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**TEMPORALITY AS A CONDITION OF STYLISTIC
CHARACTERISTIC OF THE LATER OPERATIC WORKS OF R.
STRAUSS: EXPERIENCE OF MUSICOLOGICAL DISCOURSE**

The article deals with the suggestion of renewed approach to the study of the later operatic works of Richard Strauss, based on the involvement of the temporal characteristics. There are determined terminological positions of concept "modern". There is used-to-date experience of musicological discourse, defined aesthetic trends in the evolution of the late style of Richard Strauss. The question is set of the significance of the comic aesthetic trends in contemporary musical theater.

Key words: operatic poetry, style, temporal antinomicity, later stylistic compositional thinking.

Richard Strauss was a classic of modernity for his countrymen and contemporaries of his time; he appears a modern classic in the context of the culture of XXI century. In this regard, in connection with the expression of the classical paradigm of European musical traditions, especially indicative becomes later works of the composer, completely surrendering to the theater, opera and the art of opera heroes like returning from the pages of baroque operas in the space of operatic poetry of the last German romanticism.

In terms of interaction and mutual transfer of concepts about the last and the beginning, we can speak of the "three ages" "late", the "last" of Strauss as a co-presence in the life of the composer's artistic and symbolic, biographical and axiological time constants: the time that belongs to music, ends and become free by it from a straight chronological relationship: time, which belongs to the personal fate remains hidden, clutched in her always dramatic personal boundaries; Finally, the principle of time as the process of becoming unkillable by stages, understanding and creative interpretation of the human experience.

The last aspect of creativity of the late Strauss explains the active revival of his operas on the stages of the European theaters, as well as the freedom of their stage director's readings and presentations, in some cases, is not only justified, but also artistic and expected (such as staging by Tornstomom Fischer in 2014 the opera

"Daphne" on the stage of the Dresden Semper Opera within celebrations of the Days of Richard Strauss, to mark the 150th anniversary of the composer).

In which case, the moral and aesthetic needs of the installation, that is difficult spiritual efforts of the composer may be elected as main research problems are brought core of scientific musicological theory? In those where relevant becomes determination of their importance in the new context of artistic traditions, including a new cultural and historical context of the development of musical theater. The main idea of the opera art of Richard Strauss, as well as its most important task of composing of his aesthetic poetics in general, contribute to the creation of a new logic of the conceptual musical-theatrical performance based on complex, antinomial, sometimes paradoxical relationship of the composer with time.

Human attitude to the phenomenon of time expresses first and main "existential dichotomy" – "discord in human nature" that generates contradictions of its existence, "that a person is unable to resolve, but that it can react in different ways, depending on their nature and culture" [4, p. 62]. Coupling with antinomy of life – death, "existential dichotomy" human time due to the fact that "a short length of a person's life does not allow him to realize all the inherent in it the potential for a human being, as a member of the genus, even in the most favorable conditions. On this basis, we can conclude that people could participate in the process of historical development of human only if the lifetime of the individual equal to the lifetime of the whole of humanity "[4, p. 63].

A. Stavichenko assures herself of temporal antinomy of composer's method of Strauss, because it "as though" is stretched "by two vectors, one of which is addressed to the past, the other – to the future." However, she is not satisfied by these vectors because she notes that "... having tremendous mental flexibility, Strauss has absorbed quickly and easily all the modern" [3, p. 49-50]. And summing up his temporal observations at the conclusion of the study, notes that "in the operas of Strauss ... have characteristics that unite them," cross-linked "in a single metatext, revealing the uniqueness of the opera composer's heritage. The most important of

them – it is modernity of these operas and modernity of quite exceptional properties " [3, p. 163-165].

Sympathetically indicating that, going through late – the last – period of his life, "a middle-aged musician treats his passed creative life as an accomplished fact of the world's history of culture" [3, p. 126-127], Stavichenko by broader contextual study of the whole opera art of Richard Strauss reveals how traversed by the musical art the world history turns into an accomplished fact the creative life of the German composer. And pushes it to this method of interpretation is not even musicological special evolutionary nature of Strauss's musical thinking and worrying mismatch in his fate of vital pragmatic adaptive and aesthetically free, selfless artistic ideals.

The identity of the composer is rightful considered "legendary paradoxical": its "long life and, above all, creative century came in a period of strong turbulence in all spheres – from politics to art. Thus his true originality lies in the fact that he did not change the fundamentals of his artistic principles. Strauss, who overlived both the beginning and the end of the imperial regime, and revolutions and World Wars, and the emergence and rapid development of the music of the twentieth century, was still in the nineteenth century – the golden age of culture "[3, 49-51]. But why it becomes necessary and analysis created by the composer of "synthesis of time" provided by timeless beauty and order of the categories thus directed to the ancient understanding of the beautiful, the phenomenon of kalokagathia.

