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ABSTRACT
ON
DOCTORAL DISSERTATION ON TOPIC:

***"Specifics of the comic belcanto
in the opera Don Pasquale by Gaetano Donizetti.
Theoretical and directorial approaches."***

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In memory of my father
Svetozar Donev

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1. Formal facts about the dissertation

The dissertation consists in its entirety of 347 standard typewritten pages. The main theoretical part of the work is spread over 321 pages, consisting of an introduction, seven chapters and a conclusion.

The bibliography contains about 135 titles in Bulgarian, Russian, English, German and Italian. The text is accompanied by an Appendix with a list of the most important audio and video recordings of the opera "Don Pasquale" and a reference sheet with a detailed description of opuses of operatic and instrumental-symphonic works of Gaetano Donizetti on chronological and thematic-genre principle.

2. Subject and object of the research

This dissertation is dedicated to opera and in particular to the Italian comic opera buffa and one of its emblematic masterpieces "Don Pasquale" by Gaetano Donizetti, which in turn is perceived as a work on the territory, which ends a very long and ambiguous genre development of the comic type of opera in the era of Romanticism on the one hand.

This opera, on the other hand, is perceived as a cornerstone work, which creates and sets a new kind of creative standard, which should be considered as a standard and all subsequent works in the development of comic buffoon opera genre and the opera form itself. at all.

That is why the main subject of the study recognizes the peculiarities of comic belcanto in the era of early romanticism, and as an object in which to trace its specifics is the famous buffoon "Don Pasquale".

3. The goals and main tasks of the research

The main strategic goal of the doctoral thesis is a thorough multifaceted study of the opera Buffa "Don Pasquale" in terms of history of music, culture and belcanto stylistics and in-depth presentation of its artistic innovation in terms of purely compositional techniques, dramatic techniques, and the difference with the Neapolitan school of composition and traditional comedy del arte), the presentation of its aesthetic originality and innovation from a stage and musical-stylistic point of view.

Thus, through a parallel analysis, the essence of the musical comic is shown in the aspect of the basic aesthetic romantic theories of the comic from the first half of the 19th century.

By tracing and intertwining all these elements into a single theoretical and scientific narrative, the research recognizes its main task. In short, the main task was first to understand and justify from a philosophical and aesthetic point of view a kind of hypothesis of the phenomenon why this opera, theoretically so poorly studied, is still perceived as a particularly important element in the development of the whole opera genre by all musicologists.

Secondly, to emphasize its significance and to identify it once due to the relentless interest of the public in it for more than a century and a half, but also to highlight the fact that it is preferred by directors for artistic interpretations.

The most important question was: What is it in her comedy that excites the imagination of audiences and directors and how does it continue to be the subject of lasting artistic interest? This fact raises the logical question: "Why is this so?" and the present study seeks, for the first time, to give a more coherent and multifaceted theoretical explanation.

Among the tasks of paramount importance in the general analysis is the emphasis on the special aesthetics of the comic in Donizetti's music, which in a very curious way connects with the general idea of "romantic laughter" and especially with "romantic humor".

This music of beauty, melody and light shows laughter as a harmless, humorous and virtuoso humor that does not hurt, but on the contrary heals the absurdity and delusions of the spirit. At the same time, Donizetti does not use laughter as a rude revelation and obscene ridicule, but through joking joy and goodwill restores the right to dignity of the person. It is as if Gaetano Donizetti's music is a kind of island of spiritual cheerfulness and optimism.

Quite different from the general fashion among Romantic composers, who tend to dedicate their works to the all-encompassing and increasingly bitter Romanesque skepticism. A special melancholy, in which the artists feel the imperfection of the imperfections in the making of the world and man, and therefore they experience and endure the incurable "worldly sorrow". It is born of powerless and boundless anger and a desire for a devastating revolution in the unjust order of the universe, beautifully expressed in the theory of the negative desire for self-destruction in "romantic irony." In Donizetti's works, on the other hand, this same melancholy is overcome here by the majestic flow of a life-affirming power flowing from the vivacity of humor and merriment.

Donizetti's opera proves that in the comic belcanto, the aesthetics of romantic humor dominate. Therefore, among the tasks of the work is to highlight the specific innovation of the work not only synchronously but also diachronically as a successful model that supports the very development of comic opera and the genre as a whole. Among the tasks of the work are the highlighting of the basic theoretical concepts regarding the aesthetic theory of the comic. Summarizing and clearly highlighting its functional manifestations in classical music, tracing the internal mechanisms of the laughter buff genre and the ability of expressive musical and artistic image is adapted to the musical-scenic orientation of the work.

After comprehending the above elements, the development sets itself the important goal of searching for and establishing at least some of the possible reasons why "Don Pasquale" is still a staging challenge for every opera director. The answer is sought among the main specifics of Donizetti's musical humor in this opera, the realization of theoretical correspondences in romantic theory - philosophy and aesthetics of Wackenroder, Schlegel, Schelling, Jean Paul, Hegel and others. In this way, by following the notion of the comic as a

whole and investigating its specific reception during the Romantic era, its leading current forms are made meaningful. Therefore, the text of the work has to offer several other possible practically oriented directorial solutions such as possible stagings or theatrical realizations in their detailed invariant stage argumentation and image analysis.

The most important, general and ambitious goal of this scientific observation-analysis is the desire to trace, comprehend and interpret the manifestations of the phenomenon of comic belcanto within the opera buffa "Don Pasquale".

To answer the questions of how to achieve such a specific captivating whirlwind cheerful mood, how to construct a comic canvas, which elements drive the funny overtones - gags, situations, characters, discrepancies, contrasts - in the construction and structure of images and finally what aesthetic mechanisms due to the clearly recognizable artistic specificity of this ingenious musical-scenic achievement of Donizetti.

And in this way the research wants to offer a new comprehensive scientific understanding of white canto not just as a vocal technique, but as a kind of aesthetically meaningful artistic strategy and integrated systematic style.

4. Scientific approach and research method

Due to the main goals and essential tasks of the study, it seeks to achieve a better, new and modern, multidimensional, embossed and in-depth understanding of the opera masterpiece "Don Pasquale". Of course, it is necessary to develop a special interdisciplinary approach to collecting, interpreting and comparing source information and carrying out a thorough, detailed analysis, review and evaluation from several points of view: philosophical-aesthetic, cultural, musicological, theatrical-dramatic, artistic directing and general conceptual.

