

MUSIC HISTORY

ABOUT THE CHRISTIAN FAITH IN A DRAMATIC LEGEND BY H. BERLIOZ — LA DAMNATION DE FAUST

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Annotation. This article first analysed the problem of the Christian faith as a humanitarian value in the tragic literary and musical interpretation of Goethe's *Faust* by Berlioz. The aim of the work was the discovery of a new interpretation by the composer of disbelief as evil leading to the condemnation and death of man — in the light of new romantic poetics, and new thinking by Berlioz. The Christian content of «Easter carols» — a secular cantata for voices, mixed choir and symphony orchestra «Eight scenes from *Faust* by Goethe (1828–1829) was considered. It is a musical drama, with many peculiarities of musical language. It is a piece written in the original vocally symphonic genre of «dramatic legend» — *La Damnation de Faust* (1845–1846). The features of the genre semantics of the legend of *Faust* were identified; application of methods of complex analysis in the study of the concept of faith in the music content of the following score sections is distinguished by novelty: *Easter Hymn*, *Litany*, *Episode from the Epilogue — In Heaven* (for a choir of seraphim before the throne of the Most High), and the *Apotheosis of Marguerite*. The historical pattern of the emergence of Berlioz's artistic concept in the context of the development of art and literature of French Romanticism of 1800s — 1840s, and the connections between *La Damnation de Faust* with essential trends in the development of Romanticism, as well as the establishment of spirituality and the apologia for the Christian faith in the work of F.R. de Chateaubriand, are shown. The relevance of the ideas of Christianity in the operas and oratorios of French composers in the cultural space of France is demonstrated.

Keywords: *La Damnation de Faust*, H. Berlioz, dramatic legend, *Easter Hymn*, *Litany*, Christianity, faith, opera, oratorio, French Romanticism.

«... the death of the artist, who has no faith, and who at the same time does not have enough strength and stoicism not to believe...»

(R. Rolland Berlioz)

«... his childlike faith has always slumbered in him»

(Theodore-Valensi Berlioz)

The emergence of early Romanticism in French literature coincided with a period of rapid social and political transformation between 1800–1814. New poetics captured artistic peculiarities of world-view of a whole generation of writers: G. de Stael, E. de Senancour, F. Chateaubriand, A. de Lamartine, George Sand, B. Constant, A. de Vigny, Charles Nodier, and early V. Hugo. The central object of romantic art is a modern person experiencing the consequences of the revolution of 1789–1794¹. Anthropocentrism as a

comprehensive aesthetic constant in Romanticism was reflected in the works of French poets and writers who opposed all forms of social despotism. Interpretation of real life through the prism of its perception by a young man (the experience of reality by «youth» in the post-revolutionary France in the first decades of the 19th century) was studied by the philologist and literary scholar L. G. Andreiev in his article *The Two Faces of Freedom*. The description of the character of the young hero facing existential problems forms the basis of the content of works of art: «A remarkable personality, collecting truly immense opportunities, which faced the necessity of solving cardinal questions of human existence, was placed in the forefront of art. Being outside severe social regulation, a romantic hero determines the norms of social behaviour, the relation between freedom and morality, freedom and necessity on his own in his dramatic personal experience. In the novel by C. Nodier *Jean Sbogar*, he considered a range of ideas about «romantic freethinking»: «a hero yearning to be free looked for a «free country» and found it beyond impassable cliffs separating the «wild land» from civilisation, from the non-free society», L. G. Andreiev remarked.

The fearless character of judgments (dreams) of heroes about «absolute freedom» is characteristic of romantic poetics: civil and freedom of belief: «the

¹ The results of this revolution were the overthrow of social ideals of liberty, equality and fraternity, proclaimed by the revolution; manifestations of revolutionary terrorism; after the demise of the First Republic the establishment of the dictatorship of Napoleon I, and as a result the distortion of the libertarian programme of the revolution, the meaning of which was a struggle for the happiness and social well-being of all peoples.

free expression of the will of that sensitive, strong, intelligent creature that God created in His image and likeness. A man conforms unto God — and makes pretence to his role, his «craft», not wishing to know the boundaries of his «expression of self-will». Therefore, he rebels — rebels against everything, against life itself, because it is based on a «mutual obligation», turned into a «public duty», into a «rule» established without the participation of this individual. A rebellious personality wishes to establish his or her own «rules», the author concluded. The impossibility of «absolute freedom» leads a young man to an understanding of the imperfections of the world, in which the happiness of love is often unattainable. Variety of issues of Romantic poetics includes different interpretations of the love theme: from vague dreams and premonitions of love to the bitter disappointments in love and its loss¹. The destiny of romantic heroes is often compared with the links of an endless chain of human tragedies.

The search by a young hero of the truth, the meaning of life, is connected with the necessity of an understanding of philosophical and religious issues: the death/immortality of the soul, the existence of God, the approval/denial of the Christian faith. For example, in Lothario's Notebook (*Jean Sbogar*), the legendary hero exclaims woefully: «I wish my heart could believe ... God Almighty, have mercy on me!» The severe experience of unhappiness led a man protesting against life to praying. Artistic descriptions of feelings, thoughts and actions of the hero, associated with the psychological constant of faith, include motives of the vexation of human spirit; suffering from unbelief (spiritual devastation): a man aspires to death. F. Liszt considered the psychological condition of Byron's Childe Harold: a lonely wanderer «is not able to drink from that source — and to find relief in this, — which is able to satisfy any thirst and offers joy to every soul ...». The great romantic composer considered faith the topmost aspirations of a man and all mankind. The adoption of Christian values is among the new ideas in the development of romantic artistic thinking. Byron is an exponent of the exceptional feelings of the «wanderer in the bosom of magic nature, being taken with the burning sorrow», a bearer of never-ceasing anxiety and frustration in the spirit of literature in the 19th century. F. Liszt, however, argued that the unquestionable right to be called the first of the romantic heroes belongs to Rene, the hero of the same-name novel by F.R. de Chateaubriand, «and not only because of his primogeniture»; from the confession of Rene, a reader learns about his salvation from destruction, thanks to the Christian faith.

¹ The impossibility of love makes meaningless the existence of Werther — the protagonist of the epistolary novel by J.W. Goethe «The Sorrows of Young Werther» (1774).

The theme of Romanticism is complicated by the possibility of its branching in different directions, which can be regarded as units of the overall structure; artistic images characteristic of Romanticism correspond to the specific themes. In the foreground of the romantic art, there are themes containing a contradiction between the real-life events, and events of the world of dreams, which is created by the artist; the term of «world duality» expresses the essence of the phenomenon referred to. The duality between the reality and the dream encourages the hero to escape from the actual reality, and he sets off on a journey to exotic countries, or to the area of pure fiction or, for example, to the past.

In the poetics of the Romantic period, an autobiographical confession of the artist is of particular importance. «Confessionality is a mandatory feature of romantic literature, always baring souls of heroes, liberating them in a direct and frank conversation»,— L.G. Andreiev pointed out. A special place here belongs to the descriptions of historically distant realities: the events of the Middle Ages, Gothic architecture, ancient poetic texts, and cryptographic inscriptions. «Romantic historicism often took the form of nostalgic identification of its time with the past era»,— S.N. Zenkin noted.

An integral aspect of romantic poetics is a carefully thought-out description of nature: landscapes depicting the waves, mountain offshoots, wild gorges, and impetuous waterfalls. It is «not just a background, not just a place of action: nature accompanies the hero, sets him in a certain state and embodies him in its features <...> In this perfect region a soul «reigns over time and space». Romantic nature helps the absolute romantic hero to merge with the elements, to give him a universal scale — only with this scale can you measure storms blustering in the hearts of the novel's characters.» — That is how L.G. Andreiev defined the functions of nature descriptions in romantic narratives.

Feelings and emotional outbursts are noted in the artistic consideration of the characters of romantic heroes; analysis of emotional and psychological conditions is more important than that of characters' actions. In the monologue of a young man, we can hear the groans of his broken heart; we can feel different emotional tones. Through the prism of the psychological states of the character the reader learns about the conflicting motives of his actions and deeds. «The choice of the hero does not fall on the creatures, which, thanks to their extraordinary virtues may shine as an ideal. No, a modern hero, in contrast, is often a representative of rare, exclusively abnormal tendencies, which are rather strange to a human heart. It is pictured here in the most rigorous and exhaustive way, how the latter are born in it, how they rise up to the sky in the shapes of flames, and how they illuminate the broken

heart with a bright fire»,— F. Liszt wrote in his article «**Berlioz and his symphony «Harold»**».

The evolution of the world view of the early French Romantics generalised the experience of the understanding of moral issues in modern times: there was the gradual establishment of a sense of deep disappointment in the human understanding of the tragic turning-point in the minds of contemporaries of the French Revolution of 1789–1794 — those who had recently been ready to welcome the victory of a bright future. Sorrow for a man and all mankind realising the inaccessibility of the establishment of a perfect social order, and having lost faith in progress, got the definition «Weltschmerz» (cosmic sadness). The «Weltschmerz» of the Romantics expressed a generalised experience of a smash that battered a sense of the moral dignity of man; thinking about the measure of his moral responsibility became of special relevance.

Rethinking of the central position of the doctrine of the French encyclopaedists — the thesis of the primacy of the mind — was the impetus to the emergence of non-classic trends in the world view of French philologists and sophists; the denial of sense led to the destruction of the classical art system in the early 1820s. The works of the French Romantic writers of the Restoration period (1815–1830) reflect new socio-political, civil and religious motives of the so-called «Leftist Romanticism»; the Christian roots of Europe fitted remarkably well into the French spiritual life and culture. The problem of belief/disbelief of a hero became a part of contemporary literature and art; romantic poetics is formulated in the appeal of poets and writers to the ideas, images and symbols of Christianity.

Major works of early French Romanticism include the book by G. de Stael «*On literature in its relation to social institutions*» (1800), in which the author confirms the existence of the relationship and the parallel development of social laws, morality, faith and literature: «...I am convinced that Christianity during its establishment was absolutely necessary for the development of civilisation <...> Christian arguments, whatever field of expertise they are applied to, contributed to the development of the capacities of the mind in understanding science, metaphysics and moral philosophy <...> Religion called on people not be afraid of suffering and death for the sake of defending the faith ...»,— the author writes.

The 1820s — 1830s saw the renovation of the ideas and principles of Romanticism in French Art. The principle of «world duality», which served as a starting point for the formation of psychological concepts in literature and art remained at the heart of the artistic analysis of the emotional and intellectual life of a modern hero, in the works of the second generation of French Romantic writers. Turning away from reality, a romantic hero sank into the world of dreams, in

another life, which was revealed in the narration as a world of spiritual life. Aspects of the emotional, intellectual and spiritual experience of the romantic hero, revealed by the author, are subject to the imaginative generalization. Disappointment in life and disbelief are the relevant issues of Romantic Art, admitting a presentation which is artistically both of a generalised spiritual nature and polemically pointed.

