

Original article

УДК 782.6

DOI: 10.56620/2782-3598.2023.4.108-127



## "The Specter of Drama in the Specter of Another Drama": The Anamorphosis of the Singspiel and the Palimpsest Effect in *Aspern* by Salvatore Sciarrino\*

Anna G. Chupova

*Petrozavodsk State A. K. Glazunov Conservatory, Petrozavodsk, Russia,  
schuvalova.anna2011@yandex.ru, <https://orcid.org/0000-0002-7891-2320>*

**Abstract.** The article explores the early opera by Salvatore Sciarrino, based on Henry James's novelette *The Aspern Papers*. Sciarrino's *Aspern* has aroused considerable interest both in the aspect of the transposition of James's prose into the musical sphere, and in terms of the formation of the poetics of musical theater and the principles of the composer's dramatic thinking. The experimental character of the singspiel (in the author's definition) was stipulated by the idea of representation as an act of composition. Rejecting the traditional format, Sciarrino and his co-author of the libretto Giorgio Marini created an intertextual connection between the novelette and the opera, having turned the reading of the text into an element of dramaturgy, along with other components — the singing, the music and the stage decorations. The protagonists of the story (the Narrator, Giuliana, Titta) dissolved in the recitations of various actors. The arias based on the texts of Lorenzo da Ponte from *Le Nozze de Figaro*, performed by one single singing protagonist, the Female Singer, offstage, created an ironic estrangement on the scenic (between the dramatic performance in spoken dialogues and the music) and the stylistic levels (between da Ponte's text and Sciarrino's music). The special optics of artistic imagination established this way, making it possible to view the one through the other, helped the "ghost" of Mozart, the musical equivalent of the "divine Aspern," appear. Mozart's "disturbing presence" also explains the unexpected genre-related definition given by the composer to his work. The singspiel becomes an object of anamorphosis, in which elements of the genre projected from the past acquire a strange oneiric form in the present.

Reflecting on Sciarrino's invitation to search for "music in the music and drama in the drama" in *Aspern*, the author of the article reveals the connections between the Italian maestro's opera and

---

\* The article was prepared for the International Scientific Online Conference "Scientific Schools in Musicology of the 21st Century: to the 125th Anniversary of the Gnesin Educational Institutions," held at the Gnesin Russian Academy of Music on November 24–27, 2020 with the financial support of the Russian Foundation for Basic Research (RFBR), project No. 20-012-22003.

Translated by Dr. Anton Rovner.

© Anna G. Chupova, 2023

Piotr Tchaikovsky's *The Queen of Spades*, set up by the palimpsest effect hidden in James' original text. An important connecting link between the two operas is the figure of Mozart as the ideal of "the Composer", who had managed to absorb and transform the traditions of different eras and national schools of composition. In this light, Sciarrino's *Aspern* becomes a musical metaphor of the search for and the finding of oneself in the "traces" of others.

**Keywords:** Salvatore Sciarrino, Henry James, Mozart's *Le Nozze de Figaro*, singspiel, palimpsest, anamorphosis

**For citation:** Chupova A. G. "The Specter of Drama in the Specter of Another Drama": The Anamorphosis of the Singspiel and the Palimpsest Effect in *Aspern* by Salvatore Sciarrino. *Problemy muzykal'noi nauki / Music Scholarship*. 2023. No. 4, pp. 108–127.

DOI: 10.56620/2782-3598.2023.4.108-127

## Музыкальный театр

Научная статья

### «Призрак драмы в призраке другой драмы»: анаморфоз зингшпиля и эффект палимпсеста в «Асперне» Сальваторе Шаррино\*\*

Анна Гурьевна Чупова

Петрозаводская государственная консерватория имени А. К. Глазунова,  
г. Петрозаводск, Россия,  
[schuvalova.anna2011@yandex.ru](mailto:schuvalova.anna2011@yandex.ru), <https://orcid.org/0000-0002-7891-2320>

**Аннотация.** В статье рассматривается ранняя опера Сальваторе Шаррино, основанная на повести Генри Джеймса «Письма Асперна». Данное сочинение вызывает интерес как в аспекте транспозиции джеймсовской прозы в музыкальную область, так и с точки зрения становления поэтики музыкального театра и принципов драматургического мышления композитора. Экспериментальный характер зингшпиля (в авторском определении) был обусловлен идеей представления как акта сочинения. Отказавшись от традиционного формата, Сальваторе Шаррино и его соавтор либретто Джорджио Марини создали интертекстуальную связь между новеллой и оперой, превратив чтение текста в элемент драматургии, наряду с другими компонентами — пением, музыкой и сценическими декорациями. Герои повести (Рассказчик, Джулиана, Титта) растворились в декламациях разных актёров. Арии на тексты Лоренцо да Понте из «Свадьбы Фигаро», исполняемые единственным поющим персонажем, Певицей, вне сцены, создали ироническое отчуждение на сценическом (между драматическим представлением в разговорных диалогах и музыкой) и стилистическом (между текстом Да Понте и музыкой Шаррино) уровнях. Установленная таким образом особая оптика художественного

---

\*\* Статья подготовлена для Международной научной онлайн-конференции «Научные школы в музыковедении XXI века: к 125-летию учебных заведений имени Гнесиных», проходившей в Российской академии музыки имени Гнесиных 24–27 ноября 2020 года при финансовой поддержке Российского фонда фундаментальных исследований (РФФИ), проект № 20-012-22003.

воображения, позволяющая видеть одно сквозь другое, помогла появиться «призраку» Моцарта, музыкальному эквиваленту «божественного Асперна». «Тревожным присутствием» Моцарта объясняется и неожиданное жанровое определение, данное композитором своему сочинению. Зингшпиль становится объектом анаморфоза, при котором спроецированные из прошлого элементы жанра приобретают в настоящем странную онейрическую форму.

Размышляя над приглашением Шаррино искать в «Асперне» «музыку в музыке и драму в драме», автор статьи также раскрывает связи между оперой итальянского маэстро и «Пиковой дамой» П. И. Чайковского, заданные эффектом палимпсеста, спрятанном в оригинале Джеймса. Важным связующим звеном между двумя операми оказывается фигура Моцарта как некоего идеала Композитора, сумевшего впитать и преобразить традиции разных эпох и национальных композиторских школ. В этом свете «Асперн» Шаррино становится музыкальной метафорой поиска и обретения себя в «следах» других.

**Ключевые слова:** Сальваторе Шаррино, Генри Джеймс, «Свадьба Фигаро» Моцарта, зингшпиль, палимпсест, анаморфоз

**Для цитирования:** Чупова А. Г. «Призрак драмы в призраке другой драмы»: анаморфоз зингшпиля и эффект палимпсеста в «Асперне» Сальваторе Шаррино // Проблемы музыкальной науки / Music Scholarship. 2023. № 4. С. 108–127. (На англ. яз.)

