

синергетичний ефект. Недаремно Краків часто називають європейською столицею культури.

Наша держава має бути сильною, патріотично відповідальною, з високим рівнем громадської та національної самосвідомості, що дозволить маневрувати між економічними інтересами та політичною доцільністю в умовах глобалізації. Досвід реалізації різних мистецьких проєктів, як роботи творчих спільнот, є важливим та впливовим для культурного життя нашої країни.

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ORATORIO “ADAM AND EVE” BY JOSEF MYSLIVEČEK: BETWEEN FREEDOM AND TABOO (ON THE BOUNDARIES OF PERMISSIBLE IN CONTEMPORARY STAGE DIRECTING)

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As it is known, the Czech composer Josef Mysliveček (1737-1781) literally became the king of Italian opera in the second half of the XVIII century. His operas were staged in Milan, Rome, Venice, Bologna, Parma and Florence, but the most prestigious musical theater of the time was considered to be Real Teatro San Carlo in Naples. An important event in Mysliveček's career was the performance of his opera "Il Bellerofonte",

written especially for this theater. It is not known how the then little-known Mysliveček managed to receive such a prestigious assignment as composing an opera for the birthday of King Charles III of Spain, the father of King Ferdinand I of Naples, but his triumphant success instantly turned him into the most demanded composer in Italy.

Since Italians had difficulty pronouncing his Slavic surname, they called him simply "Il boemo" – "The Bohemian". One hundred years later, the Czech writer Jakub Arbes dedicated an adventure novel to him called "Il divino boemo", thus establishing Mysliveček's image in the national culture as "the divine Bohemian".

W. A. Mozart particularly appreciated Mysliveček's melodic inventiveness as well as the clarity of his musical language. It is known that the two musicians met in Bologna in 1770. This friendship survived for many years. "Mysliveček was a man who by his mere presence inspired reverence for all the court musicians," Mozart wrote.

Characteristic of J. Mysliveček's style as a composer was the desire to reflect the richness of mental life, the effects of an unexpected change of images from gallant-sensitive to dramatic-pathetic, the deepening of contrasts and the dynamics of states. For J. Mysliveček, the oratorio became a field for the development of new principles of expressing images concretized by words, philosophical and religious-moral ideas – immanently by musical means, by the musical process itself. His work in this area was a crucial stage in the development of the traditions of vocal and symphonic dramaturgy.

"Full of fire, spirit and life," was Mozart's opinion of the music of J. Mysliveček's oratorio "Adam and Eve". Such a favorable assessment of his contemporary's work was exceptional for Mozart, who was stingy with praise. Written to a libretto by Giovanni Granelli, J. Mysliveček's oratorio was first presented to the public in Florence in 1771.

Appeal to mythology is one of the dominant features of the authorial method of the well-known Czech director Linda Keprtová. Modernization for the sake of modernization is not Linda's position. She is always interested in eternal questions, and would rather delve into antiquity or issues common to all eras than into what is happening outside the window today. Her passion is for sacred, sometimes mystical, religious subjects that reveal the fate of mankind from a historical perspective.

Choosing a little-known oratorio by J. Mysliveček, Linda Keprtová, following the composer, revealed through its music the fateful story of the fall into sin of Adam and Eve. As often happens with this director, his way of thinking is difficult to explain unambiguously. The main events take place in the second part of the performance – it is there that the dramatic consequences of the heroine's fatal act become apparent. The tempo of the

first part, on the contrary, is slowed down, and the music is perceived as a kind of prelude to the main part of the performance. This “tentativeness” of the first part with all its ambiguities is an absolutely conscious decision. Mysterious light, glares, streaks of color, vague frozen figures on the background – all this indicates the beginnings of what will become explicit and meaningful in the main, second part.

The protagonists of the narrative are Adam (tenor Maksym Kutsenko) and Eva (soprano Jolana Slavíková), who have been banished from paradise. They are dressed in modern costumes. As in all her performances Linda Keprtová gives a variety of reasons for interpreting the main idea of the composition, treating the “fall into sin” as a multivalent and timeless event. For the first time, the first born humanity is confronted with evil. Eve was doomed to bear children in agony and to know what death is. But God gave man free will to deal with evil, so everyone can choose the interpretation that is most convincing to him.

Conductor Paolo Gatto emphasized in every possible way that in his work he proceeded from the requirements of J. Mysliveček's own music. The Italian maestro, who for many years has been collaborating with Divadlo F. X. Šaldy, revealed the scale, grandeur and contrasting layers of J. Mysliveček's score in a very fresh way. For the sake of sharpening the musical fabric, the conductor sometimes allowed himself to emphasize secondary, accompanying figures; rhythmically, his interpretation was characterized by relief and clarity; all the more tenderly did the music sound. Attention was drawn to the interpretation of the performance's numerous duets, where the conducting, directing and acting components merged together into an integral musical and stage monolith. Such were the heartfelt dialogue scenes of Adam and Eve and the “theatricalized” duets of the Angel of Mercy and the Angel of Justice (Veronika Kaiserová and Věra Poláchová Kavanová).

The main attraction of this performance is the richness of the intonation palette, which is “intrinsically” linked to the mise-en-scene. Everything works here: nuances of dynamics and agogics, gestures, postures and gait. There are many subtleties in Linda Keprtová's directing. She actively uses the possibilities of the theater's huge space, playing with scales, contrasting, for example, the figures of the characters with this or that space of the stage – sometimes open, other times narrowed, limited by a black curtain. Scenographer Michal Syrový and costume designer Tomáš Kypka made a significant contribution to Linda's theatrical ideas, acting in the same vein with her.

In Liberec's "Adam and Eve", despite the unconventional nature of the production, the authors started from the depth of the source material and revealed it with rare conviction. And as for the contact with the

contemporary situation, it is difficult to express it more eloquently than director Linda Keprtová herself did in the play's booklet. According to the author, the pairing of Adam and Eve reflects the collapse that has engulfed the world today. And the whole story unfolds not only in the heads of the “first sinners” of the world, but also in our heads.

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