It should be noted that the researcher's rightly increased attention to the libretto, which has always been the starting point of the operatic poetry of Richard Strauss, until the self-implemented and formalized literary translation of the libretto "Daphne." The scope of analytical-wide comparative study does not just cover the latest opera by Richard Strauss, and the early and central operatic works, because we can speak about the reflection in the thesis of evolution and holistic method of opera composer, and, in connection therewith, genre and stylistic priorities Western European opera – and – moral and aesthetic ideals of German musical culture. In any case, it is sent to the last-quoted statement a dissertation of Richard Strauss: "After the birth of German music from Johann Sebastian Bach, after the revelation of the

human soul, which looked all philosophers since Plato, in Mozart's music, Beethoven's Symphony splendor after playwright and philosopher of music Richard Wagner in the language of the modern orchestra in the German-Christian myth, reborn in perfect musical and dramatic works, completed the three thousand years of cultural development "[3, p. 78-79]. In the specified by the composer a list of names Stavichenko can safely record the name of Strauss, just as the composer refers to the ego-reflection method avtocitation in relation to the musical polystylistics, multicomponent stylistic contamination in the later Strauss operas.

Key categorical positions create a through conceptual studies antinomy as combined into two polarized and interdependent group. The first is the category of modernity, modern, new music, and obviously becomes dominant idea of the modern, which is agreed with the opinion of the art facilities and Strauss himself, and leading scholars of his work. The second is the concept of the end of, the closing of the creative stage of composer's late style thinking about the recent trials of human life, and this number becomes the defining word "later"; it assumes the basic semantic meaning in the phrase "the later romantic", which by virtue of finally goes into the category of aesthetic metaphors, dodging function of style definitions, rather points to what Strauss called himself "waltz of heaven".

Another conceptual concept of the linking of research, and also with elements antinomic games, becoming the definition of "Greek Teuton" or "German Greek," addressed by Strauss himself. It is significant, this self-induces a dissertation, firstly, to successfully isolate and discuss the significance of the ancient themes in the works of Strauss, and secondly, to define as the lead in the later works of Richard Strauss motive "escape from reality". In connection with Stavichenko A. writes: "In the" Daphne "and" Love of Danae "sounds very personal for the life of Strauss of 1930-40's motive: the motive of escape from reality ..." In "Dana" the characters, being in a new environment, by the power of their love create their own little world and find their rest. Another way such escape is depicted in "Daphne". Here Strauss was not searching for his heroine the opportunities to achieve harmony in the human world. All that remains for Daphne is to make the transition into the world of nature, where

there is no man, and therefore she is not in danger "[3, p. 131].

The effect of this motif is shown in the following, not antique, opera, "Capriccio", however, and in connection with this opera, it appears that the leadership in the life and work of the "late" Strauss becomes a motive to escape into a new reality, invented constructed by itself, the motif of escape to a place that does not exist, that is the motive of utopia, which, by virtue of the comic mood of two of the three operas later easily transformed into a motif of anti-utopia. And when you consider the diverse activity in the operatic poetics of Strauss said in the thesis based on the game, it can only regret that a dissertation is not considered significant the parallel that arises between the creative life and artistic and aesthetic quests of Richard Strauss and Hermann Hesse, between the musical theater tragicomedy Strauss intentionally and tragic fictional world Hesse Castalia ...

In the preface to the publication of the selected prose of Hesse (1977), S. Averincev displays cultural inferences that can be redirected to R. Strauss:

"In the face of the dark barbarism that took away homeland of the writer, Hesse collects all their spiritual forces for the sake of identifying the meaning of culture as he understood it. So begins the last period of creativity of Hesse, who gave the most mature and the brightest of his works. Abuse of misunderstood romantic young man so often sounded in his books forever silent. It replaces the vivacity of classical music. "Whether it is the grace of a minuet from Handel or Couperin, or sublimated to a gentle gesture of sensuality, like many Italians, or Mozart, or a quiet, concentrated readiness for death, as according to Bach is always some resistance, a certain fearlessness, a kind of chivalry, and all this echo of laughter superhuman, immortal clarity " – we read in" The Glass Bead Game "[1, p. 16].