DOI: 10.56620/2782-3598.2023.4.108-127

The writings of Henry James, an American experimental writer, critic, literary theorist, insufficiently estimated by his contemporaries, received broad recognition in the 20th century. James belongs to that set of writers whose works reveal themselves from new sides with time, discovering their inner connections with the cultural realities of various epochs. His experimental narrative technique, connected with a rejection of direct expression of an authorial position, forestalled many literary phenomena in the 20th century and was conducive to no small degree to the openness of his prose to new interpretations.

Whereas a large number of movie adaptations of James' prose testifies of the steadfast attention and interest towards the writer's prose, in regards to the musical "transposition" of his works there has arisen an ambiguous situation. In the second half

of the 20th century, over ten operas were staged based on the novels and novelettes by the American writer. A high start was given by the opera *The Turn of the Screw* by Benjamin Britten (1954), who also made another televised adaptation of James' work — *Owen Wingrave* in 1970. Prior to the early 1990s the musical Jamesiana was substantially enriched by the following new opera productions: *The Wings of the Dove* by Douglas Moore (1961), *The Voice of Ariadne* by Thea Musgrave (1973) (based on the short story *The Last of the Valerii*), *L'héritière* by Jean-Michel Damase (1974) and *Washington Square* by Thomas Pasatieri (1976), (the latter two based on the novel *Washington Square*), *Aspern* by Salvatore Sciarrino (1978), *The Aspern Papers* by Dominick Argento (1987), *The Aspern Papers* by Philip Hagemann (1987)<sup>1</sup> and *The Heiress* by Donald Hollier (1988). However,

<sup>1</sup> The premieres of Philip Hagemann's and Dominic Argento's operas through a remarkable coincidence took place in the same year and on the same day — on November 19, 1988, which, moreover, coincided with the hundredth anniversary of the publication of *The Aspern Papers*.

practically all of these compositions, with the exception of Britten's *The Turn of the Screw*, have remained unknown to the general audience of listeners.

### ***Aspern*: The Idea of an Opera as an Act of Composition**

Among the composers whose muse was inspired by James' prose, Salvatore Sciarrino stands out not only by his belonging to an "alien," cultural tradition not pertaining to the English language, but primarily because his stage version, unlike all those enumerated above, is not a melodrama or opera in a customary sense, i.e., it is a "drama in sounds."

*Aspern* became the composer's second<sup>2</sup> theatrical work. The composition combined in itself experimental motivation and, at the same time, an orientation of artistic-aesthetical concepts which shall receive subsequent development in many of Sciarrino's operas (for more detail about this see [1; 2; 3; 4]). The premiere of *Aspern* took place on June 8, 1978 at the *Teatro della Pergola* (Florence) as part of the 41st festival *Maggio Musicale Fiorentino*. The libretto was written by the director of the production Giorgio Marini with the active participation of Sciarrino himself. The authors based their libretto on the Italian translation of the original.

James' novelette recreates in an almost precise manner a real-life event recounted to the writer by Eugene Lee-Hamilton. A certain shipman, Silsbee, a great admirer of the writings of Percy Bysshe Shelley, finds out that Byron's former beloved, Mary Jane Clairmont lives in Florence, and that she has Shelley's and Byron's letters in her keeping. Wishing to obtain these letters for himself, Silsbee takes up his residence in the house where Miss Clairmont lives with her niece, a fifty-year-old old maid. Fearing that the old lady would die, Silsbee does not absent himself from the house, but when, finally, he departs for a short while, Miss Clairmont passes away. After returning to Italy, Silsbee turns to the niece, requesting her to give him the long-awaited letters, but the old maid sets up a condition: he would receive them only if he marries her.

Having preserved the narrative of the story he heard, James concentrated himself on the three main protagonists. In his story, the recountal is carried out in the voice of a nameless narrator, the old lady — Miss Bordereau — becomes the beloved of the brilliant American poet Aspern, while her niece receives the resonant name Tina.<sup>3</sup> The storyline, possessing very little action and events as such, presents merely the formal shell, or even a framework beyond

<sup>2</sup> The first in a one-act opera *Amore e Psiche* (1973) with the libretto by Aurelia Pesa.

<sup>3</sup> James initially gave his heroine the name Tita, but subsequently changed it to the more resonant name Tina (in translation from Latin the name means "strong," "steadfast"). Besides the musical allusions, the name is associated with the English word *tin*, which may refer not only to the type of metal, but also to "money, riches," and *tinting* — in the sense of coloration or efflorescence (let us compare this with the efflorescence of femininity of the heroine in the novelette). Sciarrino returned the previous name Tita, adding another t, thereby having Italianized the name. It is interesting to note that in this case it has preserved its musical associations (it suffices to remember the famous singer Titta Ruffo. Moreover, this name has brought in other allusions, since it stems from the word *baptistes*, which can be translated as "swim" or "immerse into water." Thereby, the name Titta becomes a "word play," referring to St. John the Baptist, who while performing the baptismal rites, immersed people into water, cleansing their souls in such a way. Once again, this accords with the "pure soul" and the naïveté of the heroine of the novelette.

which the themes important for James' writings are concealed. First of all, it is the question about the propriety of intrusion into an artist's private life. For the main protagonist, the poet's personal correspondence, as Mrs. Prest ironically observes, resembles "the answer to the riddle of the universe."<sup>4</sup> The infatuation with memorabilia to the point of losing a sense of reality creates in the narrator's imagination all sorts of justifications of his actions based on the principle of absence of all restraint ("the end justifies the means"). On the other hand, the main protagonist's obsession with the letters is contrasted to the sincerity and purity of the feeling Tina experiences for the main hero. Love becomes another important theme of the novelette.

It should be noted that these themes receded into the background in Sciarrino's musical stage adaptation. On the forefront were the contemplations on the nature of the work of art. As Gianfranco Vinay observes, "A true answer to the search for the essence of art is not the historical reconstruction, but, according to James, the narrative itself. The narrative in action, during the process of its creation."<sup>5</sup> Finally, the entire story recounted by the Narrator is conducive to the birth of the main text — the novelette itself. The composer was attracted by the idea of presentation as an act of composition: "*Aspern* is a stage-based story about writing,

the search for oneself, or the discovery of oneself, knowledge and identification, an interesting metaphor for the mechanism of language."<sup>6</sup>

The libretto written by Sciarrino and Marini presents not a drama played out by personages, not a transposition of the novelette to the conditions of the stage, where each of the protagonists receives his or her text, but a narration in the direct sense, a *story* torn apart into fragments that are read by three actors. The expounding of the plotline in the story leads to a *reflected* type of eventfulness, which would become the characteristic feature of Sciarrino's musical theater. At the same time, each of the actors performs several roles at once:

Girl-actress	JULIANA BORDEREAU and Titta's double and the narrator's double and the female companion and the hermaphrodite
The Actress	TITTA BORDEREAU and the narrator's double
The Actor	THE NARRATOR

The real protagonists (the narrator, Juliana and Titta) become eliminated or, to be precise, atomized and dispersed in the declamations of various actors. Such kind of symbolic diffraction, which encumbers the precise identification of the protagonists, is directed at the imaginations of the listeners

<sup>4</sup> Here and onwards the quotations are taken from: James, Henry. *The Aspern Papers*. URL: <http://public-library.uk/ebooks/12/19.pdf> (accessed: 25.09.2023).

