historical, genre-style and structure-textual approaches. A scientific novelty of the work lies in justification of introduction of the concept of the dance genre synthesis, favoring creation of a comprehensive subject-methodological basis of the analysis of peculiarities of the embodiment of the dance art in the opera genre. Conclusions. The dance genre synthesis is the embodiment of an integral combination and connection of different levels of dance genres in a creative work. A combination of components of different dance genres and their concurrent joining lead to the creation of the new, complex and synthesized whole.

Keywords: dance, opera, dance genre synthesis, great dance form, small dance form, minuet, landler, contredanse.

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In 1778 on the stage of Paris opera (The Royal Academy of Music) in collaboration with J. G. Noverre, one-act ballet-pantomime of W. A. Mozart "Little Nothings" ("Les petits riens") was presented. This play played a crucial role in the development of a ballet genre in the XVIII century.

In 1786 on the stage of the Burgtheater (Austrian Opera House) a premiere of the opera "The Marriage of Figaro" was held. Let us consider some stylistic features of the opera.

Features of the libretto: a bright, truly comedic theme. Poeticized plot of P. Beaumarchais, libretto of L. da Ponte contributed to the creation of an opera of characters and an effective dramaturgy. The musical dramaturgy of opera is in a complete unity with the development of a scenic action. The lyrical musical characteristic of the main characters of the opera relies on everyday – song and dance – genres [8, 115]. Despite the fact that the opera does not have strictly decorated dance numbers, the influence of various dance genres is clearly felt in music.

Thus, in the first act, in Figaro's cavatina ("Se vol ballare, Signor Contino" Allegretto, F-dur), such characteristics of the hero as wit, boldness, irony were created by the composer due to the skillful use of a dance rhythm [4, 35]. The genre basis of this number is a minuet. Mozart's use of the rhythm characteristic for this dance allows us to show an ironic attitude of the main character to Count Almaviva by musical means, since the minuet in the XVIII century becomes a peculiar characteristic of the higher social class. The minuet of the XVIII century is more rapid than in the XVII century, with more complex movements. The number of pairs performing the minuet has increased significantly. The minuet's plastic, which consisted of ceremonial bows and curtsey fully corresponded to the spirit of the "gallant age": all of it-as if "reproduction of a "gallant" declaration of love-was a classic expression of a rococo style" [1, 23].

However, the origins of this court dance were forms appeared in close connection with folk song and dance creativity. This can be clearly traced in the themes of W. A. Mozart. The main theme of Figaro’s cavatina is characterized by simplicity, laconism (repeated sounds, absence of jumps). The composer gave certain flexibility and grace to an unpretentious melodic line. A clear, square structure allows us to present a convenient performance of such characteristic dance elements of the minuet as pas menu and curtsey. It is possible to determine the features of the minuet by a three-beat meter and a specific rhythmic pattern (movement in quarters, then a quarter with a point and the eighth). An orchestral accompaniment is simple – it consists of pizzicato chords in stringed instruments. From the point of view of dramaturgy, this number is a starting point of an intrigue, only the beginning of the confrontation between Figaro and Count, in which the composer ironically and subtly applies the specific features of the dance genre.

In the second act of the opera several episodes have a dance character. The genre basis of a duet of Suzanne and Cherubino is a contredanse. The main theme of this duet was used by the composer later in the finale of the symphony D-dur no. 38 ("Prague").

Contredanse is a dance of an English origin (Eng. Country Dance – a rural dance), which was very popular in Europe. The tempo of the dance is mobile, a meter is 2/4 and 6/8. The contredanse was performed by several couples: the basis of its composition pattern was a circle, square or two opposite lines. Basic movements were: pas chasse, pas balance, pas de basque.