The gallery of literary portraits creates a view of the artistic mentality of the contemporaries of the landmark era of the 1820s-1830s. The «children of the century» — the writings and images of Chateaubriand (Atala and Rene), Senancour (Oberman), B. Constant (Adolf), C. Nodier (Jean Sbogar), Lamartine and Vigny, Hugo and George Sand, Musset and Gautier, which reflected the atmosphere of the Romantic era and the artistic vision of the world view within the whole era — included «*Faust*» by Goethe, translated into French. A contradictory image of Faust was perceived by the artists of French Romanticism as the concentration of human aspirations to transcendence.

Established art forms and poetics of the literary Romanticism outwent its establishment in architecture, sculpture and painting. The elements of a new attitude was a realism that established itself in the late 1840s — early 1850s as one of the critical components of the spiritual life of France, and had an impact on many Romantics. It had emerged within the literary Romanticism of the 1830s. Interaction with the academic standards of classicism and didacticism of the Enlightenment, as well as with realism, is a distinctive feature of the literary school of French Romanticism.

The influence of classicism is most noticeable in the French architecture and sculpture of the first half of the 19th century. There are numerous examples of works in the Directory style, in the Empire style as kinds of classicism in architecture. Researchers I.N. Mikhailova and E.G. Petrash gave compelling examples of works of architects, representing the main directions of French architecture, sculpture and painting. There were J. Chalgrin, Louis-Joseph Duke (1802–1879), J. Lacarne, Labarron, Leba, Poyet, Fontaine, Baltar, Cellerier, Hershey, Eugène-Emmanuel Viollet-le-Duc (1814–1879). No less famous names of the masters, associated with the tradition of classicism, represent French sculpture of the first half of the 19th century: Pierre Jean David d'Angers (1788–1856), Antoine-Augustin Preault (1809–1879), Francois Rude (1784–1825), Antoine-Denis Chaudet (1763–1810), Jean-Jacques Pradier (1792–1852), A. Canova, Rolland Cartelle, Ramee, Lemot. What works of these creators can be considered classic? «I would rather call «classic» all the balanced works — those that satisfy our mind not only by clarity, or grandeur, or acuity of feelings and of the representation of images, but also by coherence, unity — in a word, by all the properties that enhance the impression, resulting in simplicity»,— Delacroix wrote.

Authoritative English art historian John Ruskin (1819–1900) noted that most of the purely didactic art is a reflection of the Christian faith: «But the mind stumbling at faith, not characterised by humbling in sorrow and wishing more precise and convincing sense of the Divine in its obstinacy, will try to supplement or, rather, narrow its understanding. In most of the works of Christian art there is no conscious idea of the existence of the subject matter»,— the historian stated. In a lecture on the relation between art and religion J. Ruskin talked about feelings, under the influence of which the human mind is «in the visions of spiritual existence»: Christian morality «was, is and will always be an innate instinct in the hearts of all civilised people so true and permanent as their external visible form, which receives hope and happiness from religion.»

The Romantic School of French painting of the 19th century includes Antoine Gros, Jean-Auguste-Dominique Ingres, Theodore Gericault, Horace Vernet, Eugene Delacroix, Theodore Chasseriau; the art of Honore Daumier, Jean-Francois Millet and Gustave Courbet tends more towards the realistic direction. The concept of a new logic of artistic thinking in the French fine arts of the 1820s — 1830s is connected primarily with the name of the most famous artist of the Romantic era — Eugene Delacroix (1798–1863). Forms and genres of art, in which Delacroix worked, are diverse: portraits, literary and historical paintings, still lifes, watercolours, genre paintings, and decorative painting.

E. Delacroix was an influential theorist of art: his articles, letters and diaries contain not only professional reflections on painting techniques (on composition, on features of nature study, on nature representation, on the use of models, etc.), but also penetrating judgments on the shortcomings of modern academic art. A specific constant of the theoretical works by Delacroix is his idea of the need to express his soul in painting. Delacroix analysed how colour changes depending on the kind of lighting, and how colours interact. The colour theory of Delacroix was created in the process of thinking about how to express a world of psychological experience and human emotions on the canvas, and how to get the content of the artistic design of works across to the spectator: «In art, one especially needs to have a very deep sense to preserve the originality of thought, contrary to the habits into which even the talent always feels an irresistible tendency to slide.» The early period of the artist's works includes series of drawings and lithographs to «Faust» by Goethe.

The first translation of «Faust» to French (1828) was carried out by the writer Frederick A. — A. Stapfer (1802–1892). «Delacroix immediately started to illustrate it,» — the author of the artist's biography P. Jullian

pointed out¹. The composition of seventeen lithographs by E. Delacroix is justifiably compared with the etchings of F. Goya in his «Caprichos». Publisher Mott, according to the artist, «had the imprudence to publish these lithographs with the text, which affected sales; as well as the unusual nature of the illustrations; there were even some caricatures of them, and I was finally numbered among the leading figures of the *school of monstrosity*. Yet Gerard, though he is an academician, praised several paintings, especially some of them found in *pot shops*. The artist's biographer noted that «none of the mails of romanticism» is left unattended in the lithographs for «Faust»: «Here are skulls, hour-glasses, halberds and cups; some of them make one's blood run cold — neither more nor less «Gaspard de la nuit»². Aftersounds of eerie gags and blasphemous jokes popular among young artists sound in them.»

In 1828, the French magazine «Art and Antiques» (Vol. IV, no. 2) published an article on «**Faust**-. *the tragedy by Goethe*», which contained a high estimate of the translation of Stapfer and the art of Delacroix by the German poet and sophist. «Though this dramatic poem, in fact, comes from the obscure power and is played in a diverse environment, which is still instinct with fears, the French language, which gives merry easiness to everything, simplifies contemplation and understanding, makes it much more clear and visible <...> the more remarkable that the artist so approached this work in its original spirit, that he took all its obscure original features exactly this way, and the restless, vigorous hero is accompanied by an equally restless pencil. Mr. Delacroix is a painter, endowed with undeniable talent <...> [he] seems to feel at home in this outlandish work, between heaven and earth, between the possible and the impossible, between the rudest and the most tender, between all contradictions»,— Goethe wrote³.

With the advent of the image of Faust, which served as a messenger for accomplishing revolutions in morals, art and culture for several centuries, the logic of romantic artistic thought changed. The contradictory «ultramundane» Faustian personality became a part of one of the main trends in the development of the French «high» Romanticism; this trend was defined by

¹ 17 lithographs by Delacroix were not the only illustrations of «Faust» by Goethe. Engravings for Goethe's work were previously created by German artists Moritz Retzsch (1779–1857) and Peter Cornelius (1783–1867). According to the recognition of Delacroix, relating to 1821, he was amazed at the art of Retzsch.

² Gaspard de la nuit (Gaspard of the Night) — a series of prose poems by the outstanding French writer Aloysius Bertrand, published in 1842.

³ It is also known about Goethe praising the French edition of the tragedy Faust from his conversations with Eckermann in Weimar (1829).

A. V. Karelsky as the «spirituality apology». The content of romantic art included the Faustian theme; its main task was to consider the way of life (fate) of a man and all mankind, left without a spiritual dimension and aspiring to find his lost spirituality.

ABOUT THE CHRISTIAN FAITH IN THE WORKS OF F.R. DE CHATEAUBRIAND

The famous sophist, writer, historian and politician Francois Rene de Chateaubriand (1768–1848), whose literary works and aesthetic views are the heritage of the French culture, had a significant influence on the formation of French and European Romanticism¹. The authoritative writer G. Lanson said that poets and writers of the 19th century — early 20th century had unanimously considered Chateaubriand to be their teacher: «From Sand to Loti and from Gautier to Renan», is how T. Gautier fully described the significance of Chateaubriand in the history of French literature, pointing out his role as an initiator of spiritual renewal, who dispelled anti-religious delusions in the cultural world of France: «He restored the Gothic cathedral, re-opened the hidden power of nature, gave a name to modern melancholy <...> Chateaubriand is a true creator of artistic style, which will come to a flowering in the works of the second generation of French writers of the 19th century — namely, in Flaubert.»

From the early 1800s, Chateaubriand called his contemporaries to a deep understanding of the spiritual values of Christianity, as opposed to the atheism of the Enlightenment and the revolutionary era of 1789–1794; literary works of the philosophers of the Enlightenment and the events of the French Revolution contributed to the rethinking and changing of the functioning of the concept of faith in the minds of the French. The central worldview position of Chateaubriand is expressed in his words: «I am a convinced Christian, and the greatest geniuses of the world can't shake my faith.» According to the review of the literary scholar A. V. Karelsky, the atmosphere during the writing of «*The Genius of Christianity*» — the main work of Chateaubriand — was characterised by «the rude hedonism of the Directory» and «the servility of the Empire». The main subject of Chateaubriand's works is the psychology of the «child of the century»². Rene is the protagonist of the same-name novel, being

possessed by «indefinite passions» (*Du vague de passions*), was a witness to the revolutionary collapse of humanist ideals; since then, Rene has been suffering from disbelief and staying in a state of melancholy: «I pictured the illness of my century in «*Rene*»,» — Chateaubriand admitted.

«*The Genius of Christianity*» (1802) consists of four Parts. The book outlines «*The Dogmas and Doctrines of Christianity*» (part 1); «*The Principles of Christian Poetics*» (part 2); «*Fine Arts and Literature*», judgments about the impact of Christianity on music and other arts (sculpture, architecture) and science, serving as «evidence of the divine almighty» (part 3); major events in the history of Christianity (part 4).

An analysis of the works of Milton, Tasso, Racine led Chateaubriand to his conclusion about the power of Christian ideas that contributed to the vivid embodiment of the characters in their works. «The Christian religion is so happily arranged that it is poetry itself, because its characters approach to the beautiful idea,» Chateaubriand wrote. From the pictures of nature's beauty the writer passed to the assertion of God's power. Tracing the connections between Christianity and the history of culture and civilisation, Chateaubriand wrote: «We can say that Christianity is dual in nature: dealing with the nature of a spiritual being, it is simultaneously engaged in our own nature; the mystery of the Divine is side by side with the mysteries of the human heart; revealing the true God, it shows a genuine man <...> The Christian religion is a spiritual wind blowing up the sail of virtue and causing a storm of conscience unhinged by malice.» In this philosophical and theological treatise the fundamental importance of the Christian religion for the flourishing of the arts and sciences is stated. The author of «*The Genius of Christianity*» showed a deep compassion for the contemporaries of the French Revolution and post-revolutionary political and ideological conflicts in need of comfort and faith. Being a moralist writer claiming «moral philosophy», Chateaubriand was convinced that the strengthening of the Catholic spirit would renew modern social life and help to «restore shattered faith».