<sup>5</sup> Vinay G. *Aspern e i fantasmi dell'immaginazione. Aspern. Singspiel in due atti libretto di Giorgio Marini e Salvatore Sciarrino musica di Salvatore Sciarrino. La Fenice prima dell'Opera 2012–2013*. 6. Fondazione Teatro La Fenice di Venezia, 2013. P. 12.

<sup>6</sup> Vinay G. *La costruzione dell'arca invisibile. Intervista a Salvatore Sciarrino sul teatro musicale e la drammaturgia. Omaggio a Salvatore Sciarrino*. A cura di Enzo Restagno. Torino: Settembre Musica, 2002. P. 49.

and viewers and in a certain sense became relevant to James' principle of "multi-subject consciousness" connected with the embodiment of several points of view in one and the same phenomenon.

The text of the libretto preserves the succession of the events of the novelette, but it becomes difficult to follow them, if one does not know James' original text. Thereby, the creators of the production set up an intertextual connection between

the novelette and the opera, transforming the reading of the text into an element of dramaturgy, along with the other components — the singing, the music and the elements of stage decoration.

### The "Specter" of Mozart

In addition to James' text, the libretto incorporates poetical fragments belonging to Lorenzo da Ponte. They are the famous arias from Mozart's *Le nozze de Figaro* (see Table 1).

Table 1. Salvatore Sciarrino. *Aspern*. The Construction, a Brief Summary of the Individual Scenes, and the Numbers Containing Texts by Lorenzo da Ponte

<b>ATTO PRIMO</b>	<b>FIRST ACT</b>	<b>Summaries of the Scenes</b>	<b>Fragments of Texts by Lorenzo da Ponte from the Opera <i>Le Nozze de Figaro</i></b>
№ 1 Ouverture	No. 1 Overture		
№ 2 Prologo o scena della lettera	No. 2 Prologue or Scene with the Letter	The narrator contemplates about the strangeness of the fact that in the search for materials for Aspern's biography Juliana Bordereau was forgotten by him.	
№ 3 Scena delle porte	No. 3 Scene of the Door	The narrator converses with Titta (and her double) about the garden and asks him to rent his rooms to her.	
№ 4 Scena della sedia	No. 4 Scene of the Chair	The first meeting of the narrator with Juliana. The agreement about the amount of rent.	Figaro's Aria <i>Aprite un po' quegli occhi</i>
№ 5 Scena della stanza vuota	No. 5 Scene of the Empty Room	Titta's and the narrator's passing through the empty rooms and conversation.	
№ 6 Scena del denaro	No. 6 Scene of the Money	The narrator brings the money for the rent and passes them on to Titta.	
№ 7 Scena degli specchi	No. 7 Scene of the Mirrors	The narrator cannot meet with the owners of the house for a lengthy period of time and ponders upon what they do together week after week and year after year.	

№ 8 Ancora una scena degli specchi o delle apparizioni	No. 8 Another Scene of Mirrors or Ghosts	The narrator imagines that Aspern's specter is consoling him. He thinks that his observation of Miss Bordereau's door resembles a hypnotic experiment. He decides to storm the citadel of the owners with lilies and roses.	
№ 9 Scena del giardino	No. 9 Scene in the Garden	The narrator sits in the garden and looks over Juliana's windows, which seem to him to resemble closed eyes.	Susanna's Aria <i>Deh, vieni, non tardar o gioia bella</i>
№ 10 Scena rituale e scena della vestizione	No. 10 Ritual Scene and Scene of Clothing	The hero makes guesses about the details of "considering how little satisfaction I got from it at first it is remarkable that I should not have grown more tired of wondering what mystic rites of ennui the Misses Bordereau celebrated in their darkened rooms...", and conjectures about Juliana's origins and her relationship with Aspern.	Figaro's Aria <i>Aprite un po' quegli occhi</i>
№ 11 Altra scena della vestizione	No. 11 other Scene of Clothing	The second meeting with the hero with Juliana, who suggests him to go with Titta for a walk around Venice.	
<b>ATTO SECONDO</b>	<b>SECOND ACT</b>		
№ 12 Finisce la scena della piazza	No. 12 Conclusive Scene at the Plaza	During the walk the narrator and Titta converse about Aspern and his letters.	
№ 13 Scena del ritrattino	No. 13 Scene with the Portrait	The hero's third meeting with Juliana. She shows him Aspern's portrait.	
№ 14 Intermezzo in rosso	No. 14 Intermezzo in Red	Titta in a red dress and with a bouquet of red roses silently walks across the stage without music.	
№ 15 Scena del furto, o, meglio, del tentativo	No. 15 Scene of the Theft or, rather, the attempt of it	The narrator comes to Juliana's room at night and tries to open the writing desk, but sees the standing Juliana, who, having hissed "Ah, you publishing scoundrel!", falls dead into Titta's arms.	Figaro's Aria <i>Non più andrai, farfallone amoroso</i>
№ 16 Scena del tè	No. 16 Tea Scene	The narrator's conversation with Titta after Juliana's death. Titta makes a hint that she would give the letters if the narrator marries her.	

№ 17 Congedo	No. 17 Parting	The narrator's last meeting with Titta, when she informs him that she burned the letters.	Cherubino's Arietta <i>Non so più cosa son, cosa faccio</i>
№ 18 Epilogo	No. 18 Epilogue	Titta leaves. The hero tells that Aspern's portrait is hanging over his desk and "When I look at it my chagrin at the loss of the letters becomes almost intolerable."	

