

FORMS AND GENRES

INTERPRETATION OF CHRISTIAN IDEAS IN OPERAS AND ORATORIOS BY FRENCH COMPOSERS IN THE XIX–XXTH CENTURIES.

‘FRENCH MUSICAL DRAMA’ BY V. D’INDY

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Annotation. This article features the first study of the interpretation of Christian ideas in works for the musical theater created by French composers of the XIX–XX centuries; the main attention is paid to the works of the prominent composer, theorist, organist, teacher and public figure V. d’Indy (1851–1931), whose operas (*Fervaal*, 1897 and *L’Étranger*, 1903), state the ethical values of Christianity. The principles of complex analysis of the art concept from the peak of the composer’s creative evolution are distinguished by their novelty — a major musical and theatrical work, *Legend of Saint Christopher* (1920). The composer/librettist d’Indy borrowed this consideration of «biography» genre semantics from *Golden Legend* — the monument of Catholic Christianity of the XIII century: the principles of composition and the peculiarities of the musical dramaturgy of the work. The dramaturgy of «French musical drama» by V. d’Indy is described as a phenomenon of the new synthesis of the arts in the cultural space of France, whose opening in the field of musical theater was committed by such major composers of the XX century as Claude Debussy and Igor Stravinsky. The author of the article grounded the topicality of the suggested spiritual content of the «mystery-drama» (sacred drama) by d’Indy for the modern man in search of Faith, Hope and Charity. The article provides a conclusion about the specifics of interpreting V. d’Indy’s ideas of Christianity, consisting of a dynamic, vibrant and socially sharpened broadcast of ethical tenets of the Christian faith by the composer from the stage of musical theater.

Keywords: Christianity, ideas, French musical theater, miracle, legend, opera, oratorio, V. d’Indy, Saint Christopher, martyrdom.

Operas and stage oratorios, which have embodied the ideas and symbols of Christianity, form one of the leading lines of the French musical theater evolution of the XIX–XX centuries. Along with antiquity, there are images of the holy martyrs and martyrdom, the earthly journey and mystical experience of Christian ascetics, death and the immortality of the human soul.

Successive epochs that have passed since the day of Calvary have led to new relations of socio-political and spiritual aspects of social life in every period of French history; the judgments of contemporaries about the ideas of Christianity’s compliance with certain times have varied. The interpretation of categories and images of Christianity in French music has traditionally been translated into the genres of oratorios and cantatas, liturgical drama and mystery. Musical theater that existed in vivo, and mobile interaction with the trends of spiritual life of that time of several centuries, has preserved the desire for realizing the antiquity characteristics of French traditional art.

In the XIX century, French musical theater, which was based on the principles of romanticism

and realism aesthetics, originated and established the genre of *lyric opera*, which replaced *Grand opéra* (G. Meyerbeer). *Faust* and *Mireille* by Ch. Gounod, *Thaïs* and *Le jongleur de Notre-Dame* by J. Massenet caused a new wave of interest to the idea of Christian humanism by E. Renan in his contemporaries: the «Contradiction between Olympus and Golgotha» gave way to the «Reconciliation of Eros and Christ.» The period from 1890 to 1900 was a time to search and detect common ground in Athens and Jerusalem. The coexistence of the categories of antiquity (paganism) and Christianity led to the synthesis of various genre elements (opera-miracle). Musical theatre had overcome the genre boundaries. In 1902, on the basis of symbolism and impressionism, a new musical aesthetic phenomenon was born — *Pelléas et Mélisande* by C. Debussy. A symbolist worldview and impressionistic aesthetics prepared the transition from lyric opera to other music and theater genres and new opera forms. This includes the impressionist and symbolist lyric drama by P. Dukas, *Ariane et Barbe-Bleue* (1907). The artistic concept of this work presented

a new interpretation of the ideas of Christianity in French musical theater.