The well-known work «*Chronicles of the Russian*» by A. I. Turgenev, a habitué of the salon of Madame Recamier since 1825, gives detailed descriptions of his personal meetings and conversations with Chateaubriand in the period of a significant intensification of the social struggle during the Restoration³. Considering resignation and leaving the political arena

¹ Outstanding French critic Charles-Augustin Sainte-Beuve (1804–1869) in his book Chateaubriand and his literary group in the period of the Empire researched the art of Chateaubriand (1861).

² Novella Rene (1802) was included in the Book 5 Genius of Christianity; the author also included in the treatise the novella Atala (1801), previously published as a separate book. Key works of the Romantic era were later given the definition of «children of the century». In this regard, a title of the novel by A. de Musset Confession of a Child of the Century (1836) is noteworthy.

³ Chronicles of the Russian and the diaries of the outstanding writer, writing in the epistolary genre, who was a close friend of Pushkin, Aleksandr Ivanovich Turgenev (1784–1845), contain about one hundred references to the name of Chateaubriand, with whom the author of Chronicles was thrown together by literary and social interests.

by the major politician and sophist (Chateaubriand) to be the iniquity of fortune, A. I. Turgenev emphasized the importance of the brilliant thoughts of Chateaubriand in the spiritual atmosphere of France, expressed «with the justice of a historian, and with the high impartiality of a Christian». A. I. Turgenev witnessed a high level of interest, with which the contemporaries met the emergence of new works of Chateaubriand, compared to the great Tacitus and Bossuet. The contemporaries called Chateaubriand's book about the Verona Congress and the Spanish War a «great work». «The cultural attaché of progressive Russia in the West» was M. P. Alekseiev's assessment A. I. Turgenev. He also mentioned a new book by Chateaubriand *Historical Études (Études au discours historiques sur la chute de l'empire romain ... suivies d'une analyse raisonnée de l'histoire de France, 1831)* as being politically relevant in connection with the social significance of the doctrine of Guizot, since during the Restoration doctrinarism was «the most influential oppositional movement of French intellectuals»¹. The intellectual movement of the doctrinarism as one of the clearest manifestations of French public opinion reflected the charged environment of public disagreements in the age of the Restoration; political disturbances and differences intensified when contemporary works that introduced readers to the ideological processes abroad began to penetrate France upon the destruction of the censorial barriers of the Empire².

Pages of memories of A. I. Turgenev devoted to Chateaubriand convey a remarkable atmosphere of respectful admiration on the part of French intellectuals that surrounded the famous writer in the last years of his life. So, A. I. Turgenev recreated the facts of one event that took place on March 16, 1845: Chateaubriand first saw the sculptural image in marble of a scene from his novel *Martyrs*, created three decades earlier (1809), exhibited in the salon of Juliette («abbey of the woods»); then a concert performance of the music with the text of the named novel also took place. Italian singer Eugenie Garcia sang fragments of the opera *Cymodocée* of young composer I. Michaeli, accompanied by French harpist Polet; a verse translation of the 24th chapter of the novel *Martyrs* was made by French historian Pitre-Chevalier, who was a native

of Brittany (Saint-Malo) like Chateaubriand. The gratitude of Chateaubriand and other guests to Madame Récamier for her multiple manifestations of «undying friendship», due to which she would remain in the memory of her contemporaries, was deep and sincere: «Chateaubriand sat in an armchair, in front of a marble, his animate genius melted and delighted with works of the poet and composer inspired by him; the friendship gave him so many blessed minutes! It is so delighting and strengthening for the elder, who survived kings and kingdoms, which he cherished and scathed, but not friendship, for which he kept a smile of gratitude. Everybody came to the elder with a friendly word,» A. I. Turgenev wrote.

The novels by Chateaubriand *Martyrs* (1809), *Life of Rance* (1844), the *Historical Études* (1831), as well as the fundamental autobiographical work *Sepulchral Memoirs* (from the beginning of the 1810s — 1848/49), the narrating of the writer's personal life, and the life of revolutionary and post-revolutionary Europe, refer to the importance of Christianity to the modern era. Chateaubriand included judgments of the future society and of the universal significance of Christianity in part 4 (Bk. 44) of *Sepulchral Memoir*: «... a man alien to Christianity is unable to imagine it (the future) ... Christianity is the most philosophical and the most reasonable estimate of God and creation: it embraces three great laws of the universe — the divine law, the moral law and the political law; the divine law is the unity of God in three persons; the moral law is mercy, and the political law is freedom, equality, and fraternity.» The closing idea in the writer's work is the following: «Christianity, immovable in its dogmas, is flexible in its wisdom; changes in it embrace changes worldwide.»

The apologia of faith in the works of Chateaubriand increased the understanding of his contemporaries, conceptualising problems of spiritual life in France. The prominent politician and writer L. A. Thiers publicly expressed his solidarity with the words of writer L. M. Fontaine, who wrote about the major work of Chateaubriand: «*The Genius of Christianity* will live, as it is closely connected with the memorable epoch, it will live just as friezes on the monument's marble live as long as the building, on which they were created, lives».

MUSICAL ROMANTICISM OF H. BERLIOZ: YEARS OF CREATIVE FORMATION

The Literary Romanticism of the 1820s — 1830s reached a high point in France, following England and Germany. «The French muse is the headquarters of the Romantics» — claimed modern literary critic E. Deschamps. Compared with Literary Romanticism, a later statement of the French musical romanticism, associated with the creative and musical criticism of H. Berlioz throughout the 1830s, is an axiom, as well

¹ After the demise of the ministerial cabinet of doctrinaires headed by Guizot (1836), a leading position in the French public policy was taken by a well-known social activist and historical novelist, author of *History of the French Revolution*, L. A. Thiers.

² In the study *The French Romantic Historiography (1815–1830)* B. G. Reizov studied the public nature of the scientific thought struggle, and said that the major historians of the 1820s — Guizot, Thiers, Barante — were wholly dedicated to public activities, and suspended literary work for a long time. The philosophy of the doctrine «in many ways determined the methodology of French Romantic Historiography», — concluded the literary historian.

as the fact of influence on musical romanticism of contemporary literary manifestos, as well as recognized masterpieces of European poets and playwrights, above all — Byron, Shakespeare and Goethe¹. *Childe Harold's Pilgrimage* and *Manfred* by Byron, *Macbeth*, *Hamlet*, *Romeo and Juliet*, *King Lear* by Shakespeare, *The Sorrows of Young Werther* by Goethe found a new vision of the world and man. In these works, poets and playwrights showed not only contradictory actions of the «heroes immersed in the elements» (Iu.M. Lotman), but newly discovered the area of turbulent feelings and complex psychological states of the person — the world of his soul wanderings.

The art and versatile musical activities of Hector Berlioz (1803–1869), a clear exponent of the aesthetic and artistic principles of musical romanticism in France, developed in a continuous social and political struggle, and the associated changes in the spiritual and cultural life of the country. The composer was a contemporary of the changing of the shape of state power in the time of Napoleon Bonaparte (the First Empire, 1804–1814), the Restoration (1815–1830), the July Monarchy (1830–1848), the Second Republic (1848–1851) and the Second Empire (1851–1870). Berlioz, the carrier of the new musical and poetic consciousness, was, by the definition of J. Combarieu, «more than a romantic musician: he was a direct embodiment of romanticism.» R. Rolland stated: «He is not a musician, he is the music itself. He does not command his demon, he is truly possessed by it.»

From 1810–1814 was a period of creative formation for H. Berlioz, passed in Côte-Saint-André, a small town of the Dauphiné province. The biographer of Berlioz, A. Boschot, pointed out that at the age of six the future composer was taken to a theological school; he left this school in 1811. Doctor Louis Berlioz — an ultraroyalist loyal to the traditions, «a prominent doctor, who loved literature» (Theodore-Valensi), took over the task of educational classes for his son. Louis Berlioz introduced the future composer to ancient languages, to samples of ancient poetry and the elements of geography². The researcher Theodore-Valensi noted that the composer's mother was a dedicated Catholic; in his memoirs (Chap. I) Berlioz wrote: «I need not say that I was raised in the Roman Catholic, apostolic faith.»

¹ Interest in the masterpieces of European drama, awakened in Berlioz in the very beginning of his creative development, led to the emergence of the program symphony *Harold in Italy* (after Byron, 1834), dramatic symphony *Romeo and Juliet* (1839), opera *Beatrice and Benedict* (after Shakespeare, 1862) and dramatic legend *La Damnation de Faust* (after Goethe, 1846).

² The *Aeneid* by Virgil, the favourite of classical authors, would be the narrative basis of the opera *The Trojans* (1858) many years later. Antiquity, refracted through the prism of the traditions of French classicism of the 17th century (J. Racine), was a national treasure for Berlioz and his contemporaries.

The creative formation of the young composer had become intense since November 1821, when, being a young bachelor who arrived in Paris, he entered the School of Medicine. Classes of medicine and courses of experimental electricity under the leadership of the famous physicist Joseph Louis Gay-Lussac were soon discontinued for the sake of the self-study of Gluck's opera scores in the library of the Paris Conservatoire. In the *Memoirs* Berlioz described his enduring admiration of the music of *Orpheus* — separate fragments of printed music which he found at home in his father's library. Berlioz «instinctively had a deep passion» for the works of Gluck, which hadn't been performed in the *Opera* then. The composer recalled: «I read and re-read the scores of Gluck, copied and learned them by heart; because of them I lost sleep, forgot about food and drink; I was crazy about them.»

Becoming a habitu  of the Parisian music theatres (*Th atre Feydeau*, *Op ra*), Berlioz enthusiastically learned the features of the operatic mastership of Gluck's followers — E. N. Mehul (*Stratonice*, 1792), and A. Salieri (*Les Danaïdes*, 1784). The range of works, with the music of which Berlioz became acquainted, was steadily expanded; soon he discovered the name of L. Persuis (1769–1819), the author of the ballet *Nina — or Mad Love*. On August 22, 1822, «after tedious waiting», Berlioz heard *Iphigenia in Tauris* by Gluck in the *Op ra*. The music of this work brought on strong feelings: «My knees were shaking, my teeth were chattering, my head was swimming, I was hardly able to stand ...» According to the memoirs of Berlioz, after that accident he had a decision to compose a major work — a cantata, accompanied by a large orchestra based on the poem by Millevoye *The Arab Horse*; the cantata was followed by a three-part canon and other works.

In 1823, Berlioz became a private pupil of the outstanding composer and music figure, a member of the Institute, Professor of the Paris Conservatoire, Jean Francois Lesueur (1763–1837), who recognised the genius of the young musician. In 1827 he was enrolled at the Royal School of Music (the Conservatory), in the composition class of Lesueur. Berlioz took classes in counterpoint and fugue from the experienced, professionally-gifted teacher A. Reicha (1770–1836). Several times Berlioz made attempts to take part in the competition for the Prix de Rome: in 1826 he failed. In 1828 he was awarded the Second Prize; in 1829 he failed again; in 1830 he was awarded the Grand Prix de Rome for the cantata *Sardanapalus* from the tragedy of Byron and the painting of Delacroix.