The interpolation of Da Ponte's verses has become a peculiar creative transposition of James' references to Shakespeare. In reality, in *The Aspern Papers*, time and again, there are allusions to the plays *Romeo and Juliet*, *Twelfth Night*, and *The Merchant of Venice*. The quotations from Da Ponte in the opera's libretto, while fulfilling the same function of ironic commentary as the references to Shakespeare in James' prose, substantially expands the region of the text's estrangement from the inseparable music of Mozart, since their quotation by no means entails quotations of the music, but merely creates a repercussion, "the specter of Mozart," which, according to Sciarrino, arouses "the vinegary smile of all the arias."<sup>7</sup>

The fragments of the text of Figaro's Aria *Aprite un po' quegli occhi*, in which he exposes female guile, reveal the scene of the narrator's first meeting with Juliana (No. 4). The functions of the artists in this part of the scene are varied. The actor taking on the role of the narrator reads a text in which the hero remembers how he saw for the first time "Aspen's old muse" and describes the succession of his feelings, while the girl turns directly to the narrator from Juliana's name. Thereby, a temporal distance occurs between the protagonists (he is living in the present,

the time of the occurred events, while she is in the past, the time of the reconstructed events, or the other way around) accentuated by their location: the hero is present on the stage, as is Juliana, but at the same time she remains invisible. Everything which pertains to the space of James' homo-diegetic narration is merely read aloud, not sung: divided functionally in time and space, the protagonists, nonetheless, unite together as the result of the unity of the artistic-scenic manifestation. The aria to Figaro's words, performed by the singer *offstage*, creates a new dimension existing in a tangential connection with James' narrative. The estrangement is generated both on the scenic level (between the dramatic performance in the speech dialogues and the sounding aria) and the stylistic level (between da Ponte's text and Sciarrino's music). According to the composer, this was done for the establishment of "another point of view from which we look at the moment at an extremely familiar thing,"<sup>8</sup> in other words, a special kind of "optics" of artistic imagination making it possible to see one through the other. The timbral aura of the number is extremely light, differentiates into distinct areas of sound among which our attention is aroused by chromatic passages played by the flute,

<sup>7</sup> Aspern: libretto e guida all'opera a cura di Emanuele Bonomi. *Aspern. Singspiel...* P. 44.

<sup>8</sup> Ibid.



arousing associations with a soft breath of the wind which raises the dust in an empty space. In the fragments of the bel canto it is not possible to listen clearly, but only to sense the echoes of the music of the “divine Mozart”<sup>9</sup> — in the grace notes and the trills of the vocal line, the harsh leaps on broad intervals, but, first of all, in the contours of the formal structure: the repeated motive sounded upon the enumeration of epithets with which Figaro endows the “civette che allettano” [“treacherous seductresses”] in both Mozart’s and Sciarrino’s music pours out into triplet-based sputter (see Examples No. 1 a, b).

The fivefold repetition of the word *losa* configures an ironic and simultaneously a comic juncture. Comical, because the effect of stutter occurs, similar to a “cracked record,” and ironic — because this effect

is extrapolated into manifold cadences asserting the concluding tonic degree in 18th century arias (including the aria by Mozart we are referring to).

Fragments of the texts of the selfsame aria are also inserted in the form counterpoint into the Ritual Scene and the Scene of Clothing (No. 10), wherein the hero lends himself to fancies in relation to Juliana Bordereau’s origins and her behavior in her youth. The aroma of “reckless passion,” as termed by James, lingering around her name, causes the narrator to have doubts regarding the correspondence of Aspern’s muse to “the ideal of a respectable young person in general,” to which da Ponte’s text is even more conducive. Thereby, the scenic situation of clothing (Titta puts on Juliana’s dress on her, as if she were a doll) is situated in an ironic contrast with the unclenching of

Example No. 1 a

Mozart. The Opera *Le Nozze de Figaro*.  
Act IV. Figaro’s Aria, Fragment

Example No. 1 b

Salvatore Sciarrino. The Opera *Aspern*.  
Act I, No. 4 The Scene with the Choir

the *civetta che alletta* (“charming owl”), which in its turn resonates with the old woman’s greed. The time of action — nighttime — induces the composer to bring in musical allusions of a different type. The

musical model, according to Sciarrino, is served by the orchestral introduction to the third act of Verdi’s *Aida*. The oppositely directed *arpeggiato* of the strings, derived from the previous scene in the garden, comprises a mysterious background on which the

<sup>9</sup> A deliberate play of words. The music of the “divine Mozart” is never quoted in Sciarrino’s opera, just as the poems of “the divine Aspern” are absent from the pages of James’ novelette.

trills of two flutes overlay, imitating the sound of crickets, and the sound of the steel sheet, depicting, according to Emanuele Bonomi,<sup>10</sup> a torrid desert wind.

The text of Susanna's aria *Deh, vieni, non tardar o gioia bella* is brought into the Scene in the Garden (No. 9), thereby forming parallels with the place (the garden) and the time (the evening), as well as the emotional state — longing in expectation of a meeting. It is true, however, that the object of the narrator's sighing is the deceased writer and his correspondence. The closed window of the old maids is imagined by him to be a citadel that he would storm with lilies and roses, "under the powerful pressure of fragrance" (as James writes: "I would batter the old women with lilies — I would bombard their citadel with roses. Their door would have to yield to the pressure, when a mountain of carnations were piled up against it.") We should not forget, however, that in Mozart's opera the situation of the "laureation with roses" is connected with a deception: Susanna, in order to tease Figaro, pretends that she is waiting for her lover. The ironic *modus* emerges not only as the result of a direct juxtaposition of the "objects" of love, but also because of the pretended commonness in the means of achieving the goal: pretending to be in love with the Count, Susanna wishes to punish Figaro for his jealousy, because she loves him sincerely; at the same time, the narrator pretends to be someone other than what he is in reality, and for the time being also conceals his true feelings, in order to possess the object of his desire — namely, Aspern's papers. The motive of

deception and delusion, just as in the case of Figaro's aria in No. 4 and No. 10, departs for an "undercurrent." Once again, without resorting to direct quotation of Mozart's music, Sciarrino makes use of such means due to which the model is perceived very vaguely — in the tempo and rhythm of the Sicilianian of the illusive melody dissolving in the flute trills. This cantilena stratum is juxtaposed by the soprano and the harpsichord, the musical figures of which comprise the overall design in the process of dispersion of the sound material.

The Scene of the Theft (No. 15) and the fragment of the text of Figaro's Aria *Non più andrai, farfallone amoroso* are in a correlation of a direct analogy. The insertion is made in the culminating moment, when the narrator, as well as Titta and Juliana as his doubles describe Juliana's unusual eyes flashing with anger, she having discovered the hero at his attempt to steal the letters. The irony is present not only in the comparison of the beautiful women whose peace is disturbed by Cherubino and the old maids disquieted by the hero of James' novelette. After all, we do remember that Cherubino in his pubertal period was aroused even by Marcelina, whom it is difficult to categorize as a beauty, she rather pertains to the cohort of old maids. In the context of the scene, the diminutive-affectionate addresses, such as *Narcisetto, Adoncino d'amor* (little Narcissus, little Adonis in love), rendering a pejorative tone and standing on a par with the epithet "Ah, you publishing scoundrel!"<sup>11</sup>, unmask the hero's comic self-identification with Aspern, including his attempts "...to relive vicariously the tenuous legend

<sup>10</sup> Aspern: libretto e guida...