By virtue of the specifics of the subject of research relies on the development of a new consistent with the needs of the study, relatively homogeneous view, based on its own interdisciplinary methodology, which equally and equally combines elements of philosophical and aesthetic critical observation. However, all this should really be directly related to the immediate musical-senical elements and their general theatrical analysis and purely pragmatic practical direct application in the director's motivation of the stage life and staging of the opera Don Pasquale.

The polyphony of the theoretical levels becomes the main reason for choosing a relatively more relaxed internal model of analysis. This analytical strategy of understanding presupposes a common field of freer associativity and interconnectedness between the individual descriptive and theoretical elements, the specificity of which is mutually enriched by the imposed model.

Looking for more direct, more indirect parallels and comparisons, of stated or only marked possible interconnections and / or rather hypothetical correlations, in order to achieve a new understanding and more accurate argumentation.

5. Expected results

Therefore, as an expected result of following the development of musical and aesthetic thought and its inherent theoretical accumulations, a significant facilitation of the discovery of understanding and highlighting the deep "hidden" reasons through which we can understand the work today is expected.

Also to better understand not only the general cultural and artistic mechanism stored as memory and artistic value in the opera "Don Pasquale", but also to discover something about the universal nature of the human spirit. Since the work is a valuable spiritual preservation and logically, humanitarian research must answer the question of how the spirit of art always finds a way to renew and take new and unexpected paths. Last but not least, how it happens

that the masterpieces of the past of art become a kind of inexhaustible "reservoirs" of deep inner knowledge. What is it that makes us find in them arguments for our own eternal struggle for meaning with a harsh, cold, heartless and cruel heartless cosmic order.

6. Other major research on the subject of opera buffa in relation to Donizetti and his opera Don Pasquale

Paradoxically, the root cause of my research interest was a strange fact - despite its fame and popularity, despite its widespread recognition and frequent mention, the opera Don Pasquale has so far not been the subject of comprehensive in-depth research. Of course, this opera has traditionally been included as an element of a number of historical reconstructions and theoretical arguments of the development of music and opera genre, but so far it has not been subjected to critical discussion and scientific observation, not only in our Bulgarian culture, but even on a pan-European and international level, and even more so that this opera stays aside even on the Italian scale of music-historical and aesthetic science.

A possible reason for the lack of an original reception is probably the traditional zealous study of Donizetti's earlier lyrical, merry-romantic opera "Love Potion". With its light character and captivating plot between comedy and lyricism, this earlier such a perfectly constructed opera, it obviously manages to attract and concentrate research attention. Love Potion really manages to obscure and suppress attention to the later score of the masterpiece Don Pasquale by the famous composer from Bergamo.

However, the accumulated scientific research should include the contribution and ideological achievements of the research of music historians and musicologists such as the Italian Giuliano Donati-Petteni (1980), the two famous British researchers William Ashbrook (1982), and Herbert Weinstock (Herbert Weinstock / 1963), the American historians D. Grout and A. Williams (D. J. Grout and H. W. A. Williams / 1997), the French Beltrando-Patti and Marie

Claire (1999), the Russian professor SI. Minakov (2010) and of the Bulgarian musicologist Iliya Arnaudov (1942).

All of them, unfortunately, focus mainly on the artistic qualities and creative originality of Donizetti's opera above all in general and to a much lesser extent explore the specifics of the unique particularity of the opera buffa "Don Pasquale".

From their point of view, however, one can reconstruct a somewhat dignified image of the past and see not only the historical role but also the significant aesthetic turn in the structure, style and details of Don Pasquale. without their intellectual accumulation and contribution, it would hardly be possible now to antidogmatically and easily distinguish his own artistic innovation in the buffoon of the opera Don Pasquale and its unique and pure axiological originality.

7. Structure of the text

The dissertation consists of seven chapters, an introduction, a conclusion and two appendices. The first three are introductory and present both the general theoretical context and the main theoretical tools applied in the subsequent analysis.

In the fourth and fifth, a detailed analysis of the opera "Don Pasquale" is carried out from a dramatic-scenic and musical point of view.

The sixth chapter describes the essential elements and the fundamental theory of possible directorial approaches in staging the opera "Don Pasquale", and the final seventh chapter describes in detail three possible stagings, from the pragmatic staging direction of the opera "Don Pasquale", developed as a chronotop, images, structure and overall completed interpretive approach.

A. (Chapter I) The Romantic World and the Opera "Don Pasquale"

(Basic Aesthetic Characteristics of Romantic Music. Romanticism. General Definition. Periodization and Basic Characteristics. I. Pre-Romanticism 1790 - 1800, II. Early Romanticism 1800 - 1830, III. Mature Romanticism 1830 - 1850, IV. Late Romanticism 1850 - 1890, V. Post-Romanticism. Romantic region. Fin du siècle. Transition between the two centuries. 1890 - 1915).

This chapter presents in parallel the main elements and content of the concept of romanticism in terms of culture, literature and music. The etymology of the term "romanticism" is explained and its general philosophical and general cultural content is traced. Romanticism is conceived once as a diachronic representation, which is related to the performance of the main aesthetic romantic components that are found in the opera, and a second time as a kind of syncretic stage art.

The term "*Romanticism*" is proposed to mean the following in general: ideological and intellectual movement that emerged somewhere in the late eighteenth century in Europe, with the apogee of 1800-1850, and in its latest forms, prepares the emergence of Modernism. (Ricarda Hook). On the one hand, Romanticism is a reaction to Napoleon's rule and the Industrial Revolution, and on the other, it is understood as a revolt against aristocratic society, the political norms of the Enlightenment, and the ultimate scientific rationalization of nature, social phenomena, and dogmatic rationalism.

In the socio-political aspect Romanticism is expressed in the application of the philosophical concept of personal freedom and individual will on the social order, which becomes the basis of liberalism and political radicalism, which in the long run have a very significant impact on the emergence of the idea of the nation-state, sovereignty and the emergence of the national-national spirit. In artistic and aesthetic aspect, this is a new spiritual epoch of rebellion against the austerity of the Classicist forms and emancipation of the psychological multidimensionality of the inner life of the subject.

The philosopher Jean-Paul Richter was the first to use the term "romantic". He wanted to define the emerging spiritual character, completely different from the banal common artistic types such as those of the stubborn "nihilist" or the unshakable "materialist" in contemporary literature.

