

The musical dramaturgy of Erkki-Sven Tüür's opera *Wallenberg* and its connections with the stage interpretation

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Abstract

Focusing on Erkki-Sven Tüür's opera *Wallenberg* (2001), this article attempts to connect the musical dramaturgy to the staging. The stage analysis is based on Dmitri Bertman's production at the Estonian National Opera (2007).

One of the most important aspects in the opera's structure is the juxtaposition of real/unreal, German/Russian and Wallenberg/non-Wallenberg across the two acts. The treatment of character is based on the principle of contrast, clearly differentiating Wallenberg from the other characters. It's firmly accentuated in the music: the negative characters are portrayed by motoric, pulsating rhythms and grotesque musical material, Wallenberg's music is exemplified by a flowing and diversified sense of metre. In the production, the principle of contrast is most profoundly defined by the costumes. Negative characters are portrayed in shiny, pompous clothing and make-up whereas Wallenberg wears a simple and laconic white suit.

Opera is a genre which consists of many different components that reach their final realization on the stage; for this reason the researcher is faced with the constant challenge of finding the most appropriate analytical method. One option is to reveal how the musical dramaturgy and the concurrence of staging and scenography are in a state of symbiosis.