1900 was marked by the triumph of the opera by G. Charpentier, *Louise*, based on the combination of aesthetic aspects of naturalism, symbolism and psychological realism; from this, the vital topic of contemporary reality emerged in French musical theater — the theme of destroying the foundations of family relationships and turbulent manifestations of the free love and life of the bohemian Montmartre. It seemed like the said line of French opera evolution could contribute to ousting the ideas of Christian

humanism, but it did not happen. The staging of the mystery by C. Debussy — G. d'Annunzio *The Martyrdom of St. Sebastian* — opened the modern aspects of interpreting the ideas of Christianity in the French musical theater of the twentieth century, as well as new ways of the musical and theatrical embodiment of these ideas.

Later, the ideas and symbols of Christianity formed the basis of the «French musical dramas» by V. d'Indy (*Fervaal, L'Étranger, Legend of Saint Christopher*). Francis Poulenc embodied the history of the Christian heroism of Carmelite nuns in his opera *Dialogues of*

Table 1

Composer	Author (s) of the text or translation. Libretto	Premiere date	Name, structure of the work	Music genre
G. Meyerbeer (1791–1864)	Libretto by E. Scribe, E. Deschamps, on the novel by P. Mérimée «A Chronicle of the Reign of Charles IX»	1836	Les Huguenots, in 5 acts	Grand opera (Grand opéra)
G. Meyerbeer	Libretto by E. Scribe	1849	The Prophet (Le Prophète), in 5 acts	Grand opera (Grand opéra)
Hector Berlioz (1803–1869)	Gérard de Nerval, 1st French translation of Goethe's tragedy «Faust». A. Gandonnière, H. Berlioz. Libretto in verses.	1846	The Damnation of Faust (La Damnation de Faust), in 4 parts with an apotheosis. For soloists, chorus and orchestra, Op. 24.	Dramatic legend (Berlioz); symphony-oratorio; (opera for the concert scene)
Hector Berlioz	Poetic text by H. Berlioz.	1854	The Childhood of Christ (L'Enfance du Christ), in 3 parts. For soloists, chorus and orchestra, Op. 25	Oratorio
Charles Gounod (1818–1893)	Libretto by J. Barbier and M. Carré	1859 (1st ed.); 1869 (2nd ed.)	Faust, in 5 acts	Lyric opera
Charles Gounod	Libretto by M. Carré and Ch. Gounod on the poem by F. Mistral «Mireille» (1858). Translation from Occitan.	1864	Mireille, in 5 acts	Lyric opera
César Franck (1822–1890)	Libretto in verses by Ms. Colombes	1874	Redemption (Rédemption), in 3 parts	Poem-symphony for soprano, chorus and orchestra
César Franck	Libretto in verses by Ms. Colombes based on the text of the Gospel of Matthew	1879	Les Béatitudes, in 8 parts with Prologue	Oratorio
Jules Massenet (1842–1912)	Libretto by Louis Gallet	1873	Marie Magdeleine, in 3 acts and 4 scenes	«Sacred drama» (definition by J. Massenet); oratorio-opera.
Jules Massenet	Libretto by J. Grandmougin	1880	La Vierge, in 4 scenes. For soloists, chorus and orchestra.	Oratorio, Sacred legend («Légende sacrée»). (definition by J. Massenet).
Jules Massenet	Libretto by Louis Gallet, on the novel by A. France	1894	Thaïs, in 3 acts and 7 scenes	«Lyrical comedy» (definition by J. Massenet), opera.
Jules Massenet	Libretto by M. Lena	1902	Le Jongleur de Notre-Dame, in 3 acts.	Opera-miracle.

the Carmelites (1957). An important event in French and international musical theater was the opera *Saint-François d'Assise. Scènes franciscaines*, by O. Messiaen (1983). The theological art concept has formed a general summary view of the cultural sense of the ideas and symbols of Christianity in the history of French and world music.

The table below shows the musical theater works associated with the embodiment by French composers of the ideas and symbols of Christianity in musical theater in the XIX (Table 1) and XX centuries (Table 2). The table includes stage oratorios intended for performance in concerts; the primary sources of such literary works, the authors of the libretto, as well as premiere dates, are specified; the names of musical genres are defined by the composers.