However, the general theoretical name "romanticism" was constructed by the critic, writer and composer E. T. A. Hoffman. But it was not until the second decade of the eighteenth century that the semantic scope of the term "Romanticism" seemed quite clear and established in the usual cultural turnover and the immediate course of speech.

B. (Chapter II) The Comic and its Romantic Transformations and its Musical Incarnation.

(Definition. Romantic irony, romantic humor. The comic in music.)

This chapter of the study makes a basic definition of the comic and presents its philosophical and theoretical justification in antiquity, the Middle Ages, the Renaissance, the Enlightenment and modernism. Its essential characteristics and aesthetic features are traced.

***Definition:** comic - philosophical-aesthetic category, denoting culturally conditioned and shaped, socially and artistically significant "funny" - "Funny has a natural, and comic has an artistic origin." (Adolf Zeising) Its origins are rooted in the objective contradictions of social life, despite its subjective nature. It can manifest in completely different ways: contrast, inconsistency, difference, ambiguity or opposition. Although it is perceived as fun, cheerful, soothing, frivolous and carefree, as the comic evokes a characteristic sense of cheerfulness and lightness. However, not all forms of the comic provoke the same reactions and similar feelings, nor can all of them necessarily require laughter as a reaction.*

***The main forms of the comic are:** laughter, teasing, joke, humor, farce, parody, irony, invective, satire, sarcasm, caricature, grotesque, acting, wit, carnival fun and more.*

The comic in artistic and aesthetic scale is diverse and can be found in almost all art forms, but it is mostly characteristic of the genres: comedy, buffoonery, burlesque, pantomime, clowning, sketch, farce, feuilleton, epigram, parody, satire, topicality. , caricature, pastiche, cartoon, outrage, etc. , where it manifests its typical forms and develops its specificity.

Romantic irony. Central concept in romantic philosophy with multifaceted aesthetic manifestation. Theoretically substantiated by the brothers August and Friedrich Schlegel and their concept of total intellectual transformation, later adopted by the representatives of Jena Romanticism and originally reinterpreted by Jean Paul Richter. The subjective side of the comic stands out through the romantic irony.

For Friedrich Schlegel, the essence of the comic is the contradiction between "infinite necessity" and "infinite freedom." Here irony becomes a basic creative principle, which gives absolute freedom to the genius-creator, arising from the fundamental discrepancy between the subjective impulse and the immediate gross reality.

In its essence, irony removes the ontological paradox of being, in which "*everything must be a joke and everything must be serious.*" Contrary to the one-sided seriousness of educated thinking, only the impulse of romantic irony is able to expose and show the truth about the changing ambiguous value of life. Therefore, it is easy to conclude that romantic irony is both a high philosophical concept of the universe, the place of man in it and a directly functionally oriented and productive artistic program.

Romantic humor. Jean Paul says: "*If Schlegel rightly claims that the romantic should not be a kind of poetry, but always poetry itself, the same is even more true of the comic; namely, everything must be romantic, ie. humorous.*" Romantic humor is seen as a common categorical topos that can connect the phenomenon of musical humor, the opera genre buffa and its variant in Donizetti and the overall romantic worldview.

This is because through humor romantic thought manages to mix the sublime and the insignificant, the majestic and the small, to discover the serious and the great in the insignificant and insignificant, and not just to recognize their contradiction. For him, the

hurray is a way how, without denying one, without undermining it with hints, ridicule and blasphemy of criticism and satire, at the same time not to whip the man as mercilessly as satire.

Humor makes the spirit naturally and meekly humble and calm, but without exalting the arguments of reason or overestimating the explosions of feeling. Humor always manages to see the reasonable in the irrational, but also the irrational in the wisest, and so good to forgive and quietly exalt by restoring the dignity of the humiliated man, but also to sober the self-forgetful narcissistic selfish individualist.

The comic in music. In this part we follow in diachronic terms how the comic manifests itself on the territory of the musical fabric. It explores which and of what nature are the means of the comic in music and what it means in formal and substantive terms and how the funny works in different eras and in different genres (Medieval, Renaissance, Baroque, Classical, Romantic era) in the history of classical music. and its basic forms and genres.

At the forefront is the fact that for romantics the most perfect manifestation of art and the most perfect art is undoubtedly music, while other arts and crafts should try to be like it. Music is the first and most important art, but on the other hand, paradoxical tendencies appear in the music itself, which rather subordinate it to the word.

On the one hand, music is subordinated to poetry in the search for deliberate poetry and lyrical images and atmosphere, and on the other to drama and theater in the deliberate acoustic synthesis of "readable" content, recognizable dramaturgy and tangible image conflict - conflict.

However, the musical-comic is created not so much by searching for d established "old" techniques. The musical comic draws expressive means from the other main aesthetic categories such as sublime, graceful, touching, tragic, heroic, etc ... It is in this way and through this mechanism of mixing connection, combination and contrasting comparison music such as smiles, jokes, fun, jokes, cartoons, humor, irony, grotesque, satire, parody,

writing, sarcasm, etc. new means of expression, but by new ways of operating and applying already well-known a romantic composers.

C. (Chapter III) Specifics of the musical image.

(Peculiarities of the musical image. Lyrical musical image. The epic musical image. Dramatic musical image. Fairytale musical image. Abstract musical image.)

Features and character of the musical image. The musical image can be defined as a specific form of generalized reflection of some specific or more generalized part of life, a form of musicalization of life, through the means and techniques of musical art. The basis of any musical image is the specific musical theme that expresses and is generated by the musical idea-intention-creation. The building block of musical language is precisely the musical image.

Through it, the very musical meaning is realized and the direct musical understanding is achieved as a consequence of the overall musical communication. The musical image is a unity of the author's intention-creation and the author's style of invention - technical-aesthetic manner, the peculiar unique and recognizable creative handwriting.

Musical eidos - the musical idea itself is expressed through musical images created by intention and manner, through the connection of intention and invention, from the creative handwriting and view of the composer.

We can distinguish the following types: *lyrical and musical images* - images of feelings, sensations, states, psychological affects; *epic musical images* - primarily descriptive, atmospheric, natural or situational acoustic descriptions. Here are all the onomatopoeic imitation musical techniques - sound imitations, sound descriptions, sound imitations, etc. effects; *dramatic and musical images* - acoustic maps of conflicts, clashes, oppositions and contrasting movements; parables and musical images - abstract acoustic paintings of supernatural beings, spaces and settlements, of transcendent states. Here are all the imaginary,

fairy-tale and unreal images; abstract musical images - musical ideas without the possibility to specify the themes in them or dedicated to abstract concepts, ideas and ideas - soul, God, eternity, etc., but also conditional: light, dark, warm, cold, colors ... etc.