The aspiring musician paid special attention to the discovery of the world of the symphonic music of Beethoven. The symphonic style of Beethoven set the direction of the creative development of Berlioz. If in Austria and Germany the symphony was established as

a leading musical genre of the classicist era, in French music, championship in the hierarchy of genres belonged to musical theatre (opera and ballet). Concerts of soloists with symphony orchestra provoked great public interest in France, but the musical theatre continued to be in the focus of the French composers of the first half of the 19th century. That fact was noted by Berlioz, who in 1823 began to learn the profession of music critic¹.

Young Berlioz, freed from the traditional forms which other composers conformed to, was striving for the creation of large symphonic forms on the basis of a literary programme and theatrical imagery, thereby making a new synthesis of genre elements. After *Missa Solemnis* (1824), performed at the Paris Church of Saint-Roch (1825), and work on the opera *Secret Judges* (1826–1828) Berlioz began the work on the dramatic fantasy on the topic of *The Tempest* by Shakespeare for choir, orchestra and piano, intended for theatrical presentation². R. Schumann wrote in an article devoted to Berlioz: «The choice of subjects that inspire Berlioz can be called genius in itself. ... Berlioz requires an understanding of such things, about which no one had ever said anything, before he did.»

In the creative formation of Berlioz the decisive role belonged to contemporary French literature. There is a note in the composer's memoirs, the beginning of the writing of which, as is known, refers to the period from March 21 to April 10, 1848: «Most of the works, which I then admired, were forbidden by papal censorship.» Works by E. de Senancour, C. Nodier, B. Constant, A. de Lamennais, A. de Musset and V. Hugo aroused in contemporaries an understanding of the despair of ideal aspirations and actions of the modern romantic hero.

In the late 1820s, the works of François-René de Chateaubriand, a master, who charmed his contemporaries with the «poetry of his imagination and lyricism of his style (G. Lanson), «attracted the worship of all young romantics» (Theodore-Valensi). The opening by Berlioz of Chateaubriand's works happened suddenly, «like someone stumbles upon a miracle ... Hector saw in him himself, his own soul — quivering and dreamy, enveloped in the fever heat of enthusiastic lyricism and images illuminated by flashes of lightning. He is enchained by the thrill of it, and then some magic scenes unfold before his bleared eyes, somewhere far, below the line of illusory reality. And now he runs from himself, runs, because he can't breathe. And on the outspread wings of Chateaubriand, among exciting joys, he pursues changeable, mysterious cloud

tirelessly trying to find space; he reaches after the proud river, which opens its capricious temper and drunkenness with the inexhaustible love of wandering to silent valleys»,— Theodore-Valensi wrote. The ideas and images of Chateaubriand found a response in the creative mind of young Berlioz: the lyrical and poetic perception of the world of the composer in conjunction with a personal, individual desire for spirituality led to new musical discoveries.

The first concert performances of Berlioz in Paris caused antagonism against academic, artistic and intellectual and musical environment. Berlioz's ideas did not meet the established laws and rules of art, which were followed by contemporary musicians: composers G. Meyerbeer, G. Spontini, F. A. Boieldieu, G. Rossini, and L. Cherubini, and conductors Habeneck, and Girard. Berlioz, in his turn, had great dislike for the musical style of Italian composers with their «conventional and frozen forms» of mentality (harmony, orchestration) «as accepted then by some French composers». «Pointless and poorly- rhymed prose of the Scribe's school» was a phrase Berlioz used to show his resentment. The composer worked on a theatre project, in the centre of which there had to be the image of the modern hero.

TRANSLATION OF FAUST BY GOETHE. ON THE SYNCRETISM OF FAITH IN THE WORKS OF GERARD DE NERVAL

The first reading of Goethe's *Faust* by Berlioz, translated into French by Gerard de Nerval (1808–1855), noted by the composer in his memoirs as one of the great events of his life, was in 1828: «This wonderful book grabbed my attention from the very beginning; I did not part with it, and read it constantly: at the table, in the theatre, in the street, everywhere ... This translation in prose contained several patches of poetry, songs, hymns, etc. I yielded to the temptation to put them to music,» Berlioz recalled. The composer drew attention to the fact that the translation of Goethe's *Faust* by young Gerard (Gerard Labrunie — the real name of the writer) partly overcame the French tradition of translating poetic texts in prose. Poetic fragments of the translation of *Faust* clearly showed the outstanding literary talent of the future author of the sonnets *Christ on the Mount of Olives*, the poetic cycles *Les Chimères*, *Odelettes*, biographies of the famous masons (Cagliostro, Jacques Cazotte), books *Journey to the East*, *The Illuminati*, *Daughters of Fire*, the story *Aurelia*, and articles and essays on religious and philosophical topics.

Being a major master of French Romanticism, Nerval was the «most German» among the French poets; Heine was «like a mirror image of his own creative personality», N. A. Zhirmunskaja wrote. An insightful description of Nerval's creativity can be found in the

¹ The musical and journalistic and critical activity of Berlioz continued until 1863.

² The *Tempest* was performed on November 7, 1830 in the theatre of the Paris Opera.

No.1 Chants de la Fête de Pâques

Ophelia: Heavenly powers, restore him.
(*Hamlet*, Shakespeare)

FAUST

Voici une Liqueur que je dois boire pieusement; je l'ai préparée, je l'ai choisie, elle sera ma boisson dernière, et je la consacre avec toute mon âme, comme libation solennelle à l'aurore d'un jour plus beau.
(Il porte la Coupe à sa bouche. Son de Cloches et chants de Choeurs.)

Religioso. Moderato (♩. 80)

Flûtes I, II
Corns Anglais I, II
Clarinettes (En Si) I, II
Bassons I, II*
Corns (En Fa) I, II
Harpes I, II
Dessus 1, II
Dessus 2, II
Ténors I, II
Basses Tailles I, II
Violons I, II
Altos I, II
Violoncelles I, II
Contre-Basses I, II
Fl. I, II
C. A.
Cl. (Si) I, II
Bns I, II
Corns (Fa) I, II
Harpe I
Harpe II
Choeurs d'anges
Choeur de Disciples
Vns I, II
Aitos I, II
Vlles I, II
C.-B. I, II

Religioso. Moderato (♩. 80)

Fig. 1. H. Berlioz «Eight scenes from «Faust» by Goethe». «Easter carols»

article of researcher S.N. Zenkin *Gerard de Nerval — culture investigator*¹. New poetics, and the romantic thinking of Nerval and other French writers (T. Gautier, A. Musset, A. Vigny) led to the establishment of spirituality in art. G. de Nerval paid particular attention to faith: his non-canonical interpretation of the evangelic topic «Christ in the Garden of Gethsemane» is notable. Developing the idea of the universalism of faith, Nerval created a series of works that connect the elements of esotericism, romantic messianism, spiritualistic Christian worship and elements of paganism. The texts of his novels and stories associated with the immersion into the world of Eastern faiths contain images of an overall mystic love and cosmos/chaos. Combination of manifold elements of faith in an art concept of one work of art is defined by philologist N. A. Zhirmunskaja

as a characteristic feature of «doubt about theodicy». However, «Nerval was not an orthodox in any religion, or in any heresy... Nerval is a man of culture, but not religion, and his pious intentions are always put into question by his religious syncretis,» researcher S. N. Zenkin wrote.

In 1829, the first part of *Faust* in the French translation of Gerard de Nerval (third edition) was read and approved by the author of the tragedy: «Goethe praised the above-mentioned translation of Gerard as very successful,» J. P. Eckermann wrote. «I do not want to re-read *Faust* in German any more,» he wrote, «but in a French translation, it impresses me again, and seems fresh, new and sharp.»

EIGHT SCENES FROM FAUST BY GOETHE, H. BERLIOZ (1828–1829)

The text of Nerval's translation formed the basis of *Eight scenes from Faust by Goethe* — an early work of H. Berlioz

¹ This refers to the introduction to the book by G. Nerval. The Mystic Fragments.

(1828–1829). The work was written in the genre of a secular cantata for voices, mixed chorus and symphony orchestra. The composer chose eight episodes, in which the musical interpretation of individual pictures and images inspired by Goethe's tragedy was given. 1. *Easter carols*. 2. *Songs and dance of peasants under the linden trees*. 3. *Concert of sylphs*. 4. *Group of revellers - a song about a rat*. 5. *Mephistopheles' song of the flea*. 6. *The King of Thule: a gothic song*. 7. *Romance of Marguerite, a chorus of soldiers*. 8. *Mephistopheles' Serenade*.

Each scene is preceded by a verbal epigraph from Shakespeare's *Hamlet* (scenes 1, 4, 5, 6, 8) and *Romeo and Juliet* (scenes 2, 3, 7). The scenes are framed by remarks explaining the location and nature of the action; phrases of the characters have a form of a laconic sketch. Thus, the first scene *Easter carols* ends with a remark written in a score — the words of Faust: «What are these earsplitting sounds? What is the power that takes away the cup from my parched lips?» (our translation — V.A.).

Scene No.1 *Easter carols* (*Chants de la Fête de Pâques*) contains a replica of Ophelia («O, help him, you sweet heavens») as an epigraph, the meaning of which is related to the opening phrase of the two choirs of angels ('Christ has risen!'). The text of the libretto of G. de Nerval conveys generalised meaning and emotional content of the sacrament, associated with the experience of the celebration of the Resurrection.

The expanded choral scene (No.1) involving two choirs of angels (*Choeurs d'Ange*s) and choir of disciples (*Choeur de Disciples*) is performed at a moderate pace — *Religioso* — *Moderato*. The composer prescribed a differentiated character of the roles singing in the score: the choirs of angels — *pp*, *very softly*, *in the spirit of patter*; choir of disciples — in a low voice (*sotto voce*). The religious and ceremonial nature of performance is maintained over the entire scene. **Example 1.**

The opening phrase in the role of the choirs of angels *Christ est ressuscité* is a four-time unison repeating of tone (c, fifth) with a consistent reduction in rhythmic values in passing from long to short (passing rhythmic inertia), with a stop on the long sounding of the tonic chord (F-dur). Conjunct motion of the upper voices in a quartet leads to the deployment of unison in a full four-voice tonic mode (soprano, alto, tenor, bass). Symbolism of numbers, representing the four sides of the cross of the Saviour, is present in the creation of impressive sound images of the Resurrection of Christ. The dynamic plan of choirs sounding (*pp*) is consistent with the great sacrament of Easter. After the second development of the opening phrase («Christ has risen!») the polyphonic imposition of parts of one of the angels' choirs and the choir of disciples occurs. The increase in the disciples' choir size in the score is noted with a remark: «The chorus is more numerous than at the beginning of the work.» The part of the choir of

angels is duplicated in the parts of flutes and clarinets; harmonious configurations of string instruments are supplemented with the arpeggios of two harps.