The leading position of French musical culture in the period between the two world wars (1918–1939) was determined largely due to the pioneering achievements of Igor Stravinsky — the pioneer of European

neoclassicism. Noteworthy is Igor Stravinsky's introduction of Christian compassion and love motives in the musical theater works connected with antiquity. Dominant semantic significance of the Christian idea of compassion was embodied both in the texts of the libretto and in the musical and dramatic concepts of Stravinsky's works — the opera-oratorio *Oedipus Rex* (1927) and the melodrama *Perséphone* (1934). The relevance of the ideas of Christian charity was highly appreciated by his contemporaries.

In a series of musical theater works by French composers of the twentieth century, *Ariane et Barbe-Bleue* by P. Dukas (1907) and *Saint-François d'Assise* by O. Messiaen (1983) are of particular importance. The considered works belong to different periods of the history of French musical theater; they are divided by 76 years. The lyrical drama by Dukas is written from the text of a symbolist play *Ariane et Barbe-Bleue* by M. Maeterlinck, composed specifically for this work (1896). The opera libretto *Saint-François d'Assise*,

Table 2

Composer	Author (s) of the text or translation. Libretto	Premiere date	Name, structure of the work	Music genre
Paul Dukas (1865–1935)	M. Maeterlinck, <i>Ariane et Barbe-Bleue</i> (1896), P. Dukas.	1907	<i>Ariane et Barbe-Bleue</i> , in 3 acts	Lyrical drama
Claude Debussy (1862–1918)	Libretto by G.D'Annunzio	1911	(The Martyrdom of St. Sebastian) <i>Le Martyre de St. Sébastien</i> , in 5 acts («Stances»)	Mystery play
Vincent d'Indy (1851–1931)	Libretto by V. d'Indy based on the <i>Legenda Aurea</i> by J. de Voragine	1920	Legend of St. Christopher (<i>La Légende de Saint-Cristophe</i>) in 3 acts, op. 67.	French musical drama; «Sacred drama» (definition by V. d'Indy)
Igor Stravinsky (1882–1971)	Libretto by Jean Cocteau (with the participation of Stravinsky), translated from French into Latin by J. Daniélou. By Sophocles' <i>Oedipus Rex</i> .	1927	<i>Oedipus the King</i> (<i>Oedipus Rex</i>), in 2 acts	Opera-oratorio
Igor Stravinsky	Libretto by A. Gide based on the Greek myth, by Homeric Hymn	1934	<i>Perséphone</i> , in 3 acts and 4 scenes, with Prologue	Melodrama, «dramatic symphony»
Arthur Honegger (1892–1955)	Text by P. Claudel (1935)	1938. Prologue appended in 1945	<i>Joan of Arc at the Stake</i> (<i>Jeanne d'Arc au bûcher</i>)	Dramatic (theatrical) oratorio
Francis Poulenc (1899–1963)	G. Bernanos <i>Dialogues of the Carmelites</i> . Libretto by E. Lavery, 1953–1956.	1957	<i>Dialogues of the Carmelites</i> (<i>Les dialogues des Carmélites</i>) in 3 acts and 4 scenes	Opera
Olivier Messiaen (1908–1992)	O. Messiaen	1983, 1992	<i>Saint-François d'Assise. Scènes franciscaines</i> . Opera in 3 acts and 8 scenes	«Scènes franciscaines». Opera

written by the composer himself, is a musical and aesthetic concept, a kind of «theodicy». The aesthetic orientation of the composers belonging to different generations was different. With all the differences of musical language parameters and principles of the musical tissue organization, the above works are characterized by deep spiritual community.

Vincent d'Indy (1851–1931) is a prominent French composer, conductor, teacher, music theorist and active public figure in music. The uniqueness of his artistic positions and creative principles is reflected in the works of different genres (more than a hundred opuses), including symphonies, musical theater works, vocal and chamber instrumental ensembles, motets, madrigals, chorales and cycles of pieces for organ.