<sup>11</sup> In James' original text "publishing scoundrel," and in the libretto of *Aspern* — "furfante d'un publicista."

of an American Don Juan,”<sup>12</sup> stipulated by a dissociation of feelings.<sup>13</sup> Unlike the previous insertions of da Ponte’s texts, in this case Mozart’s “spirit” is perceived to the greatest degree because of the preservation of the rhythmic and melodic contours, albeit, deformed by lengthy pauses and broad leaps. This allusion is heard the brightest of all in the phrase indicated above (see Example No. 2 a, b).

Example No. 2 a Mozart. The Opera *Le Nozze de Figaro*. Act I. Figaro’s Aria



Example No. 2 b Salvatore Sciarrino. The Opera *Aspern*. Act II, No. 15 The Scene of the Theft



The sound background creates a suspenseful atmosphere bordering on hallucinatory effects, wherein the physical sounds of reality (the ticking of the clock, the night rustling and scraping noises, the roaring of the wind in empty rooms) are transformed into something threatening and are presented as the result of the perceptions of the referent, whose feelings are exacerbated to an extreme.

The final fragment of da Ponte’s text derived from Cherubino’s Aria *Non so più cosa son, cosa faccio*, is relayed to the end of the story, to the Scene of Parting, (No. 17), emphasizing the change of the

hero’s feelings, as the result of which he sees Titta as “angelic” (“She stood in the middle of the room with a face of mildness bent upon me, and her look of forgiveness, of absolution, made her angelic”) and is ready to propose to her. The “fetishized Eros (i.e., the letters) cause him to lose his head, similar to Cherubino — the genuine Eros” — as Gianfranco Vinay observes.<sup>14</sup> Just as in the previous cases, without engaging in direct quotation, Sciarrino established so called “trace structures” (to use the term introduced by Irina Stogniy in an article touching upon issues of the expressive possibilities of secondary meanings in music [5, p. 83]) —

recreates the tempo and the texture of the initial model, albeit, Mozart’s airiness gives way to a certain heaviness, almost “tongue” created by the downbeat strikes

on the timpani and the ostinato repetitions of the figures in the string instruments.

The “specter of Mozart” is clearly perceptible in the Overture opening *Aspern*, about which the composer spoke directly that it synthesizes Mozart’s overture. “It is not in vain that it was a work of the utmost compositional difficulty,” Sciarrino noted in the annotation to his opera, “in reality, it is very difficult not to lapse into extremities and not to lose one’s taste upon such operations.”<sup>15</sup> By preserving the tempo and the stroke technique (tremolo), artfully deforming Mozart’s melodic-rhythmical formulas, making use of the favorite acoustic

<sup>12</sup> Stein W. B. The Aspern Papers: A Comedy of Masks. *Nineteenth-Century Fiction*. 1959. Vol. 14, No. 2. P. 175.

<sup>13</sup> See how this idea is disclosed in W.B. Stein’s article: Stein W. B. Op. cit.

<sup>14</sup> Vinay G. *Aspern e i fantasmi...* P. 16.

<sup>15</sup> *Aspern: libretto e guida...* P. 44.

effects achieved by the overtone arpeggios of the viola and the cello, Sciarrino achieves what James labeled as “repercussions of echoes.” In the first theme the listener clearly traces out the primary theme group of Mozart’s overture (see Example No. 3).

The second section of the overture *Aspern*, opening up with noisy flutter-tonguing of the alto flute, subsequently joined by the standard flute, also arouses allusions to the corresponding fragment of Mozart’s introduction to *Le Nozze de Figaro* (mm. 35–40), wherein the powerful tutti chords are juxtaposed with the descending violin passages played at the dynamic mark of *p* (Example No. 4).

But, perhaps, the most interesting sound transformation occurs beginning from the subsidiary theme group of Mozart’s overture. In the original version, it has a peculiar orchestral presentation upon which the fragments of the theme are performed by different instruments. The second violins and the violas begin at an interval of a third, but upon the entry of the first violins they switch to the function of the harmonic background. The first violins pass the melody on to two oboes, and those, in their turn — to two flutes. Sciarrino leaves

in a very precise way the melodic contours of Mozart’s theme, assigning the performance of it to two flutes as flageolet harmonic trills (with an almost ultrasound effect), the counterpoint to which is formed by repeated figures in the harpsichord part adorned with mordents (Example No. 5).

The correlation of the text and the music, including the vocal element, is regulated in *Aspern* by the processes of convergence and divergence. The rather small-sized orchestra, or, to be precise, chamber ensemble involved

Example No. 3

Salvatore Sciarrino. The Opera *Aspern*. Overture, mm. 1–6

Example No. 4

Salvatore Sciarrino. The Opera *Aspern*. Overture, mm. 17–23

Example No. 5

Salvatore Sciarrino. The Opera *Aspern*. Overture, mm. 26–31

consists of two flutists (who alternate between playing piccolos, flutes, alto flutes and bass flutes), a harpsichordist, a violist (whose instrument is tuned a whole tone higher), a cellist and a percussionist who plays on several instruments: a large timpani, on which occasionally an overturned plate is placed, a steel sheet 0.6 millimeters wide and a large foliated bell made of unprocessed yellow metal. The only singing character, indicated in the libretto as SINGER (soprano) — and the only character in the entire opera identical to herself, — with the exception of two numbers, is situated offstage, within the instrumental ensemble, which during the premiere at the *Teatro della Pergola* was situated not in the orchestral pit, but in the royal box. The intentional remote location of the musicians from the stage, along with the references to “what is known to everybody,” generates that which the composer calls the “disturbing presence.” In his annotation, Sciarrino clarified: “...the music in *Aspern* exists only as a ‘presence,’ similar to any actor or scenic object; ‘disturbing’ as in view of the rejection of those who performs

the music, and because of the negation of the visibility of their location in the theater. And this means of existence of the music, that has already become characteristic for the composer [i.e., for Sciarrino. — *A. Ch.*], embodies the disclosure of the primary aspect and the primary function of the entire music.”<sup>16</sup> The dialectic connection of the music with the text and the action is carried out by diverse means to which the composer himself turns his attention: from illustrating to parallelism, from contrast to “estranged indifference” (i.e., pure overlapping).<sup>17</sup>

### A Mirror Labyrinth

Henry James’ prose turned out to be fertile ground for the realization of Sciarrino’s artistic-aesthetic concepts, which subsequently became important elements of the poetics of his musical theater. It is referred to the concepts of the double, the mirror (the reflection), illusion (dream visions, raving), the invisible (the concealed), emptiness and anamorphosis. Almost all of these aspects may be discovered in the very first lines of the opera’s prologue (see Table 2):

Table 2. Salvatore Sciarrino. *Aspern*. Libretto of Opera (Fragment)

NARRATORE	NARRATOR
Strano, certamente, oltre ogni stranezza, ( <i>Pausa, senza musica</i> ) che nell’inseguire tracce su tracce ( <i>Pausa, senza musica</i> ) ci fossimo imbattuti in fantasmi e polvere, meri echi di echi, e mai ( <i>Pausa, senza musica</i> ) nella sola testimone che aveva indugiato sin dentro il nostro tempo. ( <i>Pausa, ma continua la musica</i> ) <sup>18</sup>	It was certainly strange beyond all strangeness, ( <i>Pause, without music</i> ) that whereas in all these other lines of research ( <i>Pause, without music</i> ) we had to deal with Specters and dust, the mere echoes of echoes, ( <i>Pause, without music</i> ) the one living source of information that had lingered on into our time had been unheeded by us. ( <i>Pause, but the music continues</i> )

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

<sup>18</sup> Ibid. P. 49.