D.(Chapter IV). The masterpiece "Don Pasquale".

(History, creative peculiarities, artistic specifics and musical essence. General picture of the Italian romantic opera in the XIX century. Nomenclature. Libretto. History of creation. Dramatic analysis. Musical analysis. Features of the musical language and style of Gaetano Donizetti.)

In Italy, opera occupies a special place, it is the subject not only of high aristocratic tradition and elite culture, but a means of spiritual and historical formation of a common national spirit. The opera turned out to be a cultural mechanism for the elaboration of a nationwide aesthetic ideal and the building of a unified axiological hierarchy.

In this sense, the bold artistic gestures of the early Italian opera not only fulfill this enlightenment role of building national self-consciousness, but also spiritual and ethical conquest. The main purpose of the romantic early opera is to answer the question: what is Italian identity, uniqueness, essence and character.

Nomenclature: DON PASQUALE. Opera buff in three acts (five paintings) by Gaetano Donizetti Libretto: Giovanni Rufini and Gaetano Donizetti. First premiere: January 3, 1843 in Paris by the Italian Opera Teatro Italiano Opera. Original cast: Don Pasquale - Ligi Lablash, Malatesta - Antonio Tamburini, Ernesto - Mario (Giovanni Matteo di Candia), Norina - Julia Grisi, Notary - Federico Lablash, Second premiere: April 17, 1843, Teatro la Scala in Milan.

Dramatic analysis. The challenge in Don Pasquale is not the portrayal of gushing humor in the comedy del arte's laughter tradition, but the fact that nothing is exactly what it seems at first glance. In this opera, behind the seemingly happy masks of the characters, there is a special human content and characters.

Nothing is so simple here and everything has a double bottom - obviously behind the cheerful coloring, there is a sad buffoonery. Behind all this celebration of life and youth, Donizetti, as a romantic harbinger of northern irony, actually hides a deep melancholy. He hides behind a brilliant joke - the bitter irony of love, marriage and life. In his comic humor one can sense the traces of Jean Sarras's perception of the world hidden under the smile and the festive joy, a tragic moment that humor recognizes.

This awareness is generated - not only the unattainability of personal perfection, which is the eternal destiny of people, rather ridiculous than imposing, but mostly from the consciousness of the paradoxically sublime spirit of man. People are interesting because they are able to laugh at their own stupidity and overcome it with the spiritual greatness of humility in the goodness of humor and especially in perceiving that incurable pain of feeling the original injustice of the world and its aimless coincidence.

Musical analysis. Overture. The bright, airy and very bravura overture is based on the most spectacular melodies of the opera and is written in a clear sonata form.

Action I . It consists of 16 separate numbers, united in two pictures. The introduction to the world of the characters is rapid and each of them is characterized by a specific melodic color.

Action II. It consists of 13 individual numbers in one picture. The second act is entirely based on the principle of comic contrast and ridiculous parallelism.

Action III. It consists of 16 separate numbers, combined into two paintings.

Final. The final scene, in which in an incredible way everything goes wrong, is a celebration of romantic musical humor and humorous wit. Built in the shape of a rondo, the ending scene is reminiscent of the peak of a dazzling celebration.

Features of the musical language and style of Gaetano Donizetti. His musical world fully expresses the famous Italian idea of *dolce vita* (sweet, carefree life) and that Mediterranean friendly temperament of existence without sorrows.

On this occasion, the researcher Donati-Peteni admits: "*The ease with which Donizetti composes music, the ability to quickly capture thoughts with music, allows us to compare the process of his work with the spontaneous naturalness of flowering fruit trees.*"

Because of the general taste for brilliance, the overall stylistic light, lightness and speed, the tendency to sensationalism, sharp entertainment, interesting plots and publicity. Of course, last but not least, Donizetti's emphasized search for and protection of the invariable obligatory musical elegance and grace is the reason why he has been perceived as a slight frivolous composer for too long. In fact, undoubtedly due to the rapid speed of composition - sometimes in the multi-hour operas, which are created in just one or two weeks, there are obvious inconsistencies and often even serious artistic errors.

From the point of view of historical development, this misconception has already been overcome today and the long-standing stigma over Donizetti has been rejected. Today it is quite clear to us that his fame as an entertaining and virtuoso composer-craftsman is a consequence of the conjuncture.

The persistent accusation of his works, destined for "ideological lightness" and groundless search for "frivolous pleasure", was also boldly debunked. In fact, we now perceive "Donizetti's Lightness" as an expression of a trend typical of Romantic art - the search for beauty, acoustic grace and emotional insight. On the other hand, the reason for it is the characteristic phenomenon for Donizetti himself, namely artistic escapism and the work as an alternative world to the existing everyday order of suffering and injustice.

A new world that compensates, shelters and comforts the spirit wounded by reality, giving it a new glamorous and more truthful and wise sublime space.

F. (Chapter V) Comic and Beauty.

(In pursuit of perfect beauty. Innovation and style.)

In pursuit of ideal beauty (*bellezza ideale*). The ideal beauty (*bellezza ideale*) is the very essence of the art of music, it is the only axiological measure that can distinguish the significant from the insignificant, the real from the insignificant, completely purified from the imperfections and dramas of reality.

The ideal beauty in the aspect of the musical aesthetic appears not only as pure free abstractness, but also as a powerful and safe means of the acoustic experience to be as immediate as possible. The concept should be related to the idea of creating a light, carefree and pleasant mood, which expresses happiness in music.

The ideal beauty (*bellezza ideale*) can be perceived as the adequate theoretical equivalent of the German romantic concept of "*absolute beauty*", as it expresses a similar philosophical and aesthetic content. Friedrich Schelling resolutely removes the conservative traditional and basic aesthetic opposition between beauty and the sublime - there is no essential opposition between the two main categories: "*... there is no qualitative but only quantitative opposition ... The sublime embraces in its absoluteness beauty its absoluteness the sublime*".

The specificity of romantic aesthetics is the admissibility for mixing and connecting between the different aesthetic categories. Mixing them into the reality of the work of art, where they combine to create a huge variety of richness and expressive abilities is common in the era.