From 1865, d'Indy studied at the Paris Conservatory with renowned music teacher and respected researcher A. Lavignac (solfeggio and harmony). D'Indy perfected his piano playing with one of the most influential French pianists — A. Marmontel — and later with his disciple and follower — Professor L. Diémer. The beginning of the Franco-Prussian War (1870) amended the life and creative plans of d'Indy, a representative of a noble family of French military aristocracy; he became an active defender of the interests of France. In 1873, the dream of d'Indy came true: he started taking lessons in composition with C. Franck (1822–1890), one of the leading musicians of the Renovation era in French music of the second half of the XIX century, the biggest organ improviser, as well as the creator of École César-Franck.

The new generation of musicians of 1890–1900 much appreciated *the perfect unity of moral, ethical and artistic ideas* in Franck's works. This phenomenon was pointed out by C. Debussy in his review of the 1903 concert performance of *Les Béatitudes*, composed by Franck: «... with the gullible spiritual purity becoming admirable when the composer finds himself face to face with the music, before which he kneels, whispering the most humane prayer ever to escape a mortal soul...».

After the death of Franck, d'Indy remained «the most authoritative representative of his traditions». In a monographic study about Franck, which received wide acclaim, d'Indy revealed the aspects of the spiritual content of Franck's works, the essence of his creative method and the composition patterns of works of different genres; he showed the unique qualities of this great artist's personality.

Along with d'Indy, the graduates of École César-Franck who had a significant impact on the development of French culture of the twentieth century included Ch. Bordes, P. de Bréville, P. Vidal, G. Ropartz, A. Duparc, E. Chausson, G. Pierné, A. de Castillon and

S. Rousseau. The organ course of Franck's «free improvisation» at the Paris Conservatory was attended by C. Debussy, who engaged in composition in the class of E. Guiraud.

Franck and his disciples shared aspirations with the «School of Spiritual and Classical music». From 1853, this school was preparing singers, organists, conductors and composers based on the study and performance of music of the XV–XVII centuries. Musicians at École César-Franck actively prepared publications of the works of Rameau, Monteverdi and Destouches, as well as sacred music. Sharing Franck's critical attitude towards the educational methods of musicians at the Paris Conservatoire, his supporters sought to change the modern tradition of higher musical education and open an alternative conservatory, a new higher education institution in Paris. Inspired by the ideas of Franck, his disciples Ch. Bordes, d'Indy and A. Guilmant created a new Schola Cantorum («Singing school»), which was officially opened in 1896. The education of musicians was based on the development of pedagogical and creative traditions of Franck. Schola Cantorum was a center of ancient, sacred and secular music promotion.

In the early 1900s, d'Indy was unanimously recognized as a leading authority in the various fields of music. Working as a secretary at the National Music Society (1876), he became its chairman in 1890; along the way, for over 30 years d'Indy served as the director of Schola Cantorum and the leading professor of the main course of Composition Theory. Using records made in 1897–1898, he made the first three-volume book of the fundamental «Course of Musical Composition» (*Cours de composition musicale*). Volume 1 was published in 1902; Volume 2 in 1909; Volume 3 in 1933 (after the composer's death). D'Indy's oration, delivered at the opening of the course at Schola Cantorum in November 1900, was published in *Tribune de Saint-Gervais*.

According to R. Rolland, the high intellectual culture, which was an essential component of d'Indy's personality trait, was not, however, the main «remarkable feature» of the composer. The religio-ethical spiritual component was at the center of an extensive complex of ideas — the musical aesthetic of d'Indy, who stated the following: «The artist must have faith above all: faith in God, faith in the art; for this faith prompts him for knowledge and this knowledge helps him to climb higher and higher on the ladder of being, up to its limit, which is God». The creative development of d'Indy took place in the cultural space of France in 1880–1890, in the atmosphere of the socio-political and ideological contradictions of the Third Republic. The balance of forces of the French Republic and the church characterizes this period as a crisis, a transitional period (from instability to a more

stable balance of powers). Complete separation of the spheres of social and religious life occurred in France on December 9, 1905. The composer's works contain echoes of ideas of the socio-political, cultural, artistic and theatrical life of the III and IV French Republic. For example, in the *Legend of Saint Christopher*, there is a motive of frequent change of political power relevant to the period 1880–1900; it is opposed to the theme of illusory values in the vain life of modern people of the time — bourgeois, ordinary citizens or representatives of an artistic medium.