In the middle section of the scene ('You, blessed by His love, stand up!') the unison choir of angels is converted into a four-part texture which, in conjunction with the four-part texture of the choir of disciples makes the sound of two choirs, developing on the basis of the technique of the imitative entrance of voices, reaching an (*ff*) climax. A short vocalization (soprano) against the background of the choir of angels serves as a transition to the final section of the scene. Two choirs, based on the free combination of relatively independent voices, are developed in parallel, forming the independent «action plans» (V. Protopopov). «Having passed the strict school of polyphony at A. Reicha, Berlioz rebelled in his youth against the rigidity of academic forms of polyphony, but admired its creative renewal,» the researcher wrote.

In the final section of the scene of *Easter carols*, the composer's attention is focused on maintaining the intonational intensity of the thematic constructions of choirs and interaction of orchestral and choral layers of musical texture, in addition to the varying of the thematic elements in the orchestral parts. In the part of the choir of disciples (*Languissant ici-bas*), the composer included recitative transformations of intonation from the opening phrase of the choir of angels. The development leads to the appearance of spread chords supported by a quintet of stringed instruments and figurations of two harps. The part of the choir of angels contrast in the form of a separate sound layer with the background of parts of the choir of disciples ('Lift up to the heavens. His voice calls you'), supported by high wind instruments (flutes, clarinets). **Example 2.**

The doubling of voices, their different ranges, with techniques of contrast and thematic combinations of choral parts can be found in the choral texture; the varying of thematic elements prevails in the orchestral layer of musical texture. Thus, the contrast and thematic kind of polyphony, conditioned by the programme principle, was established in the works of Berlioz. V. Protopopov drew attention to the novelty of contrast combinations of thematic elements in the composer's music, which left a remarkable imprint in the historical development of the polyphonic art. *Easter Carols* from *Eight Scenes* displays the prerequisites for the formation of the principles of the composition of various synthetic forms of Berlioz, combining imitation and contrast.

Seventeen years later, the musical content of the scene *Easter Carols* from *Eight Scenes* received consistent conformity with the dramaturgical problems in the part II of dramatic legend *La Damnation de Faust*. It is noteworthy that the twenty-nine-year-old Berlioz opened a sequence of *Eight Scenes from Faust by Goethe* with the presentation of *Easter Carols* — a constant of

The musical score is for the ending of 'Easter carols' from Berlioz's 'Eight scenes from Faust'. It is a full orchestral score with vocal parts. The instruments listed are Flute (Fl.), Clarinet in A (C.A.), Clarinet in Bb (Cl. (Si)), Bassoon (Bns), Horn in F (Cors (Fa)), Harp I, Harp II, Chorus of Angels, Chorus of Disciples, Violin I (Vns I), Violin II (Vns II), Alto, Viola (Viles), and Cello/Double Bass (C.-B.). The score includes lyrics in French: 'jour Ou sa voix vous ap- pel - - le!', 'i - - ci - bas', and 'Quels murmures sourds, quels sons éclatants, arrachent puissamment la Coupe à mes lèvres altérées? etc.'. Dynamic markings include ppp, pp, f, and p. Performance instructions include 'L' (Lento), 'pizz.' (pizzicato), and 'rall.' (rallentando).

Fig. 2. H. Berlioz «Eight scenes from «Faust» by Goethe». «Easter carols' (ending)

faith, the central concept of Christianity. The problem of *faith* — a humanitarian value (A. A. Novikov) — formed the basis of the content of Berlioz's dramatic legend *La Damnation de Faust*¹.

THE LEGEND OF DOCTOR FAUST

Legends about the union of a man and the devil have been known since the days of early Christianity. The growing influence of Christianity on the background of the elements of syncretism in pagan cults and magical practices of Western and Eastern traditions formed

polar representations: about Christ — as a source of goodness and light; and the devil — as an embodiment of evil, and darkness. The existence of that legend in the Middle Ages was marked by the establishment of the related steady narrative motifs: the rejection of the Christian faith for the sake of forbidden earthly pleasures, and the motif of the written agreement concluded by the devil and the man who agreed to give the devil his soul in exchange for earthly goods.

In the article *The history of the legend of Faust*, the well-known philologist V. M. Zhirmunsky gave examples of the French versions of this legend in a poem by Gautier de Coinci (12th century), as well as with trouvère Rutebeuf (13th century). Having considered the legend of Faust, existing in different languages, the researcher

¹ «Faith as a humanitarian value (ideological and epistemological aspects)» — chapter XXV of A. A. Novikov in his book «Science Through the Eyes of a Humanitarian».

concluded: «The wide popularity of this legend in the West is also evidenced by its other literary adaptations in different European languages, with frequent references in the sermons and chronicles, as well as in numerous monuments of medieval art — church stained glasses, sculptures, miniatures.» The development of poetic images of the legend of the union of the man and the devil took place within the worldview of a particular era, «often being attached to historical or contemporary well-known or individual names»¹.

A story of doctor Faust, a roundelay about him, a German folk drama, folk puppetry, lyrical folk songs of Faust, as well as folk books by Johann Spies (1587), G. R. Widman (1599), J. N. Pfitzer (1674) and «a Christian believer» (1725) retained the substantive aspects of the legend as the oldest tradition of the narrative of doctor Faust. The sources mentioned tell us about the curse of the apostates, who are condemned to perpetual imprisonment in hell (*damnatio*). Faust from the *Folk Book of Spies* asks Mephistopheles questions: will God have mercy on the condemned to hellfire? Will sinners be able to regain the grace and forgiveness of God? Faust receives the answer — NO: «For all those who are in hell, whom God rejected, will stay there forever, and be in God's anger and disgrace, where there is no hope forever» — the legend says. Mephistopheles describes to Faust his actions, making God's forgiveness impossible: «You ... reneged on your father, who created you, gave you a tongue, eyes and ears so that you can understand his will and reach after salvation. You abandoned him; you used a wonderful gift of your mind for evil; you abandoned God and all people; and you can't blame anyone for that, only your insolent and proud thoughts, for which you lost your best treasure and preciousness — the Kingdom of God».

HISTORY OF THE CREATION OF THE DRAMATIC LEGEND OF LA DAMNATION DE FAUST BY BERLIOZ. LIBRETTO

Ideas, symbols and images of Christianity are an integral part of the musical content, the spiritual sphere of the musical drama of «programme» vocal and symphonic works of Berlioz: the dramatic legend in 4 parts with the apotheosis *La Damnation de Faust* (Oratorio 24, 1845–1846) and the oratorio trilogy *The Childhood of Christ* (Oratorio 25, 1853–1854)².

¹ Contemporaries witnessed Johann Faust, a historical figure, who studied in the University of Krakow; in the period of 1507–1540s, one of them was Philipp Melancthon, a student and the closest companion of Luther.

² Christian ideas are the basis of the musical content of the programme vocal and symphonic forms of R. Schumann (secular oratorio of the Scene from *Faust* by Goethe, 1844–1853) and F. Liszt (oratorio *The Legend of St. Elizabeth*, 1857–1862, the oratorio *Christ*, 1853–1866, the oratorio *St. Stanislaus, the King of Hungary*, 1896).

The musical content of *Eight Scenes from Faust* by Goethe was used by the composer as source material for the dramatic legend *La Damnation de Faust*³. At the start of writing the score, as noted by Berlioz in his memoirs, the plan of *Faust* had been «thought out a long time ago». He faced a big job, with a work on the grand scale: «Passages from the French translation of Goethe's *Faust*, ... which I intended to use for my new score, polishing them correspondingly, as well as two or three other scenes written by Gandonnière according to my instructions before my departure from Paris, did not make even one sixth of all of this work.» «Berlioz included in *La Damnation de Faust* episodes belonging to the second part of the tragedy by Goethe: the Invocation to Nature, the death of Faust, a fragment of the Epilogue with the chorus of demons and condemned (*On Earth*), and the apotheosis of Marguerite.

It is known from the letters and memoirs of Berlioz that work on the libretto and score of *La Damnation de Faust* was done irregularly, by fits and starts, in between travelling and concerts, during his travels in Germany (Silesia, Breslau), Austria, Czech Republic and Hungary. The original of the libretto was created by G. de Nerval, Almiré Gandonnière and H. Berlioz. «While swaying rhythmically in the old German post-chaise, I tried to write verses, designed for my music. I started with the invocation of Faust to nature, not trying to translate or imitate this masterpiece, but only to be inspired by it and to learn from it that musical essence that it contains,» Berlioz recalled. In his *Memoirs*, he mentioned the fact of conscious change of direction from the plan of narration and the exact text of the original source (*Faust* by Goethe). Also a creative atmosphere of 1846 was recreated, in which the work on the creation was completed — during travel, and on his return to Paris: «As soon as I began, verses, which I lacked, were born along with musical ideas that came into my head. I wrote my score with such ease, which I have rarely experienced while working on my other works ... I was not looking for ideas: they came themselves — moreover, in the most unexpected manner. When a detailed draft of the entire score was finally completed, I began to process it, to polish its various parts, to combine and cross them with all the zeal and patience which I was capable of, as well as to finish the orchestration, which until then had been only planned in some parts. I believe this work is one of the best I have ever composed,» Berlioz summarised.

In the libretto of *La Damnation de Faust* aspects of the centuries-old tradition of folk legend of Doctor Faust, according to which the salvation of Faust is impossible, are summarised. We can assume that

³ The composer called this work a «grand opera» in a letter to J. d'Ortigue dd. March 13, 1846. Such a definition of the genre was applied by Berlioz until the completion of the work on the score.

the original literary narrative definition of the genre, found by the composer, «dramatic legend», came from here. The basis of the composer's interpretation of the folk legend was a modern understanding of the search for free human thought. The hero of Berlioz, Faust, like the heroes of Chateaubriand, suffers from fatigue and frustration in life. His faith is weak, and it is so lacking it cannot protect and save Faust. Faust's love with Marguerite is impermanent; Faust's desire to save abandoned Marguerite out of mercy, the late flash of his former love and his repentance led to the signing of the fatal contract: in return for a promise of Mephistopheles to free Marguerite from execution Faust agrees to give his soul to Mephistopheles: the hero tragically dies being deceived by Mephistopheles.

A self-portrait of the artist's own image that stands in the centre of his works is characteristic of Berlioz's art: the libretto text of *La Damnation de Faust* describes the psychological portrait of a contemporary of the composer. Berlioz included a number of autobiographical allusions in the narrative of the dramatic legend. Thus, in the *Memoirs* (chapter 40) he described the poetic, musical and aesthetic experience of faith: «I live all alone ... I sing, I believe in God. Healing.» The composer felt harmony and the fullness of existence, being near the sea shore, in Nice. Berlioz's biographer A. Boschot calls him «Berlioz/Faust», who would like to come back to the world of harmony and beauty — to that world, memories of which are associated with the faith of youth. The composer included in the libretto the words of Doctor Faust, characterising the contradictory experience of faith in him in his later life: «Heart, you are so shaking! / You aspire to heaven with holy singing. / Faith came back to me / And it returned me holy peace.» And further: «Alas! Oh, the hymn of heaven, why are you awaking / Life in the cold soul? Oh, wonderful prayer / Why are you challenging my decision?» (Hereinafter — translation by N. M. Spassky).