In the authorial commentaries to his opera, Sciarrino observes: “The contours are diffused, each entity loses its identity, acquiring a new one or, to be precise, adding it to its own: this also pertains to objects, milieus.”<sup>19</sup> The composer places at the basis of the dramaturgy of *Aspern* the poetics of uncertainty, the aspect of the double, the deformation of dream visions, which undergoes important reflection also in detailed scenic indications connected with the objects of the settings and the movement of the actors on the stage.

The doubling of the protagonists, the dual nature of the declaimed text, which mixes together the narrative plan and the theatrical plan proper, are conducive to the creation of different temporal perspectives, as has been shown above by the example of the Scene of the Chair (No. 4). “The logical plans are bifurcated and multiplied” (Sciarrino) and, as a result, they generate a representation of the representation, a mirror labyrinth, in which it does not become difficult for the viewer-and-listener to lose himself. It is hardly surprising that the mirror symmetry becomes the basis of the entire composition and penetrates through the structural elements in both the small and the large levels. The two acts comprising the opera become reflections of each other: each of them has a dynamic culminating scene in the middle (Nos. 4 and 15), contains two arias each based on da Ponte’s texts, barcarolles derived by Sciarrino from the Venetian Songbook from the 18th century<sup>20</sup> (*Do parolete al zorno* concludes the first act,

while *Sento che 'l cuor me manca* opens up the second). The two scenes (Nos. 11 and 12) containing the barcarolles are conceived, according to the effective comparison of Emanuele Bonomi,<sup>21</sup> as an enjambment. The technique of the transferal of a poetical line based on the effect of the divergence between the syntactic and the rhythmic construction reflects very well the incongruity of the structural boundary of the opera and the spatial-temporal boundaries of the diegetic narration, which is indicated by the title of the number opening up the second act — the “Conclusive Scene on the Plaza” — and similar scenographical indications. At the end of the first act a square emerges on stage: in the foreground a gondola passes by with a singer sitting in it, whose song subsides at the end, while at the same time, in the middle of the scene, another gondola is moving filled with luggage with a small man on board. The curtain falls upon the fading sunset. In the second act, which opens with the beginning of the sunset, a large gondola comes to the forefront, with the luggage, Titta and the narrator on board, while the gondola with the singer recedes to the background, and the sad song becomes lost afar.

The references to the lines in the parting scene which have already been sounded out (Titta quotes phrases from *Aspern*’s letters,<sup>22</sup> which in Nos 2 and 3 have already been read by the Narrator) and the return of the overture in the epilogue once again emphasize the palindromic structure of the opera, in Emanuele Bonomi’s words, that “...ironic metaphor of the narrative path which returns

<sup>19</sup> Ibid. P. 45.

<sup>20</sup> *Canzoniere Veneziano settecentesco (50 canzoni da Battello): A una voce con accompagnamento di pianoforte*. Scelta, revisione e armonizzazione di Maffeo Zanon. Milano: Ricordi, cop. 1922. 21 p.

<sup>21</sup> *Aspern: libretto e guida...*

<sup>22</sup> This is the conception of the authors of the libretto. James does not quote *Aspern*’s poems.

to its initial point.”<sup>23</sup> It is true, however, that the initial point itself becomes no more than a repercussion, if we take into consideration the authorial indication for the performance of the overture in the finale: *eseguire piu p possibile, quasi niente* (“perform as softly as possible, almost soundlessly”).

### The Anamorphosis of a Singspiel

Mozart’s “disturbing presence” is capable in some degree of explaining the enigmatic and even unexpected subtitle which Sciarrino gave his opera — a singspiel in two acts. The composer notes in the annotation to his opera: “It is possible that the subtitle *singspiel* may surprise some people, especially those who, without going beyond the framework of the writing had sought for the canons of this spectacle observed pedantically, or at least simply respected. Meanwhile, the twilight of the *singspiel* pertains to those immemorial times, and this is not a reconstruction, but ‘imagination.’ In any case, it is a singspiel, deformed particularly by the distance, the remoteness of its models: the overture, arias, conversational speech, ‘melo-dramas,’ and fragments of instrumental solos dissolve in themselves and, obviously, they are no longer even what they once were.”<sup>24</sup>

What is essential in this quote is the creative principle of the “imagination,” by which are meant the deformation and metamorphosis of images and models. Two years later, Sciarrino would compare this principle with the process of visual projection that is characteristic for the anamorphosis. While in the graphic anamorphosis the transformation of the form of the object takes place as a result of shifting the point of observation in space, in

the musical anamorphosis it happens as a consequence of the change of perception of the sound object in time. In *Vanitas* (1981) the anamorphosis of the famous American pop song *Stardust* presents a deformation of the harmonic structure of the song and its extreme extension in time up to the duration of the sound of Sciarrino’s fifty-minute composition itself. The anamorphosis is the overall principle of the composer’s poetics, does not limit itself merely to the level of compositional technique and is transmitted onto a broader set of phenomena. In *Aspern* the “object” of the modification turns out to be the singspiel. The structural units of the genre (the arias, spoken dialogues, orchestral interludes and the overture) appeal to the listener’s cultural memory, thereby constructing the mental spatial surface on which simultaneously the sound models of the past and the perception of the present coexist together. The formal patterns coincide: a plotline related with everyday life with the inclusion of fantastic and ironic elements, a mediated connection with the folk music culture (if we have in mind the incorporation of the two barcarolles), the conversational dialogues, and the numerical structure. At the same time, the composer does not attempt to recreate or to imitate the musical style of that period when the singspiel was popular. The elements of genre projected from the past acquire in the present a strange “oneiric” form, while the genre seems to be turned inside out: the actors do not play the subject matter in different characters, but read speculative texts, while the only singing protagonist laboriously avoids the stage entirely. The character of what occurs is reflected by Lucia

<sup>23</sup> *Aspern*: libretto e guida... P. 81.

<sup>24</sup> *Ibid.* P. 43.