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In the next episode (scene XIX, F-dur) the minuet sounds, and it is again performed by the orchestra behind the stage, as a kind of an invitation to the ball [9, p. 197]. The minuet is a sample of a small dance form (this concept was introduced by us – T. K.). It is a dance introduced in the drama of the opera, distinguished by the clarity and completeness of the structure, which in the composition of the opera forms a bright, but short-term genre-type insert. This sample of a small dance form becomes a background for the action and is combined with a vocal ensemble, in the future – will form the basis of the next episode of a great dance form.

Further action takes place in the castle of Don Juan (Allegro, Es-dur). Hundreds of candles are burning here, dance music attracts guests.

Donna Anna and Don Ottavio, accompanied by the first orchestra, steadily dance the minuet (this time the dance sounds in the tonality of G-dur).

At the same time, accompanied by the second orchestra, a peasant dance (like landler) is performed, which is danced by Leporello and Mazetto. The movements of a couple dance landler (German Ländler – lit. – rural) were performed widely and freely. The main dance figure was spinning, there were different variants of it (for example, circling in a pair, at a partner’s hand, circling one in front of another, with a mutual change of places). The landler had many varieties (Steirer, Deutzer, Tyrolienne, Dreher, Walzer).

Besides the minuet and the landler, there is also relaxed and cheerful contredanse (it is danced by Don Juan and Zerlina).

Thus, in this episode of the great dance form, a special polyphony of dances appears, polyphony of vocal parts and orchestras correspondingly. Three groups of dancers, imposition of three orchestras (the second and the third orchestras consist of string instruments) and three different rhythms (3/4, 2/4 and 3/8).

A combination of three dance genres forms the dance genre synthesis (this concept was introduced by us – T. K.).

The dance genre synthesis is an organic combination and a multilevel interrelation of various dance genres in an art work. This concept denotes a connection of components of different dance genres, their concurrent joining, which eventually leads to the creation of a new, rather complex, synthesized whole.

In the opera of Mozart, the dance genre synthesis recreates lively and organic atmosphere of this ball. Performing contredanse, Don Juan declares his love to Zerlina, while the minuet, whose theme sounds in the performance of the basic composition of the orchestra, generalizes and organizes everything. It is the minuet that forms the basis of the dance genre synthesis of the opera. The composer gives it the features of symphony, drama, creating a complex interlacing of the plot lines of the opera. Thus, the minuet goes beyond the dance application genre.

The beginning of the scene is characterized by a limited orchestral part: oboes, English horn and a string band. Meter 3/4, with a clear, predictable rhythmic movement of the minuet differs in the simplicity of the presentation: steps on the sounds of a tonic triad in cellos and double basses, modest harmonic support of the remaining strings, preserving the tonic-dominant harmonic system. The English horn performs a typical function for it – the sixth-octave movement. Let us note three leading thematic lines: the main thematic line, based on the principle of variance, creating the dance character – In violins, as well as a fairly independent line of two oboes, creating complementarity to the rhythmic part of violins, with elements of imitation and the part of the English horn (sometimes coinciding with the oboe parts). In addition, throughout the entire scene there are always either independent vocal remarks, or a diverse mix of vocal parts.

Here is the scheme of the scene:

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\begin{align*}
\text{orch.} & \quad A & A_1 & A_2 & A_3 & A_4 & A_5 & A_6 & A_7 \\
& 8 & 8 & 8 & 8 & 8 & 8 & 8 & 6 \\
G-D & G-D & D-G & D-G & G-D & G-G & G-D & G
\end{align*}
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Let us analyze the part of the first orchestra. Initially, it is a long period, precisely repeated by a group of stringed instruments, modulating from G-dur to D-dur (in the scheme – A, A1, 8 + 8). If the first period sounds only in the orchestral performance, then the second one is its variant due to the introduction of the vocal ensemble (quintet). In the process of development in the part of the first orchestra, we shall note the textural transformation of a fairly steady musical material. Thus, variations on the ostinato theme are formed. Let us note the rhythmic splitting of the accompanying line in the second violin part (the sixteenths in A2, A3, A5, A7). The party of oboes is filled with individual cues and creates harmonic support in the cadence turns. In variation A5, the oboes and horns lose their individuality, performing a harmonious role together with the English horns. In the variation A6 there is a melody of the oboe part, which counterpoints with violins. In the variations A2 and A3 the part of the English horns is melodized by the sounds of a triad, emphasizing parts of violins, in A4 it forms the basis of a harmonic system. The most stable part is that of cellos and double basses, which preserves the logic of the movement of the original presentation.