The neo-Balkanto style is a celebration of absolute volcanic beauty and grace. In its totality of operatic style, in which Donizetti practically turns it, the beauty in it becomes an absolute requirement for all elements of the work. Everything in a work should be coordinated and subject above all to the requirement of tangible and dominant beauty.

That is why Rossini, Bellini and Donizetti preserve the archetype of the glamorous vocal virtuosity *seducente eufonia*, inherited from the Baroque era. However, it has become a mandatory norm of the neo-romantic Belcan style. Belcant's carp develops in the direction of

total expressiveness and perfect formal sophistication and artistic virtuosity. In the opera of Bellini and Donizetti the style of singing is formed and acquires its original and clearly distinguishable from each other clearly defined specifics.

Belcanto - exquisite vocalization - *belcanto*¹ (from Italian: bel canto - "beautiful singing") is not perceived only as a specific vocal technique of virtuoso artistic singing, but above all as a stylistic definition and overall aesthetic performance; as an independent effective means of achieving ideal beauty (*bellezza ideale*).

In the direct vocal aspect the whiteness is expressed:

a) with the ability to make smooth transitions from sound to sound, the so-called technique - legato (from the Italian language letters "tied together" - vocal arc, bridge, connectivity, acoustic coherence, here the notes are sung smoothly connected , that is, the singer makes a transition from note to note without pausing);

b) with smooth clean intonation and production of clear, sonorous open vocals, beautiful and rich in timbre, colors and nuances sound;

c) with appreciable uniformity of voice in all registers, lightness, spontaneity and naturalness of sound management, which guarantees the smoothness and absence of effort. This ensures the flexibility and mobility of the voice, even in difficult technical and virtuoso places when moving from one vocal part to another.

¹ The term "**bel canto**" (bel canto) was not associated with a specific style of singing until the early 1860s, when writers and critics introduced the term to denote the beautiful highly virtuoso way of singing, it had its absolute peak in 1830. In the XIX century the term does not appear in any dictionary. It acquired its strict content only at the beginning of the twentieth century. Belcanto style originated in Italy and is associated with the development of national opera and vocal school in the late sixteenth century. His means of expression are formed on the basis of the phonetic peculiarities of the Italian language, late baroque vocalism and the traditions of folk singing. The term was first proposed by Vitoria Archileus in the late sixteenth century and was used in its strictly musical sense to denote the emergence of Belcant's romantic opera from the early decades of the nineteenth century.

Innovation and style. Donizetti's innovation in the overall Belcan style is the inner unity of the principle of ideal beauty on the one hand, and the generalization and homogeneity of the musical reception on the other.

Donizetti's originality is rooted in the immediate power of the imagination and its adequate security in formal and psychological aspects; the distinct desire for musical-dramatic consistency. He achieves this through the complete notion of the general measure of "expressive beauty" as an expression of "ideal beauty" (*bellezza ideale*).

For him, the musical beauty and grace in the work are her own inner balance and semantic balance. The search for unity as an ideal beauty gives an idea of the correlation between the vocal beauty, the adequate orchestral presence, the impact of large-scale choral paintings and ensembles. Obviously, Donizetti is dominated by the desire for music to be psychologically inventive and fresh everywhere, and not directly illustrative and mechanical, which leads to unintentional density and intense expression and depth. In conveying humor, the composer seeks the adequacy of the means of expression.

The opera "Don Pasquale" and its formal and artistic grace and balanced structure make it a particularly important moment in the development of the opera genre and reveal unexpected ideological and spiritual directions, which will still bear more and more fruit. Francesco Atardi argues:

"Opera buffa manifests itself as a natural counterweight - sober, realistically testing the ideal aspirations of melodrama and the serious genre of the nineteenth century throughout the Romantic period. The opera buffa is like the crooked side of the coin, which makes us think more about the nature of opera seria, showing us life "as it is" with its social diversity, cynicism and unchanging logic of economic interests. bored with moralizing, and as if it were a colorful report on bourgeois extremes in social division. "

The general compactness and breathless dynamics and dramatic traction of the action in Donizetti is due to the rapid change of numbers. He is a composer of balance - the events are relatively symmetrically distributed in the three acts, more than 85% of which are no longer

than two minutes, which conveys the feeling of stage whirlwind, variety and fun. The whole opera lasts about 105 minutes or less than two hours, and the three actions of the opera are relatively comparable during about 35 minutes.

French elegance, moderation and playful irony, combined with Italian wide melody and cantilena lightness and grace make Don Pasquale a romantic work full of cheerful carefree spirit, soft lyrical tone, witty humor and subtle existential skepticism and secondary melancholy hidden behind bravura merriment.

F. (Chapter VI) Directing Approaches.

(I. Archaeological-conservative method of implementation. II. Radical-transposing method of implementation. III. Conditional-metaphorical method of implementation. Theater of experience, depiction and craft. Internal and external theme. Directorial approaches and style.)

Synthesis. Romanticism, in fact, if it does not literally invent the profession of the director, then it certainly finally allows it to emancipate itself and clearly shape its professional unit. The director is the much-needed figure who can realize the long-cherished, deeply thought-out and thoroughly theorized real goal of romantic art - the so-called syncretic synthesis, synesthesia.

That sought-after and desired unity between the various arts and their expressive forms, which with regard to opera is clarified in Wagner's aesthetic concept of the "*total perfect work of art*" **Gesamtkunstwerk**. An idea that is set out in his famous theoretical book "Opera and Drama" from 1851 ("Oper und Drama"). A synthesis that, according to Wagner, is possible precisely on the basis of theatrical art, which can connect the individual elements - music, play, singing, scenography, costumes, drama, as a whole and achieve their mutual balance and perfect coherence.

Traditionally, opera historians have already accepted it as an indisputable fact that the beginning of the era of directorial theater in opera is considered the beginning of the twentieth

century, when dramatic directors moved from the theater to the opera and this led to a radical change in the stage. nature of musical and theatrical works.

Conditionally, for the convenience and clarity of the theoretical systematization, we can distinguish three main types of possible directorial approaches with their characteristic subtype variations.

