

# THE IMAGE OF THE QUEEN OF THE NIGHT IN THE OPERA «THE MAGIC FLUTE» BY W.A. MOZART

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**Abstract:** *unlike many composers of the 18th century, Mozart not only worked in all musical forms of his time, but also achieved great success in them. Many of his compositions are recognized as masterpieces of symphonic, concerto, chamber, opera and choral music. Along with Haydn and Beethoven, he belongs to the most significant representatives of the Vienna Classical School. Mozart's biography, especially his way of life and the circumstances of his early death, has been the subject of much speculation and controversy, which in turn gave rise to various fictions and common myths.*

**Keywords:** *music, form, composer, opera, theater, genre, aria, concerto, choir.*

# ОБРАЗ ЦАРИЦЫ НОЧИ В ОПЕРЕ «ВОЛШЕБНАЯ ФЛЕЙТА» В.А. МОЦАРТА

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**Аннотация:** *в отличие от многих композиторов XVIII века, Моцарт не просто работал во всех музыкальных формах своего времени, но и добился в них большого успеха. Многие из его сочинений признаны шедеврами симфонической, концертной, камерной, оперной и хоровой музыки. Наряду с Гайдном и Бетховеном принадлежит к наиболее значительным представителям Венской классической школы. Биография Моцарта, в особенности его образ жизни и обстоятельства его ранней смерти, была предметом многочисленных спекуляций и споров, которые в свою очередь дали почву для появления различных художественных вымыслов и расхожих мифов.*

**Ключевые слова:** *музыка, форма, композитор, опера, театр, жанр, ария, концерт, хор.*

One of the most popular classical composers, W. A. Mozart, had a great influence on world musical culture. According to contemporaries, Mozart had a phenomenal musical ear, memory and ability to improvise. The youngest member of the Bologna Philharmonic Academy (since 1770) in its entire history, as well as the youngest holder of the Order of the Golden Spur (1770).

The Vienna Classical School is a direction of European music of the second half of the 18th - the first quarter of the 19th centuries. Composers Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven belong to it.

The three great composers of the Viennese school are united by their virtuosity in the most diverse styles of music and compositional techniques: from folk songs to baroque polyphony. The Viennese classics created that high type of instrumental music in which all the richness of figurative content is embodied in a perfect artistic form.

**The Magic Flute** – is a philosophical and allegorical opera associated with the poetics of the folk theater and the aesthetics of the magical singspiel, hence its features of a medieval mystery and magical musical comedy, the traditions of seria and buffa operas. And the image of the Queen of the Night belongs to both seria and buffa.

In the majesty of the images, there is also a humorous beginning at the same time, hence the ambivalence of the images and their musical characteristics. In fact, The Magic Flute is a beautiful fairy tale, and with elements of social satire, because Freemasonry, represented by Sarastro, enters into battle with the church, represented by the Queen of the Night. With the traditional division of heroes in fairy tales into positive and negative, the Queen of the Night, of course, against the background of the noble and courageous Tamino or the wise and fair Sarastro, looks like an insidious witch, an evil sorceress who plots. And the Three Ladies, the servants of the Queen, also look like evil fairies from many fairy tales. But in this respect, the character of the Queen is ambiguous.

The image of the Queen of the Night is necessary as an antipode to Sarastro, her intrigues are needed in order for reason, harmony, goodness and justice to triumph. We are talking about the significance of the "shadow side" of the world. The insidious temptress as a symbol of the unconscious principle (evil, darkness, instinct, fear, doubt) creates obstacles for the heroes, and they, passing through these obstacles and ritual actions, comprehend the truth (goodness, light, reason, courage, confidence). This explains why the three leading figurative and semantic spheres of the opera (Queens of the Night, Sarastro and Papageno), with which different complexes of genre and musical and expressive elements are associated, do not enter into a dramatic clash, do not create a conflict, but coexist peacefully in an epic deployment, are compared in the dramaturgy of parallel layers.