D'Errico's metaphor related to Sciarrino's Six Capriccios for solo violin<sup>25</sup>: "...as if the act of remembrance paradoxically coincided with the erasure of its object — through a language and a sonic world that is entirely his own." [6, p. 116]

The nature of the singspiel accords with the situation of laughter arising in particular fragments of *Aspern*, which may seem paradoxical (especially in the ritual scene), if it pertains to Henry James' novelette as a drama, which is done, for example, by the creators of the other two opera adaptations of this subject matter. However, as has already been noted above, the plotline level of the story, in Sciarrino's case, does not provide the grounds for presenting the drama. The comical aspects potentially, albeit, possibly, in a somewhat veiled form, are contained in the text itself in *The Aspern Papers*, which has grown on the basis of an anecdote of an event that has taken place in reality. In Western literary studies, it is possible to find interpretations of the novelette, in which the boundaries of comical action go out into the forefront. Let us refer as an example to W.B. Stein's article with the symbolic title: "'The Aspern Letters': a Comedy of Masks," in which the author discloses very convincingly the comic story of the narrator's self-deception: the story of "the love of self of which Aspern was a fetish."<sup>26</sup>

### The Effect of the Palimpsest

While contemplating over the enigmatic world of *Aspern*, Sciarrino observes,

seemingly in a passing manner: "James writes about a writer in the trace of the disappeared writer."<sup>27</sup> A very penetrative observation! The formula of "the writer in search for the traces of another writer" in the case of *The Aspern Papers* deals not only the storyline level, but the structure of James' novelette, under the surface of which there clearly are features exuding of another old story and, consequently, the traces of another writer. It is referred to the connections long established in literary studies between Henry James' *The Aspern Papers* and Alexander Pushkin's *The Queen of Spades*, moreover, the first text presents itself as an ironic commentary to the literary model in which the second is involved. These connections, touching upon the structure of the storyline, the place of action, the images of the protagonists, their names, the motives of their actions, and the narrative technique, are numerous. The interested readers may turn to the article "Pushkin in *The Aspern Papers*" by Joseph S. O'Leary,<sup>28</sup> disclosing in greatest detail the analogies between the two texts. We shall merely indicate that, according to O'Leary, beyond the image of "divine Aspern" there may be Pushkin hidden in a masterful way, after all, even "The name Aspern not only begins with Pushkin's initials but ends with the 'er' and 'n' that conclude his first and last names."<sup>29</sup>

In light of the aforementioned, it is logical to presume that this effect of the palimpsest may very well have been transposed to Sciarrino's opera and to

<sup>25</sup> The material of the fifth piece from this cycle is used by the composer in the sixth scene, the Scene of the Money.

<sup>26</sup> Stein W. B. Op. cit. P. 178.

<sup>27</sup> *Aspern*: libretto e guida... P. 46.

<sup>28</sup> O'Leary J. S. Pushkin in *The Aspern Papers*. *The Henry James E-Journal*. No. 2. March 1, 2000. URL: <http://www2.newpaltz.edu/~hathawar/ejournal2.html> (accessed: 25.09.2023).

<sup>29</sup> Ibid.



attempt to identify in it references to Piotr Tchaikovsky's *The Queen of Spades*. A number of musicologists (for example, Michele Girardi) passingly point to the parallel with the Russian composer's drama "spontaneously appearing in the mind of the opera lover"<sup>30</sup> when watching the scene in which the narrator's actions (the attempt to steal the letters) lead to Juliana's death.

Without disputing this fact, let us note that this analogy presents, figuratively speaking, "a secondary transport" (or the same "trailing structure"), since it still emanates from the novelette of James himself, who oriented himself on the model of Pushkin, and not on Tchaikovsky's opera.<sup>31</sup> It was not possible to find any apparent references to Tchaikovsky on the level of the musical language in Sciarrino's *Aspern*. But this does not signify in the least that no connections between the operas exist at all. It is important to consider two important moments. First of all, on the whole, the Italian maestro tries to avoid any forthright associations and allusions, so for this reason it is not surprising that this layer of the palimpsest is present implicitly. Second, Tchaikovsky's opera is substantially different from Pushkin's original text and possesses a different artistic code. Consequently, if in *Aspern* there are, indeed, any outward connections with it, they must be sought for particularly in how the opera is different from the literary primary source.

These connections, in our opinion, exude to the surface in the guise of certain analogies of

the compositionally dramaturgical processes and, first of all, in that role of a mirror disposition, which touches upon various levels in both compositions. Tchaikovsky's *The Queen of Spades*, as it is well known, is activated by the idea of inversion manifested in figurative, compositional and musical-thematic transformations.<sup>32</sup> The bifurcation and multiplication of logical plans, which also comprise the poetics of *Aspern*, creates in *The Queen of Spades* an entire system of resemblances, one of the manifestations of which is the motive of Play. In this opera Tchaikovsky discovered a type of dramaturgy new for its time, determined by intertextual projections. Both the libretto and the music include a significant amount of "alien" texts, among which an absolutely exceptional place is taken up by the intermezzo's "Sincerity of the Shepherdess." A brilliant stylization of 18th century music, including reminiscences of Mozart, the intermezzo becomes a mirror of the storyline set, putting together in focus the most important collision of the opera — "love or gold." On the one hand, it doubles Lisa's choice, and on the other hand — according to the laws of enantiomorphism, it reflects the choice standing before the Countess in the past ("I have returned what I owned... but at what price!") and which it lay ahead for Herman to make in the future. Finally, without annulling the moralizing pathos, the intermezzo, without any irony, expresses the ideal of the "golden" 18th century.

<sup>30</sup> Girardi M. Sciarrino fra Britten e James. *Aspern: libretto e guida...* P. 7.

<sup>31</sup> It should be reminded that the first publication of *The Aspern Papers* took place in 1888, while Tchaikovsky's opera was written in 1890.

<sup>32</sup> The mutual reversibility of the images of Lisa and the Countess finds reflections in the compositional-dramaturgical symmetry of the corresponding scenes in Acts 2 and 4. The famous aria of Herman from Scene 7 presents a mirror reflection of his vow at the end of Scene 1, Pauline's romance (in Scene 2) forestalls Lisa's Arioso from Scene 6.

In Sciarrino's opera, the arias written to da Ponte's texts carry out a similar function of the "mirror," the deep perspective of which makes it possible to traverse the boundaries of artistic space and to illuminate the invisible "displacements," the reverse side of the meaning, but, unlike Tchaikovsky, they manifest themselves in an ironic vein. "Even though they adapt in a delicate manner to the unfolding of the action," the composer noted in the annotation to *Aspern* regarding his arias, — "in reality, they almost dispute it, offering at times something more than commentaries, — a hidden meaning of the facts (the 'moral'), naturally, with the irony and cunning of the eighteenth century: everything becomes a fictitious narrative."<sup>33</sup>

Finally, the cohesive figure for both compositions is Mozart as the ideal of a Composer. Mozart's "spirit," hovering over Sciarrino's opera, becomes similar to the invisible, long since dead Aspern, about whose life and poetry so much is written on the pages of James' novelette.