I. Archaeological-conservative method of implementation.

1. Archaeological type of staging

2. Historicizing type of staging

3. Conservative type of staging

II. Radical-transposing method of implementation.

4. Modernizing type of staging

5. Radically re-signifying type of staging

6. Deconstructive type of staging

III. Conditional-metaphorical method of implementation.

1. Conditionally fairy-tale type of staging

2. Abstract-metaphorical type of staging

3. Neomythological type of staging

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a. Archaeological-conservative method of implementation. Archaeological-conservative directorial approach should be understood as the approach that follows the traditional schemes and techniques of staging in the plan of the specific work and in the plan of knowledge about the techniques and means of the era when it originated and complied with them.

The reading of the text is in accordance with the tradition and the expectations created by it "in favor" of some illusory one, due to its real unattainability, "authenticity" or "authenticity". Here, some theorists of theatrical art are of the opinion that this type of staging is not a production in the full sense of the word, but rather "performances" hence the internal division of several basic types

b. Radical-transposing method of implementation. This stage method of realization presupposes a bold and daring reversal of the basic code structure of the original source and an experimental to a particularly extreme rethinking of the themes and ideas in it in the name of building and achieving a new stage language and expressiveness. The aim is to create a new, at the same time communicatively relevant and direct connection with the spectator to whom the production is directed and the director's interpretation to take advantage of the universal content in the work.

The more radical and experimental forms of the approach presuppose futuristic and technologically paradoxical visions. Then the time is neither present nor near, but sent to the unfathomable distant future. It is not uncommon in the obligatory experimental element of this type of staging that it is possible that even when the general theme in the work is preserved, it cannot be easily recognized. Thus, the theme sinks and can be lost in the excessive spectacle and stage obsession of overly expansive decisions.

- c. **Conditional-metaphorical method of implementation.** The last directorial strategy is related to one of the most witty, but also challenging staging strategies, namely the conditional-metaphorical method. It is a development of one of the structuralist and poststructuralist production tendencies with a more conditional or fairy-tale-mythological plot, the chronotope of which can be laid in a fairy-tale, conditional time or in the so-called "Timelessness".

Then, of course, the work can be deliberately set with such a complete solution, without being an author's trailer. This is a technique of metaphorical and symbolic upgrading and looking at meaning in meaning. the aim is to achieve a complex tangle of meanings and meanings that create a general implication of the inexhaustibility of meaning and its ambiguity, polyphony and independence from the contexts of everyday situations.

Thus, the meaning - the interpretive concept-intention can be elevated to the universal, universal and universal. In this way a unique language can be achieved, a complex expressive and semantic environment can be realized. This requires distilling the real to the point of complete abstractness and creating a super-abundance of complementary meaning that cannot be intertwined with any concretization.

The mechanism of this staging works on the principle of network connectivity. In this way, many meanings are activated, located on completely different levels in the structure of the performance - starting from the most obvious, to reach deliberately hidden and nuanced aspects.

Theater of experience, depiction and craft. The main possible typology of theatrical mastery, relevant and opera directing (K. Stanislavski), can identify three types of theater according to the way of acting: "theater of experience", "theater of depiction" and "theater of craft".

The theater of experience presupposes extreme activity and creative devotion and longing of the artist for the whole psycho-physiological process of the immediate life of the role. The actor should be ready again and again, to go through the whole internal and external movement of the image.

He has to experience everything anew every time, without relying on routine and reflex, but on his deep spontaneity. Each repetition of the performance requires from the artist immediate creation and new and new birth of the image, therefore an active living work, which is determined by the fundamental formula of K. Stanislavski himself: "here, today, now".

The theater of depiction, on the other hand, is based on the fact that the actor once goes through the creative process of experiencing the role and strictly fixes the form in which this experience is expressed, translating the appropriate gesture to the emotional picture. In the future, however, the actor no longer repeats the experience of experience, nor renews it, but only follows the established and achieved by only reproducing it verbatim in a clearly achieved form.

Craftsman theater relies solely on accurate and consistent imitation and completely rejects the experience of immediate continuous creativity. Everything here is built on the authenticity of the imitation of feelings, on the so-called "acting hysteria".

The emphasis is on artificial overexposure and re-emotionalized play of natural behavior. The only aspiration is to achieve an influential illusion of saturated temperament and unbiased passions. In fact, however, this type of theater is easily recognized as inauthentic, fake and schematic. The actor's presence is devoid of the aura of immediacy and moves from stereotypical and predictable. Behavior is basic and is experienced as the tedious repetition of once and for all open methods of depicting feelings.

Internal and external theme. Another important moment in opera directing among the selection and implementation of a common performing aesthetics is the highlighting of a leading theme of the interpretation in the metalanguage of the director's influence on the stage reality.

"External theme" should be understood as the range of phenomena depicted in the work, which directly describe the events of the plot. They are the main elements of the story line and its development. While under the "internal theme" it is necessary to understand in fact exactly how these phenomena are covered, which country they support and to which exactly the characters are turned.

Therefore, attention is paid to how they present the author's worldview and how they realize his own existential constellation as a philosophy, as a morality and an axiological hierarchy. The "external theme" is always in some way self-evident and objectively available, and is therefore a sign common and accessible to all.

While the "*inner theme*" turns out to be the work of the subjective feeling of individual reception and is certainly based on the specificity of personal artistic and moral experience.

Directing approaches and style. In the twentieth century, opera and theater rediscovered each other, and although they did not belong to the same genre, they began to influence each other and exchange artistic ways and whims. Directing in the opera comes across the romantic dream of total theater. Thus syncretic theater is actually born of the hidden longing to achieve this total syncretic theater.

Here the direction is refined and more and more resembles a comprehensive super-composition, which interprets both the libretto and the score. Directing should conquer both sight and hearing powerfully. The aim is that the artistic integrity directed at the viewer cannot be segmented and it cannot be distinguished what reaches him through hearing and what through sight.

Depending on what production models are followed (psychoanalysis, Marxism, linguistics, cool alienated analytics, antipsychologism, etc.) and what exactly theatrical fashions are adapted to in the director's approaches to opera, certain tendencies become apparent and take shape.

They can be fairly reliably distinguished by decades during the exciting twentieth century with their directorial approaches:

The 50s - an approach to value reading. The directing makes a delicate respectful historical respect, defending the ideological past, the common aesthetic ideal and the nationalist coloring.

60s - an approach to critical rethinking. Directing calls into question existing values and their ideological functionality. The director tries to expose the power mechanisms for manipulation of ethical values, for this purpose a remote, lateral and alienated re-reading is made.