The second orchestra enters the variation A3 and sounds simultaneously with the first one. The part of the second orchestra does not contradict the rhythmic content of the first: it preserves meter and tonality. Violins, cellos and double basses imitate the sound of folk instruments (fifths supports, pizzicato alternates with the sound of arco over the sounds of triads, trills). This kind of accompaniment is typical for the landler dance. Thus, in this section of the form there is a genre comparison between the minuet and the landler.

In section A4, the sound of the second orchestra changes: the timbre content remains, but the meter changes to two-beat (2/4). The contredanse sounds. This section is characterized by another agogic system, leagues, staccato, its own specific structure, non-normative period (4 + 6).

In section A5 – the variation on the theme of the contredanse in the second part of the orchestra: 6 + 6. In this section, the third orchestra, consisting of the stringed instruments, joins the sound of two orchestras. In eight bars the content of the second orchestra is restored in section B (meter 3/4). Further in the part of the third orchestra the meter changes – to 3/8. In section A6 in the violin part of the third orchestra, grace notes are heard – a kind of introduction, then – a melodic line. The non-normative period (8 + 13). In section A7, three bars of introduction (the grace notes of violins) sounds again and then again there is the abnormal period (8 + 7).

All three dances abruptly break off, contrasting in the sound of the full composition of one orchestra. The scene is open.

Conclusions. A unique example of the dance genre synthesis in the opera "Don Juan" by W. A. Mozart is a direct embodiment of a dramatic conflict. Creating an atmosphere of collision of different forces, it forms a kind of preparation for the climax and contributes to the accumulation of dramatic tension.

Thus, it can be stated that the dance genre synthesis is the embodiment of an organic combination and a multilevel interrelation of various dance genres in an artistic work. The combination of components of different dance genres and their concurrent joining lead to the creation of a new, rather complex and synthesized whole.

Let us note that, in general, the introduction of the concept of dance genre synthesis contributes to the creation of an integral subject-methodological basis for the analysis of the features of the embodiment of the dance art in the opera genre.

Література
The purpose of the article is to identify the peculiarities of program music in the comprehensive study of the piano creative works of one of the contemporary Bukovynian composers – Joseph Elgiser. **Methodology** consists in the use of the methods of historical and cultural, theoretical and genre-style analysis, which allowed determining the main program features of the composer's piano works. The **scientific novelty** lies in the study of the development of professional musical art of Bukovyna; in revealing the features of creative thinking of the region; in clarifying the principles of piano music in the region; in the analysis of J. Elgiser's program music, whose works are not sufficiently studied in contemporary musicology. **Conclusions.** The works of Joseph Elgiser are quite varied and versatile. The best and the most valuable ones were written by him for piano. It was in the music for this instrument that his talent and skill were revealed. In the genres of piano music, which are almost fully represented in the works of J. Elgiser, the features of the master's creative style were revealed. Most of the creative works of J. Elgiser are program music that is notable for its autobiographic peculiarities. In the works with program names, the composer reveals important events of his life, impressions of travel, meetings and concerts. The component of J. Elgiser's program thinking is a portrait theme associated with the names of musicians, poets, artists of the present and the past. A wide range of images, their frequent "kaleidoscopic" change has influenced the diminutiveness of the shape. Guided by traditional musical structures, J. Elgiser creates small musical sketches, which clearly manifested the individual style of the composer's thinking.

**Keywords:** program music, piano creative works, composers of Bukovyna, program miniature, musical portraits, J. Elgiser.