A certain thrill conflagrated Faust as he contemplated pictures from nature. His desire to find himself inside the universal elements of creation is represented in the episode of the *Invocation to Nature* (p. IV): «*Nature immense, impénétrable et fière! / Toi seule donne trêve à mon ennui sans fin!*» ('In you, in nature only, impenetrable and proud, / I find the rest from the endless torment!'). A sense of the fullness of being penetrates the world of the senses of the protagonist.

The composer included an autobiographical motif in part IV of *La Damnation de Faust* from the episode, described in his *Memoirs* as follows: «One fine morning in May, in Côte-Saint-André, I was sitting in a meadow in the shade of tall oaks ... Absorbed in reading, I still was distracted by a tender and sad singing, sounded over the plain at regular intervals. Nearby, there was a religious procession of the Ascension. I heard the voices of peasants singing «the litany of the saints».

There is something poetic and touching unspeakably exciting me in this custom of going round hills and plains in spring to appeal for heavenly blessing on the fruits of the earth. The procession stopped at the foot of a wooden cross decorated with foliage; I saw people bending the knees, while the priest blessed the field; then they slowly moved on, continuing their melancholy chant.» The motif of prayer at the shrine performs semantic and structural functions in the episode *The Ride to the Abyss*: not wanting to scare the praying women and children, Faust asks Mephistopheles to pacify the infernal horses. Racing to rescue dying Marguerite, Faust is still able to take in the cynical speeches of Mephistopheles about the insignificance of human existence. Compassion from Faust for Marguerite's fate came too late, and the character was over the abyss, and into hell. His moribund state is characterised in the essay *Faust* by M. Yourcenar as follows: «Until the moment of death, Faust does not clearly understand what is happening to him, and this madness saves him, turning him into what we all are: into a miserable confused person.»

FEATURES OF THE ARTISTIC CONCEPT OF H. BERLIOZ

«The interpretation of the image of the hero defined an aesthetic concept of the work as a whole,» A. A. Khokhlovkina wrote. The uniqueness of the artistic concept of the composer is evidenced by the literary definition of the genre (from Lat. *legendae* — «what one should read'), features of the literary language (multilingualism), principles of musical drama and formation. The multilingualism in *La Damnation de Faust* is composed of the interaction of French, Latin and the mystified language in which, according to Swedish philosopher E. Swedenborg, demons and condemned — creatures from hell (*les damnés*) express themselves¹. The musical content of the work consists of the fusion of the elements of the genres of opera, ballet, symphony and oratorio, with the leading role of literary and poetic text (programme): this is a distinctive feature of the composer's concept.

A feature of the composer's artistic concept is to create a modern tragic literary and musical interpretation of the Christian faith, in the display of disbelief as evil, leading to loss of life. The musical and theatrical embodiment of a generalised image of evil is a novelty; modern realism of this image in the interpretation of Shakespeare, Goethe and Berlioz is expressed in the idea of evil hidden under a mask of good: there is a «part of that power which eternally wills the good».

The problem of strengthening the positions of Christianity kept relevance in the culture of France. «It

¹ Emanuel Swedenborg (1688–1772) — Swedish theosophist, Christian mystic.

is too often forgotten that the independent *Faust* is a purely Christian work in its construction (italics added: V.A.) ... From a theological point of view human nature is not an embodiment of evil initially, it becomes so only losing to sin ... If the path to Gretchen's threshold was shown to Faust by an angel, their kiss would bring them both only happiness,» M. Yourcenar wrote.

The psychological constant of faith defines the uniqueness of the artistic concept of the work and features of Berlioz's interpretation of the fate of the protagonist, who was condemned because of doubts about the faith. In the dramatic legend *La Damnation de Faust*, as in *Easter Carols* from *Eight Scenes*, the faith is a «special treasure of the content of the music», which is found on the semantic and structural levels of the work¹.

THE COMPOSER'S INTERPRETATION OF HIS LITERARY SOURCE

The dominant sense bearing motif *damnation* (condemnation or death curse) is connected with the events of scene XIX, part IV *Pandaemonium* and the Epilogue (*On Earth*), narrating the mystery of the death of Faust. The motif of the death of the protagonist determines the specific interpretation of Goethe's *Faust* by H. Berlioz, the change of direction of the literary and musical concept of the dramatic legend from the meaning and structure of the literary source: the tragedy of the death of Faust is a terrible secret, hidden in the depths of hell.

The genre definition of Berlioz «dramatic legend with an apotheosis» defines the semantic and structural features of the two concluding chapters of the work: the Epilogue, consisting of two episodes, and *The Apotheosis of Marguerite*. The establishment of the faith and immortality of Marguerite's soul saved by love in *The Apotheosis of Marguerite* «completes» and accomplishes the Christian content of the vocal and symphonic concept, tightening all the previous strains of it (*Easter Hymn* in part II, and the *Peasants Litany* in part IV, as well as the episode *In heaven* from the *Epilogue*) in one unit. Sections of the score associated with the establishment of faith, form a stable sense bearing core in the composition; these sections are placed at junction points in the development of the action. The musical and dramaturgical sphere of the condemnation and death of Faust, and the opposite sphere of the Christian world are structurally balanced. The ideological oppositions (belief/disbelief) in the composition of Berlioz are identified in the relationship and contrast of sharp musical and theatrical images of Faust, Marguerite, and Mephistopheles.

¹ «A special treasure of music content» — an expression of researcher V.N. Kholopova.

THE STRUCTURE, FUSION OF GENRE ELEMENTS, AND THE MUSICAL DRAMATURGY OF LA DAMNATION DE FAUST

The score of the dramatic legend *La Damnation de Faust* consists of four parts, divided into scenes and individual items-episodes (total — 19 scenes, including the *Epilogue*; 26 separate episodes, including the *Apotheosis of Marguerite*). *Part I* included scenes I — III: *Entrée* (1), *Chorus and Dance of Peasants* (2) and *Hungary March* (3). *Part II* includes scenes IV — VIII, uniting 10 diverse musical items: *North Germany* (4), *Easter Hymn* (5), *Auerbach's Cellar* (6) *Brander's Song* (7), *Fugue on the Theme of Brander's Song* (8), *Mephistopheles' Song* (9), *Mephistopheles' Aria* (10), *The Chorus of Gnomes and Sylphs* (11), *The Dance of the Sylphs* (12), *Finale: Chorus of Soldiers. Chorus of Students* (13). *Part III* (scenes IX — XIV) includes 7 episodes: *Allegro* (14), *Faust's Aria in Marguerite's Room* (15), *The Ballad of the King of Thule* (16), *Mephistopheles' Spell* (17), *Minuet of the Will-o'-the-Wisps* (18), *Mephistopheles' Recitative and Serenade* (19), *Trio and Chorus* (20). *Part IV* (scenes XV — XIX and the *Epilogue*) includes 6 episodes: *Marguerite's Romance* (21), *Invocation to Nature* (22), *Recitative and Hunt* (23), *The Ride to the Abyss* (24). *Pandaemonium. Chorus of the Spirits of Hell* (25), *The Apotheosis of Marguerite* (26).

The alternation of recitatives, solo episodes, ensembles, choral and crowd scenes (including dance, ballet scenes) make a logically clear dramatic whole; the thematic elements of vocal and orchestral parts are summarised in the vocal and symphonic texture of the work. The dramatic functions of the orchestra are to perform tasks of a «programmatic» and descriptive, or external nature, as well as to develop an expressive and psychological level of content, related to the opening of the psychological subtext of the events. *La Damnation de Faust* has a balance of the components of musical drama (recitatives, solo episodes, ensembles, etc.) characteristic of the genre of opera; composite functions and the scale of choral and crowd scenes in the work meets the criteria for the genre of oratorio. According to the definition of the researcher A. A. Khokhlovkina, Berlioz found in *La Damnation de Faust* a new complex genre close to romantic opera, in which the lyric, dramatic, folk genre, fantastic and descriptive scenes coexist in a complex interpenetration and unity.

The multi-level nature of the coexistence and interaction of the various areas of musical dramaturgy (folk genre, fiction, etc.) is due to the counterpoint of the action. The main areas include: the area of the Christian world, the area of *damnation*, and the lyrical area of the love of Faust and Marguerite. The area of the Christian world is formed by four different episodes of action that are united by faith as a humanitarian value, the central concept of Christianity. *Easter Hymn*, a

Chant de la Fête de Pâques

Religioso moderato assai (♩ = 69)

Religioso moderato assai (♩ = 69)

Fig. 3. H. Berlioz «La Damnation de Faust». «Easter Hymn»

litany, an episode from the Epilogue *In Heaven* (chorus of seraphim before the throne of the Most High) and *The Apotheosis of Marguerite* are the sense bearing rhymes of the work.

During the parallel evolution of *Easter Hymn* and a monologue with the recitative of Faust, the composition of the scene of continuous development of the action, the meaning of which can be conditionally described as the interaction of images of the faith imperative (Christian hymn) and doubts about faith (contradictory emotional world of Faust), is created.

A Christian prayer (*Litany* from act IV) forms a meaningful arch with the scene *The Apotheosis of Marguerite*. In the episode of the *Epilogue: In Heaven* (the choir of seraphim before the throne of the Most

High), Berlioz created a generic musical and theatrical way for the forgiveness and salvation of Marguerite. In the final scene *The Apotheosis of Marguerite* a semantic result of literary and musical narration is confirmed: the immortality of Marguerite's soul saved by love is the basic idea of Christianity.