70s - an approach to polyphonic open and / or comparative reading. The source material is compared with other recent and more distant works on a large historical scale. This achieves dialogue and expands the thematic scope to universality. The polyphonic method presupposes multidimensionality of the representation without precise value choice, which is left to the viewer.

80s - approach to removed meta-reading. In this type of staging the text is considered "from the sides" and "from above", "from above" and in fact the aim is to comment on what is written in terms of "the role of the reader", according to the theory of Umberto Eco.

90s - closed reading approach. The work is seen as a complete closed world in itself, which generates its own content and so the director finally restores "listening to the voice of the work" and restores its rights to its own voice. This direction seeks the unique and unrepeatable within the limits of the work itself and its most favorable realization.

2000 - the new century - a cybernetic approach. It has been widely accepted by critics that the last decade of the twentieth century and the first decade of the 21st century are often referred to as the "heyday of directing." At that time, the director's metalanguage was already developed to perfection and gave many almost unlimited possibilities and approaches. At the

turn of the century, fashion brought to the fore German theater and its socio-politically oriented directing. The search for socio-political messages became a universal and banal directorial approach. Manner, which is loved, is combined with a clear bias towards the aesthetics of the sublime, which is realized either through strictly pure heroic or through ironic and extreme negative codes.

The first decade of the XXI century. Since the end of 2010, there has been persistent talk of an obvious crisis in opera directing. All sorts of approaches and mixes between different methods began to be used, which led to strange stage spectacles. The crisis is becoming more and more obvious: the accumulated funds are becoming an annoying routine. New and ultra-experimental methods are quickly depleted and seem either out of date or ineffective. The picture is extremely heterogeneous and unclear, the trends are intertwined and mixed. Perhaps the culture of pastiche, stenciled libidinal psychoanalysis, and pure mass entertainment are the only dominants.

G. (Chapter VII) Three possible directorial approaches to the opera Don Pasquale.

(1. Historical-value approach. 2. Transposing approach. 3. Metaphorical approach.)

1. Historical-value approach. The purpose of such a staging strategy is to show the universal content of the authentic work of art. Here Donizetti's opera is perceived as an independent axiological value, complete in itself, which does not need so much a virtuoso interpretation as a delicate adequate understanding and explanation. The peculiarities that arose in the context of the time of the creation of the work are preserved. In this case, the romantic buffoon "Don Pasquale" is an emblematic example of the comedy genre of early Italian musical romanticism.

The fact is that the opera is based on the rapid tradition of professional comedy of masks (Italian: *commedia dell'arte*) not only in formal terms, but also congenially in spirit. The comedy develops as a comedy of intricate intrigue with farcical elements and a series of

misunderstandings and again culminating in the traditional "disguise" here not of a woman in a man or vice versa, but of a girl in a novice.

The finale is happily foretold - the poor get rich, lovers get married, the young are young, the old old - as in the original comedy del arte.

OVERALL SOLUTION: Careful compliance with the instructions for the era, time and place of action and stylistic consideration of all the details that follow. The style is the so-called artisan or bourgeois empire from the early nineteenth century - Empire. Men's clothing is influenced by military fashion and imposed by Napoleon. While women's fashion developed under the influence of his wife Josephine and her beloved court tailor Leruar.

They have imposed in women's clothing the so-called graceful style - dress in pseudo Greco-Roman style. In fact, it is actually a loose-fitting dress, with a raised waist in at least two layers of extremely delicate fabrics such as silk, muslin, batiste, hase, trimmed with lace or edged with satin. Here he wears a large cloak or scarf thrown over his hands on his elbows, as well as the invariably obligatory large handkerchief. The characters follow the fashionable colors of the first decade: black, dark and a little lighter solid blue, reddish-brown and brown.

CHARACTERS: The characters in the opera Don Pasquale are built according to the tradition of the characters in the Italian comedy del'arte: Don Pasquale - Pantalone (merchant, old miser, suspicious, irritable and slightly stupid, often defeated), Ernesto - Pedrolino / Piero , deluded but kind-hearted, skillful, enterprising and smart servant who achieves his goals with his kindness, although often deceived and trapped by others), Malatesta - Scarpino / Brigella (first masks zanni, smart, resourceful servant , who achieves his aspirations with wit), Norina - Colombina (a young beautiful poor girl, in love with a poor young man, cheerful and enterprising, naughty and self-confident). Notary (Carloto) - The Doctor / Graziano (pseudo-educated doctor of law, mocking grumpy old man).

Time of action: Rome, Italy sometime in the early 19th century. It starts at the home of Don Pasquale, at 9.00 in the morning in the spring. May. and ends a few days later at dawn.
Venue: The rich house with a garden of Don Pasquale and a ladies' room in Rome.

2. Transposing approach. Modernization, search for situational humor and comic effects with elements of wit, delicate farce, irony and satire. The mood is cheerful, playful and careless kid. The effect of comic crap and the discrepancy between the expected and the actual is sought. Second plan: social criticism of young narcissists who seek quick realization by all means, but are defeated by "love" and dignity.

GENERAL SOLUTION: Transferring the time of the action immediately to the present time and changing its place. The events will take place in the south of France on the Cote d'Azur in the city of Cannes, in the rich mansion with a large garden of the famous aging film director Don Pasquale.

CHARACTERS: Don Pasquale - well-maintained film director, old bachelor, flashy, maintains a perfect padlock on his face, about 70 years old, proud owner of a studio. Dr. Malatesta - fitness instructor and close friend of Don Pasquale in excellent shape with impressive biceps. Ernesto, nephew of Don Pasquale - a handsome young man in his twenties, a student who works as an assistant director and a boy for everything with his uncle. Norina, a charming blonde, recently graduated actress without commitments, sister of Malatesta. Notary (Carloto) - unsuccessful actor, works as an extra in the film studio of Don Pasquale. Others: Maids, barbers, hairdressers, tailors, etc.

Time of action: The second half of the XXI century. It starts at the home of Don Pasquale, at 9.00 in the morning in the spring. May. Location: Southern France, Cote d'Azur, villa in Cannes. Rich house with garden and accommodation in Cannes.

3. Metaphorical approach. The purpose of this approach is to shed light on the romantic feeling of compassion and sympathy for the characters, who are charming and gifted with my kindness, despite the somewhat ridiculous situation in which they find themselves. They arouse laughter, but not ironic but soft, and the whole key is to build a well-meaning forgiving humor. That is why the joy will be achieved by the surprise and the happy ending, of course

all the funny gags will be born from the sets and the inappropriateness of the characters in the situations.

