

## 1. Events Preceding Research

Choosing the topic of my dissertation is closely related to my interest and experience as a performing artist. Since the beginning of my career I have had a very close connection with the music of the 20th century. I was the enthusiastic participant and student of the concerts of The Group of Young Composers at The Academy of Music as well as the participant of all possible contemporary music forums. My career as an opera singer started with the opera *Peter the Musician* by Ránki, however, my real experience in singing contemporary opera started when I was contracted as a soloist by Oper Bonn.

When quite unexpectedly the opportunity of becoming an actress in both Hungarian and German opened up for me, I became aware of the importance of time both in drama and music drama. I became deeply involved in the theory and practice already created by composers and authors, which can also be lived and created on stage in both

relations. It is the time of movement, music, thought, and practically the time lived and used on stage, which is such a determinative instrument for dramatists, composers, singers and actors alike. Since I am a qualified flutist, too, and my master was no one less than István Matuz, I can feel that with this overview I can regard the processes permanently going on in the world of both prose and music theatres from a more complex and special aspect.

## 2. Sources

During writing my dissertation I have considered my primary source the music notes I use. Duke Bluebeard's Castle, the opera by Bartók was a revelation for me, as earlier I had not dwelt at length on it. C'est la guerre which I have already sung as well as The Last Waltz by Madarász both deserve full immersion from both aspects: that of music and acting. It has been a real experience to analyse them both. I recommend Leonard Bernstein's book., The Unanswered Question, which is the published

version of his lectures at Harvard University, to everybody because I think his unbelievable enthusiasm and happiness are important in addition to his huge knowledge and the way he expresses his ideas about music. As a practising teacher I completely share his devotion and dedication..Having read Tibor Tallián's works I find them all very inspiring, therefore I do not see the point in laying special emphasis on any particular work. The Art of Drama Today, a volume of essays edited by Tamás Ungvári, gives us a view over the processes behind the scenes and as such , has considerably enriched me, since all these have an important impact on the processes of music theatre. Talking to authors is always a very useful lesson, and so was it in the case of Iván Madarász and Gábor Görgey. However,it was the thoughts of Peter Eötvös which gave me the greatest impulse. Beyond the beauty and remarkable quality of his operas, his caring and serious attention with which he turns to future audiences , may be the most

important message for those,who like me, are both performers and teachers of music and stage.

### **3.Methodology**

Since my topic is to show the changes of dramatic and music time, and mainly sensing and making the audience sense the process of changes, I turned to my own method of learning my roles, which seems to have proved good for decades .When I learn a role, I first read the libretto separate from music, as well as the work it is based on. Immediately a structure, a time structure, takes shape. In this case I have followed the same practice. After having familiarized myself with the particular work, I studied each period as reflected by essays, confessions of authors, and reviews. I studied Existence and Time (Lét és idő) by Heidegger and translated Stockhausen's Wie die Zeit vergeht and read Marco de Marinis's The Dramaturgy of Audience ( A néző dramaturgiája). All these works helped me to approach, view and examine the topic from several aspects.

#### 4.Results

Through the changes of dramatic and music time, as projected onto the opera, I seem to have discovered a determinative phenomenon, which I have not encountered in any of the works I used, namely that as soon as composers turn to contemporary topics, the form in almost every case is a one-act opera. The more up-to-date the chosen topic is, the more typical it is that they themselves become active participants in and co-librettists of their own operas. The original dramatic text and the final libretto more and more overlap, which leads to the change of inner form, too. It is the text which defines when arias or ensembles are formed, and not a possible pre-form defines the existence and development of characters. In addition to others, the road of Musikdrama, Zeitoper, Literaturoper is also walked by Hungarian composers. What is more, Eötvös in his Three Sisters crosses over to an unknown dimension of the opera through how he deals with the text by processing one segment with special

sensitivity and reaching deep psychological spheres unheard of in opera before that.

#### 5 Activities related to the topic of the dissertation.

Zimmermann *Die Wundersame Schustersfrau*, Oper Bonn, 10.12.1989.8 performances.

Bruno Maderna *Satyricon*, Oper Bonn, 02.09.1990.. 20 performances

R. Strauss *Ariadne auf Naxos*, Oper Bonn 02.12.1990.. 7 performances.

R. Strauss, *Frau ohne Schatten*, Oper Bonn, 30.12.1990..14 performances.

F.M. Olbrisch *Der gebrochene Spiegel*, Oper Bonn, 19. 05.1991.15 performances

Kodály *Budavári Te Deum*, Szolnok 21.03. 1992

Menotti *The Telephone*, Koronapódium, 22.10.1992. 12 performances

Soproni: *Missa scarabaniensis*, World Premiere, Academy of Music and radio recording 22.02.1995

Lajtha *Trois nocturnes*, CD, Hungaroton HCD-31776, 1999.

Shostakovich: *Symphony XIV* Academy of Music 16.  
11.2000.

Schönberg *Pierrot lunaire*, Bartók Radio, 06.06.2001  
4 more perf. in other venues.

Petrovics *Lysistrata*, Academy of Music 13.10.2001.

Madarász *Archaic episodes* World premiere  
Academy of Music and Bartók Radio, 27.09. 2002.

Madarász *The Last Waltz World Premiere*  
Hungarian State Opera 06.21. 2003. 6 perf.

*Bartók-Lajtha evening*, Cambridge, University  
Concert Hall, 2003. 03.17.

Petrovics *C'est la guerre*, Hungarian State Opera  
4.03.2004..4 performances

*Concert in memory of Lajtha*, Institute for Music  
Studies 16.02.2008

Tóth Péter: *Lorca chansons*, World premiere, Óbudai  
Társaskör 30.05.2008. and Palace of Arts 09.05.2009  
Madarász *The Last Waltz*, CD, HUNGAROTON,  
2009, HCD-32573.

*Sounds of the 20th Century*, double CD,  
HUNGAROTON, 2009, HCD-3259

The Theses of DLA doctoral dissertation

Iván Ildikó

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