EASTER HYMN

Easter Carols opening the *Eight scenes from Faust* by Goethe were included by the composer in scene IV of the continuous development of the action, with the name *Easter Hymn*¹. The development of the dramatic

¹ Hymn — a religious-teaching musical and poetic genre associated with spiritual songs (S. Averintsev).

area of the Christian world (part II *North Germany*) is associated with the display of the central event of Christianity — the sacrament of Christ's Resurrection. *Easter Hymn* forms a single composition with a monologue (the beginning of the scene) and recitative of Faust (the end of the scene)¹. Here the independent «action plans» are united: a choral hymn of Christians (women's and men's choir group), the solo of Faust and a part for symphony orchestra. *Easter Hymn* opens with the unison singing of the women's choir group (1 and 2 soprano), intoning conjunctively by a fourth to the tonic mode. With the method of splitting voices the vocal unison «unfolds» to a four-voice chord; during a solemn proclamation — «Christ has risen!» — a complete tonic triad *F-dur* transparently sounds from wood and brass wind instruments (*forte*), on the background of a tremolo from the timpani, and the *pizzicato* of the string instruments. **Example 3.**

Entering on the principle of antiphonal singing the voices of the men's choir group (tenor and bass) intone in unison expressive melodic phrases, a declamatory composition which corresponds to the rhythm of the poetic text; a part for solo timpani is included into the roll-call of choral parts. Off-beats penetrate the rhythmically smooth movement of harmonic figuration of string instruments *pizzicato* from time to time. The researcher A. Boschot compared the muffled sound of vertical chords in the parts of wood and brass wind instruments with «organ sounds reaching from afar». The expressive unison-playing of horns developed in great durations, contrast rhythmically with the syncopated figures in the parts of the timpani and contrabasses. The flexibility of voice production, the plasticity of the choral texture, and the simplicity and sophistication of the instrumentation characterises the composition techniques of the vocal and symphonic style of Berlioz. Individual thematic elements and rhythmic intonation complexes have uninterrupted development: the upward conjunct movement, the syncopated rhythm sections within chord verticals in parts of the men's choir group and in parts of the horns choir, the dotted rhythm in the parts of the timpani and contrabasses. The clarity and transparency of the texture of *Easter Hymn* are preserved in its final climax.

We can conditionally divide the composition of the scene being considered into three sections: the restatement of the opening phrase «Christ has risen!» at the join of the first and second sections creates a sense of the continuous delivery of energy; the third section contains the lyrical climax, in which the nostalgic memories of Faust about the elevated feeling of

spiritual admiration experienced by him as a child, in the hours of prayer, are concentrated. A clever discovery of Berlioz is a soft climax to the *Easter Hymn*; vocal and symphonic *pp* — expressive sound characteristic of musical and theatrical image of festive sacrament.

Easter Hymn is a constant of faith, representing «the central worldview position and at the same time the psychological pattern of Christianity» (S. Averintsev). In the work of Berlioz, the presentation of the hymn is connected with the demonstration of the contradictory inner world of Faust. The origins of Faust's faith consist in his cherished childhood memories: «I remembered my childhood again, / Sweet hour of prayer ...». Faust's faith is a moral component of his soul and mind. In later life, being disgusted with the «cooled life» the hero understood faith as a possibility for the reconciliation of life with a union with God. When Faust heard Easter singing, memories of the reverent experience of prayer awakened in his heart the hope of returning lost faith that can «refresh the mind': «The sweetest of songs / sound stronger. / I can cry again, I aspire to the heaven!» — exclaims Faust. «He cries, being crushed with the idea of infinite happiness that faith could bring him,» A. Bauchau said. «Belief in the right revives in him,» researcher A. A. Khokhlovkina commented on the content of the episode, in which the elevated feelings of Faust are concentrated.

As a lyrical climax, the composer joined a unison statement of the expressive phrases of the solo part of Faust and parts of the women's choir group, performing an Easter hymn. Parts of the men's choir, sustained in the nature of a humble prayer, are stated in great durations; against this background, the voice part of Faust stands out prominently in the musical texture. Intonations of the leading theme of oboe *dolce et espressivo* of *Entree* lie at the heart of the latter. In the work of Berlioz this topic embodies a «sense of life».

Example 4.

Easter Hymn ends with exclamations of *Osanna!* with two choirs alternated with passages of the wood wind instruments turned to a higher register. The establishment of the psychological constant of faith occurs in the scene of the *Easter Hymn*, the formation of the spiritual side of *The Christian world* begins in the musical drama *La Damnation de Faust*. The variety of images of the mentioned side expands in accordance with the direction of the space vector «earth — heaven': from parts II (*Easter Hymn*) and IV (*A litany of Christians*) to the episode *In Heaven* (the *Epilogue*, the choir of seraphim before the throne of the Most High) and *The Apotheosis of Marguerite*. The concept of faith structurally organizes the length of narration of the dramatic legend, in which we can read about matters of life and love, death, and immortality of the human soul. The fortunes of the main characters are related to the psychological establishment of faith.

¹ New musical and theatre forms of Berlioz — recitative monologue and recitative aria — were used by the composer in the scenes of through-composed development of action in order to dynamise the musical drama.

Fig. 4. H. Berlioz «La Damnation de Faust». «Easter Hymn» (climax)

The celebration of the main event of the Christian world in scene IV is perceived through the prism of the subjective lyrical experiences of the protagonist — «Faust of 1830, whom the romantic musician Berlioz gives his soul». (A. Boschot). «Berlioz-Faust», who began studying in a faith school, really kept touching the memories of his first communion, although in his youth the composer believed that he was freed from Catholicism. On the one hand, Berlioz assigned himself to the associates of the Christian sophist and writer F.R. de Chateaubriand. «His excessively painful sensitivity, despite the spells of pride, could not resist the conciliatory power of prayer», — the French researcher described about the contradictions of the inner world of Berlioz. On the other hand, the *Memoirs*

contain the famous quotation of Berlioz, indicating his loss of faith — his bitter disappointment in life. Thoughts of this kind are not uncommon in Berlioz's letters. Analysing the contradictions of Berlioz's faith, the composer's biographer Theodore-Valensi gave the example of the memories of the sculptor Antoine Etex, who was at the Villa Medici, as Berlioz. Whilst wandering around the neighbourhood, young artists visited the Dominican Monastery, after which the composer spoke of his intention to devote himself to religion. «Was it the romanticism, aggravated by spleen, pushed him to the religion, which he considered extinct? Poets, considering themselves to be unbelievers, however, keep the idea of God because of its poetry. For the love of the divine idea they honour God Himself,» the re-

(Choeur de paysans agenouillés devant une croix champêtre)

Sopr. 20 P
Sanc - - - ta Ma - ri - - - a,

Vns

Altos

Vlles et Cb.

Sopr. 25
o - - - ra pro no - - - bis.

Vns

Altos

Vlles et Cb.

Hb. 30 B I
P
Sanc - - - ta Mag - da -

Sopr.

Vns

Altos

Vlles et Cb.

Fig.5. H. Berlioz «La Damnation de Faust». Litany (Part IV, scene XVIII)

searcher wrote. Berlioz addressed the creation of works in the genres of sacred music in different periods of his creative development¹. When the sweet memories of youthful faith were scattered, the composer suffered, as his character Faust suffered, from a sense of emptiness. Exclaiming with tears, «I believe in heaven!»

¹ The previously mentioned *Missa Solemnis* (1824), which was performed at the Paris church of Saint-Roch (1825), and the *Religious Reflection after T. Moore*, for voice, chorus and orchestra (1831) have been preserved from the first works of Berlioz in the genres of sacred music. *Requiem* (1837), the composition of his mature period of creativity, was performed in the Paris Church of the Invalides; the spiritual works of Berlioz of the late period of his creativity include the *Te Deum* (1849).

Faust, like some modern follower of Chateaubriand's school, seemed to «take artistic emotion for the grace of faith». In *Easter Hymn*, the composer put the image of an unruly modern man suffering from loneliness against the collective image of the faithful (Christians), existing from the beginning of the Christian world; his faith failed. It had been weakened from facing the contradictions of the outside world.

LITANY

In an article, *Picturesque Italy* (1835), Berlioz mentioned a litany written by him, which he first heard as a child, at home, in the province of Dauphiné. The melody of the litany was tender, mournful and sad, which a

Epilogue
sur la terre

The image shows a musical score for the Epilogue of H. Berlioz's *La Damnation de Faust*. The score is for the vocal parts and orchestra. The vocal parts include Basses I, Villes et Cb., Tén., Basses, Villes, and Cb. The orchestral parts include Basses I, Villes et Cb., Tén., Basses, Villes, and Cb. The score is in 2/4 time and is marked *Maestoso, avec le caractère du Récitatif (♩=76)*. The lyrics are: "lors l'enfer se tut. L'affreux bouillonnement de ses grands lacs de flammes, Les grincements de dents de ses tourmenteurs d'âmes, Se fi- rent seuls en- ten- dre; et, dans ses profon- deurs. Un mys- tè- re d'hor- reur s'accomplit. Ô ter- reurs!..." The score includes various musical notations such as dynamics (pp, p), articulation (accents), and performance instructions (e.g., "sotto voce", "plus sombre", "Petit chœur", "toutes les basses").

Fig.6. H. Berlioz «La Damnation de Faust». Epilogue. «On Earth»

prayer to our Holy Mother should be. Whilst looking through the literary materials for the *Musical journey through Germany and Italy* (the original name of the *Memoirs*) in 1844, the composer found a notation for this litany. Composing a dramatic legend *La Damnation de Faust* he included that same melody in the musical material of the scene *The Ride to the Abyss*, which takes place shortly before the death of the protagonist. Continuously thinking about the dying Marguerite when riding, Faust notices a group of Christians praying in the field, who kneel at a shrine. He hears the prayer: *Sancta Maria, ora pro nobis*. The vocal unison of the litany of women's voices (soprano) slowly draws out over the rapid, intermittent gallop of the infernal horses (orchestra part). «Look out! Here are women and children!» exclaims Faust. The horses pass like flashes; screams of terror can be heard — prayers spread out. Faust is carried away, with the infernal hippocentaurs; longing to release Marguerite from execution, he continues to hear the litany: *Sancta Magdalena, ora pro nobis, Sancta Margarita ...*

Personalized timbre of the solo oboe is chosen by the composer for the narration of the complaints of the soul of Faust: the melodic phrases are saturated with chromaticisms — the «groaning» intonations of the descending minor second. The oboe part, due to the rhythm and intonation of expression, and the independence of rhythmic organisation, forms a contrast against the background of the orchestral musical texture: the downbeats in the cellos and the contrabasses imitate the mad gallop of infernal horses; the characteristic feature here is the rhythmic ostinato figure (eighth and two sixteenths) in the violins' parts.

The melodic line of the litany is set in great durations, delivering a slow type of movement. It has clear tonal shapes: the downward movement from the descanted fifth tone (*c-moll*) leads to the tonic basis (c). **Example 5.**

The *Litany of Christians* is an internal and external expression of faith. In the episode of the mentioned scene,

related to the sacrament of prayer, it performs semantic and emotional and psychological functions by creating an independent «action plan» as the *Easter Hymn*. In the musical texture of the scene which is being considered, the vocal melodic line of the litany is polyphonically connected with the orchestral parts, which are high and low stringed instruments. An external (descriptive) «plan of action» is concentrated in the orchestra part: rapid movement of riders, flight in space. Vocal and orchestral layers of musical texture, having independent speed of movement, form expressive psychological and program descriptive aspects of action respectively.