The comic poeticization presupposes that the characters are close to the spectators and therefore the metaphorical-symbolic in them will be subordinated not to the everyday. The point is to show people's temperaments and relationships.

OVERALL SOLUTION: Time will be the immediate present. The events take place in a modern city, the people are representatives of the upper middle class. All selfies and profiles on Facebook, Instagram and Twitter are broadcast on one part of the wall, on the decor, which is prepared for this.

CHARACTERS: Don Pasquale - a bored until recently big businessman now retired, who deals with skosh, jogging and golf, bored with his loneliness and his mania to eat healthy and drink water. He is constantly exercising, jumping rope, breathing deeply and has no idea that he is old. He is looking for more and more fun and finally decides that he should marry a young wife. Dr. Malatesta - a middle-aged nutritionist, slightly fluffy, loves golf, good food and constantly drinks shakes, is always dressed in golf style with beige pants, light shoes and polo shirt and golf cap and holds sticks with which he breaks everything. Ernesto, nephew of Don Pasquale - a young man in his twenties, a computer science student, an excellent IT specialist, a hacker and practically very clumsy, curvy and always hairy, a little naive and relaxed, his face is often ready to cry. He is constantly staring at the screen of his phone, with which he never parted and often takes pictures of this or that. Norina, a charming smiling fluffy girl. He likes to eat sweets, chocolate and ice cream, drink cola. Always in good spirits and with a constant radiant smile on his face.

Emancipated and enterprising, she does not leave herself to fate, but moves it forward on her own, studies interior design and dreams of traveling the world. She is in love with Ernesto because of his modesty, but also because she can turn him on her little finger. He has a culinary blog and takes pictures of his cakes. Hour after hour he takes selfies and pleases himself to post a new post on Facebook. Notary (Carloto) - a friend of Malatesta, a little deaf and very slow. Others: Maids, barbers, hairdressers, tailors, etc.

Time of action: The second half of the XXI century. It starts in the apartment of Don Pasquale, in the morning at 9.00 in the spring. May. Venue: The tidy, strictly decorated, purely bachelor apartment of Don Pasquale.

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8. Main conclusions

I. From the selected and analyzed information in the work, the understanding of the essential historical significance of the Italian comic opera for the pan-European musical theater clearly stands out. The special role of comic belcanto in general stands out, not only instrumentally and methodologically as a vocal technique, but much more theoretically as a stylistic and artistic concept, predetermining the inner aesthetic orientation of composers and building the overall romantic aesthetic ideal.

The main argument is the emergence and establishment as an independent opera genre comic opera in the eighteenth century and especially with the outstanding achievements of the opera, which established the comic belcanto of the first half of the nineteenth century in the face of three great composers Gioachino Rossini, Vincenzo Bellini and last but not least, Gaetano Donizetti.

Through their creative activity, the opera buffa genre plays a crucial role in establishing new important socially relevant themes in the opera, full of vivid images of the present, representatives of various social strata and characters and situations close to the audience. Unlike serious opera, which still deals with mythological, heroic or historical plots, comic opera is not only entertaining but also sharply sarcastic and politically topical.

II. **The comic in art**, including the opera genre, embodies the longing for freedom and recognizes its primacy in the essence of the human. Through him we acknowledge our passion, dignity and strength, as well as our mistakes, absurdity and propensity for stupidity.

Philosophical insight coincides with the aesthetic reality of the works - laughter is a means by which we paradoxically express not so much our spiritual greatness as our inner freedom and unwillingness to limit ourselves only to beings doomed to their shortcomings, but rather to be beings of aspiration. to development and perfection.

Opera Buffa turned out to be an extremely sensitive artistic genre and a soft barometer of the spirit, which contributed to the emergence of veristic and realistic-naturalistic opera, and it in turn provoked the emergence of a new parody genre - frivolous cartoon-parody French operetta, etc. .

III. **On the territory of the opera buff** the first extremely bold innovations are made in terms of melodic material, which is becoming more dynamic, flexible, casual and emotionally liberated.

Again, the opera buff introduces the dramatic mobility, the timeliness of the action and the breathless tempo of the performance, as well as the exceptional expressiveness and mobility of the voices and the plasticity of the sound texture of the orchestra itself.

IV. **Hence the awareness of the special place of romantic comedy in general.** It is a strange phenomenon that romantic art and romantic philosophical-aesthetic theory, namely through the energy of the comic in the aspect of two main manifestations - one of "romantic irony" and the other of "romantic humor".

These concepts are clarified and presented in the text of the study mainly through the concept of the Jena school and the philosopher Jean Paul Richter, who derived the concept of humor as a major tool for his own artistic revolution.

Through humor, Jean Paul believes that it is possible to overcome classical standards, stereotypes and norms and achieve new, free art with an unlimited artistic horizon.

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9. Scientific and theoretical contribution

1. The research, for the first time, puts in philosophical-aesthetic and theoretical-scientific focus the concept of "comic belcanto", highlighting its artistic specifics and manifestations in the iconic opera Buffa "Don Pasquale" by Gaetano Donizetti.

2. The very concept of "belcanto" is re-evaluated, which is beginning to be considered in a broader theoretical sense as a kind of stylistic costing element, and not only as a vocal technique. It is clarified how the transition from its purely instrumental interpretation and scope to its broader general philosophical and aesthetic significance takes place in practice. Through its widespread use and application, it has become possible to scientifically explain a number of hidden internal trends, ideological movements and transformations in Italian comic opera from the eighteenth and nineteenth centuries and its subsequent development in the twentieth century.

3. The main theoretical-artistic and philosophical-aesthetic features of the "comic" as one of the central aesthetic categories are presented in a

philosophical aspect and in parallel with their musical realization. An important and especially significant asset of the work can be recognized and a more in-depth and multifaceted explanation of the manifestations of the comic in the fabric of tonal musical art and its main artistic effects.

4. A contribution to the usefulness of such a scientific examination is found in the more careful, with a desire for completeness, analysis of the operetta "Don Pasquale" in terms of its specific image, characterological, psychological and dramatic and musical structure.

5. Last but not least, the theoretical and aesthetic development of the possible directorial approaches, their structuring and subordination on a single principle can be perceived as an important element. Also the subsequent illustration and illustration with concrete project-staging practical examples in relation to the opera buffa "Don Pasquale".

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