As it seems to us, it is not necessary as the musicological problem stated in the introduction, among others in introduction with protocol rigidity to display a separate task "analysis of the real facts of cooperation of Richard Strauss with the Nazi Party", moreover, that the analysis as relevant to today's reality of the facts of the opera art of the composer is not protection from accusations of his ideological short-sightedness and political everyday conformism but in any case, the discovery of the artistic reality

to which he aspired as the most genuine, as "the music of heaven." And it is sufficient for the musicologist "self-justification Strauss' exempting the need of a special investigation of political circumstances of his life ...

The success of modern productions of operas by Richard Strauss depend on many factors, including the text of the opera style of attribution product in its entirety.

Projection of the category to modern musical language does not provide final clarity even reinforces the impression of mystery, encoding some thoughts, if you do not match it with the in-depth analytical characteristics of the author's style of composing. For example, the equation with three unknowns appears the following idea: "To Strauss's last opera of his musical language was an exceptional path of development, although here we see the logic of the highest traffic on a single vector" [3, p. 168].

Criticizing those authors who are limited in reckoning Strauss to the Romantics (for "The Latest Romantic"), without delving into the analysis and of the style definition and the corresponding parameters of musical thinking of the composer, Stavichenko also very often state a judgment as follows "In operas by Strauss romantic interest in history reached its apogee "[3, p. 51].

Therefore, we need special testing theoretical approbation of category of style in its application to the productive work of Strauss; address to it, not only would strengthen and make more informed scientific musicological discourse of contemporary aspects of opera traditions. Important developments in musicological criteria for assessing the place and importance of composers of the past in the context of contemporary operatic repertoire are the nomination styles, tested according to creativity. Moreover, these nominations should include the individual nature of stylistic interpretation chosen, created by composer. Thus, the author of the research notes that "despite all the game styles Strauss maintains its own creative aspect that is characteristic of all his operas after "Guntrama". It is this ability to determine the identity of his talent "Probably, the author assumes a special stylistic ability to

Strauss, but its possible characteristics replaces the reference to "historical method" of the composer, but even here there is some inaccuracy. A. Stavichenko writes: "Ariadne auf Naxos" is your kind of "lecture" on the history of the opera of the XVIII century, because there coexist two dominant in that era genre model opera buffa and opera seria "[3, p. 72]. It seems to us to present the entire history of the XVIII century, the opera as a "neighborhood" of these two genre forms somewhat rash and leads to a significant simplification of the story.

Appeal to the opera "Intermezzo" allows you to make sure that the composer tried hard to find a "new type of game the opera." Walking along this path Strauss feels the whole appeal of the comic genre, the comic grotesque aesthetic sphere of musical theater. But modern opera with his director-staged party also clearly shows the attraction to the farcical comedy-reducing effects, sometimes at the expense of dramatic expressiveness of the musical text of the opera. The urgency of the comic for Strauss due to the fact that "the comic genre was almost the antithesis of a musical drama that emerged in the works of Wagner, because those points where Wagner was a" plus "to the comic opera, as in the mirror, was raised" minus ". So the idea to get rid of "Wagnerian musical armor" by entering the genre of comic opera looked more than logical. " However, what way Strauss could get rid of "Wagner shell" in the comic opera when he followed the comic genre also 'of Wagnerian sense "[3, p. 161]?

In general, we recognize that the later operatic work of Richard Strauss encourages the very difficult issues of professional musicological and everyday socio-cultural consciousness. And the answer to these questions must be sought together with the composer, listening to those already provided – foreseen – heard beforeheah it answers, thus embarking on the path of understanding of knowledge, which remains theoretical backbone for the so-called "philosophy of life", therefore, can act as such for " ontic "Musicology – for" musicology of life. " And understanding the content, in this case, one can imagine the thoughts going Wilhelm Dilthey, as an alloy, intertwining experiences of sensual images and intellectual

contemplation characters. "The stone, marble, music, sounds, gestures, handwriting, his actions, in the economic order, and the mood – says Dilthey, – appeals to us the human spirit and requires interpretation ... If I want to understand Leonardo, then at the same time it is accompanied by acts of interpretation , paintings, images and writings, fused into a single homogeneous process ... "[2]. Commenting on these words, one of the modern hermeneutics observes that the more interesting (single-minded attention to the stress) researcher, the deeper understanding; the deeper emotional relationship, love, empathy attached to the subject of the analysis, the more versatile and objective and will its interpretation.

Due to a combination of abilities to the depth of understanding generated by special interest and sympathy to the creative awakening confidence attitude to human morality, musicological reflection manages to reach the diverse and objective interpretation of the opera art by Richard Strauss, to create an aesthetically productive, musicologically justified a historical portrait of the great German composer.

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