Overall, in *The Aspern Letters* the *invisible*, the *concealed* turns out to be an important motive of the novelette: the letters, hidden and still unread/unseen by the hero of the letter, the eyes of old Juliana covered by a green visor, Tina's feelings, hidden up to a certain time, and the true intentions of the narrator, whose name continues to remain a mystery. And even Aspern's poems, which are mentioned and commented by the publicist and which Juliana knows by heart, are *never quoted*

even once. "The sour smile of all the arias" (Sciarrino) in *Aspern*, as it seems, "grows" directly from the scene with the portrait, in which the hero addresses his divinity in his mind: "I looked at Jeffrey Aspern's face in the little picture, partly in order not to look at that of my interlocutress, which had begun to trouble me, even to frighten me a little — it was so self-conscious, so unnatural. I made no answer to this last declaration; I only privately consulted Jeffrey Aspern's delightful eyes with my own (they were so young and brilliant, and yet so wise, so full of vision); I asked him what on earth was the matter with Miss Tita. He seemed to smile at me with friendly mockery, as if he were amused at my case."<sup>34</sup> Let us add to this certain biographical correlations between the fictional American poet<sup>35</sup> and the great Austrian composer: the lengthy voyages throughout European countries, which had substantially enriched the creativity of both, the special love for Italy, the early death. Finally, the significance of Aspern, who "hangs high in the heaven of our literature, for all the world to see",<sup>36</sup> who "...had found means to live and write like one of the first; to be free and general and not at all afraid; to feel, understand, and express everything"<sup>37</sup> — is commensurable to Mozart's pervasiveness and profundity.

A similar idea is manifested in the opera adaptation of Dominick Argento, who makes Aspern into an ingenious composer, while the narrator, correspondingly, becomes a musicologist in pursuit of the maestro's lost masterpiece — the opera *Medea*. Sciarrino is

<sup>33</sup> *Aspern: libretto e guida...*, pp. 43–44.

<sup>34</sup> James H. *The Aspern Papers...*

<sup>35</sup> As it is known, in Aspern's portrait James connected the features of Byron and Shelley.

<sup>36</sup> *Ibid.*

<sup>37</sup> *Ibid.*

distant from such a straightforward approach. Inviting us “to search here for music in music and drama in drama,” Sciarrino finds not only “a specter of one drama in a specter of another drama,”<sup>38</sup> but, according to Vinay, “...a special affinity between the fundamental principles of James’ literary

composition and the musical composition. A sort of meeting on the highest level between two very similar ‘imagination.’”<sup>39</sup> Thereby, the history of the publicist in search for the traces of another writer is transformed into a musical text about the acquisition of oneself in the “traces” of other composers.

## References

1. Chupova A. G. “Infinito Nero” by Salvatore Sciarrino: On the Phenomenon of “Invisible Action”. *PHILHARMONICA. International Music Journal*. 2020. No. 1, pp. 36–49. (In Russ.) DOI: 10.7256/2453-613X.2020.1.31255
2. Chupova A. G. The Opera “Da gelo a gelo” in the Context of the Poetics of the Musical Theater of the Salvatore Sciarrino. *Musicology*. 2020. No. 5, pp. 29–40. (In Russ.) DOI: 10.25791/musicology.05.2020.1127
3. Chupova A. G. Denatured Mythology and Artistic “Ambigu”: “Cailles en Sarcophage” by Salvatore Sciarrino. *Opera musicologica*. 2023. Vol. 15, No. 1, pp. 32–65. (In Russ.) DOI: 10.26156/OM.2023.15.1.003
4. Chupova A. G. Shakespeare, Ritual, and Tradition in Salvatore Sciarrino’s *Macbeth*. *Opera in Musical Theater: History and Present Time: Proceedings of the 5th International Conference, November 22–26, 2021*. Ed. by I. Susidko, P. Lutsker, N. Pilipenko. Moscow: Gnesin Russian Academy of Music, 2023. Vol. 2, pp. 209–227. (In Russ.) DOI: 10.56620/978-5-8269-0307-0-2023-2-209-227
5. Stogniy I. S. Expressive Possibilities of Secondary Meanings in Music. *Scholarly Papers of the Gnesin Russian Academy of Music*. 2023. No. 1, pp. 82–90. (In Russ.) DOI: 10.56620/2227-9997-2023-1-44-82-90
6. D’Errico L. *Powers of Divergence: An Experimental Approach to Music Performance*. Leuven University Press, 2018. 220 p. DOI: 10.11116/9789461662514

*Information about the author:*

**Anna G. Chupova** — Post-Graduate Student at the Department of Music Theory and Composition.

---

<sup>38</sup> Aspern: libretto e guida... P. 46.

<sup>39</sup> Vinay G. Aspern e i fantasmi... P. 19.

## СПИСОК ИСТОЧНИКОВ

1. Чупова А. Г. «Infinito Nero» С. Шаррино: к феномену «невидимого действия» // PHILHARMONICA. International Music Journal. 2020. № 1. С. 36–49.  
DOI: 10.7256/2453-613X.2020.1.31255
2. Чупова А. Г. Опера «От мороза к морозу» («Da gelo a gelo») в контексте поэтики музыкального театра Сальваторе Шаррино // Музыковедение. 2020. № 5. С. 29–40.  
DOI: 10.25791/musicology.05.2020.1127
3. Чупова А. Г. Денатурированная мифология и художественное «амбигю»: «Перепела в саркофаге» Сальваторе Шаррино // Opera musicologica. 2023. Т. 15, № 1. С. 32–65.  
DOI: 10.26156/OM.2023.15.1.003
4. Чупова А. Г. Шекспир, ритуал и традиция в «Макбете» С. Шаррино: уничтожить нельзя преобразовать // Опера в музыкальном театре: история и современность: материалы Пятой Международной научной конференции, 22–26 ноября 2021 г. / ред.-сост. И. П. Сусидко, П. В. Луцкер, Н. В. Пилипенко. М.: РАМ имени Гнесиных, 2023. Т. 2. С. 209–227.  
DOI: 10.56620/978-5-8269-0307-0-2023-2-209-227
5. Стогний И. С. Выразительные возможности вторичных смыслов в музыке // Учёные записки Российской академии музыки имени Гнесиных. 2023. № 1. С. 82–90.  
DOI: 10.56620/2227-9997-2023-1-44-82-90
6. D'Errico L. Powers of Divergence: An Experimental Approach to Music Performance. Leuven University Press, 2018. 220 p. DOI: 10.11116/9789461662514

### *Информация об авторе:*

**А. Г. Чупова** — аспирант кафедры теории музыки и композиции.

Received / Поступила в редакцию: 26.10.2023

Revised / Одобрена после рецензирования: 08.11.2023

Accepted / Принята к публикации: 10.11.2023