During the opening bars of the litany, the solo voice of the oboe trails off for a short time to enter again in counterpoint with the string parts. In the second stanza of the litany, prayers mention the name of Saint Magdalene. The sudden break in the sacrament of prayer occurs during the appealing of Christians to Saint Margaret: the prayers notice riders. Here comes a syncopated phrase from the oboe, whose part represents the spiritual unrest of Faust. A relief instrumental line of oboe develops in polyphonic conjunction with the ostinato rhythm and intonation of the high and low string instruments. Thus, prayer singing, ostinato rhythm and intonation complex ('ride') and the oboe solo function as organized parameters of musical texture, subjected to the major composer concept. *Episode of sad grace* (A. Boschot) — the litany (the sacrament of prayer) — is in the zone of the dramatic climax of *La Damnation de Faust*. This nodal point of action development is the semantic rhyme of *Easter Hymn* and the final *Apotheosis of Marguerite*. The Litany is an integral part of the Christian musical content of the work.

EPILOGUE

The Epilogue of *La Damnation de Faust* consists of two contrasting episodes: *On Earth* (the choir of the demons and the condemned) and *In Heaven* (the choir of the seraphim before the throne of the Most High). The episode *On Earth* (*Maestoso, avec le caractère*) is per-

Fig.7. H. Berlioz «La Damnation de Faust». Epilogue
(ending of the choir of seraphim before the throne of the Most High)

formed by the unison sound of the men's choir (bass). The composer remarks *du Récitatif, plus sombre, sotto voce* determine the nature of performance: dark (in a low voice) vocal and voice intoning on the background of drawn tones in parts of low string instruments (cello and contrabass), interrupted by long pauses. Multimeter $\frac{3}{4}$ and $\frac{4}{4}$ is an expressive technique to deliver disconnected laboured breathing of those who pronounce temperate phrases, dully coming from the underground depths. **Example 6.**

R. Schumann wrote about that even during the première of the «Symphonie Fantastique» by Berlioz he was amazed with the freedom and ingenuity with which he applied even timings and rhythms in

combination with odd rhythms. Schumann believed that the rhythmic freedom of musical phrases was due to Berlioz's desire to «rise to the height of poetic language» in music. Voice intonations in the part of the men's choir, as well as other semantic units of musical texture — «meaningful» pauses — form the characteristic contour of monody, slowly crawling over the tones and semitones. After overcoming a wide range (major ninth), the monody stops sounding (*pp*): «Then hell went silent. / And deaf underground grinding of the devil's teeth / Was only heard; there was a monstrous secret buried in the depths. / Woe to us!»

In the episode *In Heaven* (with a choir of seraphim, before the throne of the Most High, in the *Epilogue*)

the choir of seraphim, before the throne of the Most High) two choirs participate: a three-voice mixed choir (soprano, tenor, bass) divided into groups, and a children's choir. According to the composer's remark *ad libitum*, the children's choir can reach two or three hundred voices; the children's choir can be placed in the back of the stage, at high steps; they must be led by the choirmaster. «If it is possible to engage only 30 voices, it is necessary to place them behind the mixed choir, as well as downstage and among the bandmen», — Berlioz pointed out in the score.

Before the throne of the Most High seraphim ask God for forgiveness of Marguerite. According to the Christian doctrine, suffered and reclaimed sinners are granted forgiveness and salvation — the highest gift from God. The saved soul moves into the divine realm of being — «to heaven». The part of the choir of seraphim before the throne of the Most High and the solo part (soprano) from the *Epilogue (In Heaven)* forms the scene of through development of the action, joining the choir from *The Apotheosis of Marguerite*. The episode *In Heaven (Maestoso, non troppo lento)*, sustained in a single tone (*Des*), followed by the section of *The Apotheosis of Marguerite*, takes a central position of the mentioned tone in the general tone plan of the work. Vocal and symphonic texture is sustained in a single dynamic plan (from *p* to *ppp*) and transparent instrumentation. The sound of string instruments (*divisi*) is significantly strengthened by the timbre of harps (total of 8 to 10 instruments). In the group of violins diverse methods of sound (*pizzicato*, *flautando* and play mode *sul ponticello*) are used. The sound of the mixed choir (*dolce, p*), supplemented by short «whispering» phrases of flutes (*ppp, Un peu plus animé*), reminds us of the elevated style of the section *Sanctus* from the *Requiem* by Berlioz. «Everything is changing in the weightless air», is how the researcher A. Boschot described the musical atmosphere of the episode under consideration. Accompanied by high wind instruments, the unison of the choir of seraphim (*Des*) intones a harmonic phrase, built on an upward movement on tones of the dominant seventh chord: an expressive, declamatory «questioning» is suspended on the seventh tone, which «hangs». **Example 7.**

Silent call: «Margarita!» (solo soprano) performs the function of the transition *attacca* to the finale of the dramatic legend finale.

THE APOTHEOSIS OF MARGUERITE

The Apotheosis of Marguerite is the spiritually-elevated lyrical finale of the dramatic ending of the legend *La Damnation de Faust*, marked by special methods of expression. As acknowledged by Berlioz, even in his early career, he thought about the internal communication in the composition that exists between musical expression and instrumentation. Berlioz considered the presence of such a communication in the work to be as much significant

professional asset as the melodic richness. The composer described the expression — quintessence of his musical style as follows: «The main advantages of my music lies in its passionate expressiveness, its internal heat, rhythmic thrill and suddenness. When I say passionate expressiveness, it means an enthusiastic desire to convey the inner meaning of the story, even when the story is opposite to the passion and when it comes to expressing the delicate, soft feelings or the deepest evenness». The composer wrote about the composition of the final melodic masterpiece for «*La Damnation de Faust*»: «In Prague, I got up in the middle of the night to note a chant, which I was afraid to forget then, — a chant of the choir of angels in the apotheosis of Marguerite: «Ascend into heaven, the simple-hearted soul sinned because of the love!». The musical texture of the final section of the dramatic legend is characterized by simplicity and elegance of the melodic pattern. Opening phrases of the choir of angels (*Des*) appear in the background of the same transparent harmonic figurations of string instruments, which formed the basis of the musical texture in the previous episode («In the Heaven», the choir of seraphim before the throne of the Most High»). **Example 8.**

The orchestra «air in the composition» follows the «most delicate movements of thought» (R. Rolland). The orchestra part is artfully connected with voice parts of the mixed and children choirs. Linear voice-leading with imitation occurs in the musical texture of «The Apotheosis of Marguerite»; splitting of unisons and roll call of voices interact with transparent harmonic verticals. The repetition of the call: *Margarita!* in the part of solo soprano and choral chords developed in large values as chorale form parallel plans in the evolution of the musical material. Choral and solo voice parts are polyphonically combined with parts of the orchestra, which also have an autonomous logic of development. «What are the heights, at which these octaves filled with the light soar!» — A. Boschot exclaims, noting melodic and harmonic figurations in the parts of two solo violins, developed in the third, and an octave higher — another violin part (*flautando*). In conjunction with the voices of harps the «soaring» violins create a timbre-coloristic *atmosphere of light* in «The Apotheosis of Marguerite». The considered section of the score is one of the brightest findings of Berlioz in the area of timbre dramaturgy. The composer attained the maximum possible in relationship of musical expression with the art of instrumentation for the musical and theatrical expression of the state of spiritual and elevated par excellence; ἀποθεώσις (Greek) — deification. Voices of the mixed, children's choirs and solo soprano, associated with singing of invisible angels in the depths of heaven, intone (*ppp*) the concluding phrases: «Ascend to heaven, pure soul, suffered from love <...> Fly to us, Marguerite!».

R. Rolland in his essay «Berlioz» expressed solidarity with the opinion of authoritative critic Ambros, who

The image shows a page of a musical score for the ending of Hector Berlioz's opera *La Damnation de Faust*. The score is arranged in two systems, covering measures 66 to 71. The top system includes woodwinds (Flute, Clarinet in A, Horn I and II) and strings (Harp I and II). The middle system contains vocal parts for Soprano solo, Soprano, Tenor, Basses, and Children. The bottom system includes Violoncello solo, Violoncello, Alto, Violas, and Cello. The vocal parts feature the lyrics "Viens, viens, viens, viens" repeated across the measures. The score is marked with dynamics such as *ppp* and *PPP*. The key signature is one flat, and the time signature is common time.

Fig.8. H. Berlioz «La Damnation de Faust» (ending)

noted a special ability of Berlioz to the express elegy and lyrical emotion in music: «Berlioz feels with such an intimate tenderness, with such depth ...». Pages of the score «La Damnation de Faust» exhibit high dramatic skill of the composer, musical expression and unique brilliance and transparency of orchestral colour, bright theatricality of images. Berlioz created a four-voice vocal and symphonic concept in original literary and musical genre of dramatic legend for the modern musical and theatrical implementation of faith loss dramatically experienced by the hero.

The concept of faith received clear, consistent and complete musical and theatrical implementation in the «Easter Hymn» (p. II), litany (p. IV), in the episode of Epilogue «In the heaven» (the choir of seraphim before

the throne of the Most High), and in «The Apotheosis of Marguerite». In the process of presenting the musical content of the dramatic legend, the named sections formed an extensive musical and dramatic area, which can be conditionally described as the spiritual realm of the *Christian world*, defining the meaning of the artistic concept of «La Damnation de Faust»¹.

Musical content of the work of Berlioz, as well as a literary source, has several spatial dimensions,

¹ An opposite spatial vector points at the area of Damnation, to which a vast range of images belongs: Mephistopheles, demonic creatures — the inhabitants of pandemonium, condemned and sinners; Berlioz forever moved the image of condemned Faust to the mentioned area.

kaleidoscopic variability of life elements — «colourful dreams of the earth» (August Schlegel), where the life, love and death, heaven and earth, greatness and insignificance of the human soul, eternal power of nature and inequality of human feelings are connected. Comprehensive characterization, dedicated to «Olympian enlightened titan» Goethe, can be also attributed to H. Berlioz — «one of the most fearless world geniuses» (R. Rolland): «Nothing» and «everything» run into one here, like Mephistopheles and Faust run into the personality of their creator, forcing them to sign a contract on the basis of full love to life, love, reinterpreting the underworld origin as all mankind» (T. Mann).

Poetic reflection by Chateaubriand (later — by E. Renan) of spiritual values of Christianity is the basis

of the Christian and philosophical interpretation of faith in the cultural space of France. Faith, a concept of Christianity rooted in various fields of culture and art, influenced the change in the spiritual and cultural life during the 19th — 20th centuries. The problem of interpretation of the tragedy «Faust» by Goethe (1806) preserved relevance at least during forty years in the French music. It was first implemented by Berlioz in the works «Eight scenes from «Faust» by Goethe» and «La Damnation de Faust». The apology of faith underlies the lyrical operas «Faust», «Mireille» and spiritual works by C. Gounod. Influence of the ideas of Christianity can be found in the evolution of the genre of French opera and oratorio: from H. Berlioz to C. Franck, C. Gounod and J. Massenet; from P. Dukas to V. d'Indy, F. Poulenc and O. Messiaen.

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