Let us analyze the musical language of the famous aria in order to reveal other, secret meanings of the image of the Queen of the Night. Such is seen as a symbol of death, personified by the Queen, to whom Mozart expresses a personal relationship. This meaning will help us to reveal a variety of semantic signs - rhetorical and Masonic figures, general classical musical formulas and genre models, symbolic tonalities in Mozart's work and author's semantic figures of the composer.

And now let's analyze the musical language of the aria, which reveals the true essence and deeply symbolic meaning of the opera heroine. The secret meaning of the aria of the Queen of the Night will be revealed gradually, in the process of parsing the symbols by "syllables", by "letters".

Musically, this is a revenge aria typical of the seria, and the brilliant coloratura, together with the dramatic intonations in the middle and lower registers in the heroine's part, are called upon to express a strong affect in a concentrated manner. However, let us turn to the rhetorical figures on which W.A. Mozart relied in his work, to the semantics of tonality, the symbolism of melodic figures, typical formulas and the author's features of the musical language. Universal rhetorical figures - ascending scale-like movement within a fourth, swift as arrows, passionate demonic tirades, dissonant tritone moves, descending figures on the sounds of a diminished seventh chord and jumps to wide intervals with the capture of the top note - "fa" of the third octave - represent a special type of expressiveness, which can be defined as anger, determination, militancy, threat. These musical elements invariably accompany traditional revenge arias. In addition, researchers identify special Masonic figures, among which chromatic moves, movements along a reduced seventh chord, dissonances symbolize darkness, evil, superstition, and discord.

A special D-minor semantic complex is added to these expressive means. The tonality of Don Giovanni, the D-minor piano concerto, and the Requiem is associated with images of sorrow and death, the effects of fear and suffering. And D minor in the aria of the Queen of the Night also acts as a symbol of death, fate, fatality (the words of the aria also speak about this). The Queen of the Night herself in the opera symbolizes the "pole of death".

The aria of the Queen of the Night is an example of the endless semantic ambiguity of Mozart's music. The genre and stylistic features of the issue (general style vocabulary, intonation patterns of the era, genre signs) bring new meanings to it, create an important semantic layer. The first layer in the aria of the Queen of the Night is formed by the aesthetics and musical language of the opera seria, which made it possible to embody high ethical and philosophical themes. However, the second semantic layer in the part of the Queen of the Night is the element of parody. Mozart combines the serious with the comic. Therefore, he puts buffoonish figures into the mouth of the "Queen of Darkness" – jumps at wide intervals at a fast pace, staccato, repetition of sounds, rotation of short motifs, short durations, a comic patter in which, choking with rage and impotence, the heroine's anger "chokes". This also includes game syntax: the techniques of repeating remarks, trampling on one sound, invading phrases, movements in a labyrinth, eccentric accents and exclamations, an unrestrained stream of small durations. All this makes the brilliant aria of the Queen of the Night a parody of an aria of revenge, moreover, a parody of a D minor aria with death threats. The D minor aria of the Queen of the Night "in addition to being a parody of the type of revenge aria, contains another semantic content - this is the embodiment of the demonic sphere (it is not accidental that D minor is that infernal, otherworldly force that in a different genre and in Within the framework of a different concept, it was embodied in Don Juan. But the infernal D minor appears even earlier - in Idomeneo, in the part of Elektra.

It seems that the parody of the aria of revenge is connected not only with the "fabulous" side of the image of the Queen of the Night, with its not real, but rather symbolic essence - with the fact that death will not win, which will still be for reason, goodness, love, light. Parodic death is unreal, powerless, helpless. Parodying death, showing it from a comic side, "laughing" at it, Mozart conquers fear over death. This is the laughter of the immortal. It is not for nothing that for pictorial purposes "the figure of catabasis depicts the defeated conspirators led by the Queen of the Night in the finale of The Magic Flute (or three ladies falling into the "hell", quintet N12)", and this is the "symbolic subtext of the spatial (sky - abyss) and light (light - dark) opposition of the main plot spheres. in a carnival-grotesque context, the Queen of the Night becomes just a mask that "allows you to look at the world in a new way, to feel the relativity of everything that exists and the possibility of a completely different world order".

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