For the expression of his artistic credo, d'Indy resorted to Gregorian chants in different periods of his creative evolution. His works are closely connected with the ancient tradition of Gregorian chant that emerged in the VIII–X centuries in France and stands at the origins of Western European musical culture. D'Indy believed that Gregorian hymns, which he cited at the nodal points of the development of his «French music dramas», were not only the expression of the spiritual essence of man seeking God, but a manifestation of the very essence of divine revelation. Gregorian chants are an integral part of the development process of d'Indy's musical dramatic works for musical theater. These hymns perform the function of ideological and semantic generalization of the entire artistic concept. In the process of profound comprehension of liturgical hymns, d'Indy formed a serious, reverential attitude to the monodic culture of the past, the peculiarities of attitude and musical thought in the Middle Ages. D'Indy conveyed the interest in Gregorian chant to his disciples. Among them are the French composers: E. Satie, A. Roland-Manuel, A. Roussel, A. Honegger, G. Auric, P. Le Flem, A. Magnard and Déodat de Séverac, as well as representatives of other national schools: J. Turina, I. Albéniz, C. Porter, M. Mihalovich, J. Canteloube, J. Nyström.

Renewal of spiritual life, based on the approval of religious and philosophical ideas, was differently reflected in French philosophy and literature, drama and musical theater, in the works of E. Renan and A. France, G. Duhamel, R. Rolland and P. Claudel. The aforementioned idea got a different interpretation in the writings of Ch. Gounod, J. Massenet and C. Saint-Saëns, C. Franck, C. Debussy and P. Dukas, V. d'Indy, F. Poulenc and O. Messiaen.

Its consistent and vivid embodiment is presented in the musical and theatrical work of d'Indy, which developed throughout the life of the composer. The first writings refer to 1869–1872. From his boyhood he regularly attended musical theater, independently studying the libretto and opera scores. *Les Bourgraves* is a historical drama about quartermasters, defenders of the fortress on the River Rhine in the Holy Roman Empire. Only a fragment of libretto by Robert de Bonniere, who was the author of this

and other libretto written for d'Indy, remained from the 600-page handwritten score. The first musical drama was followed by several works, rejected by the composer himself, among them *Les Maîtres sonneurs*, based on the novel by George Sand; *The enchanted forest* by Uhland; *Mohammed*, on the basis of the poetic story by Goethe. *Les Abencérages*, a musical drama based on the work by R. Chateaubriand, was not completed. The motive of a *special mission of the hero*, who is the only descendant of the ancient Arab aristocratic family, was embodied in the further evolution of musical theater works of the composer. Music of an unfinished musical drama, *Wallenstein*, formed the basis of the score for *three symphonic overtures after Schiller's Wallenstein* (1870–1881). D'Indy's work on the Scandinavian drama *Axel* (1878), based on the poem of the Swedish poet E. Tegnér (1782–1846), was suspended (the work was produced in collaboration with librettist R. de Bonnier); thematic material of this work was later used by the composer for his musical drama *Fervaal*.

Choosing the *Temptation of St. Anthony* by Flaubert as the basis for a new composition, d'Indy soon abandoned this work; for the first time he had a desire to implement a generalized symphony and musical-dramatic image of passionate sensual *temptation*, which would be later developed and completed in the sensual pleasures of the Queen's part (*Legend of Saint Christopher*).

During the period of 1876–1882, there was released a one-act comic opera *Wait Me under an Elm* (op. 14), based on the play by J. Prevel (libretto by R. de Bonniere). Up to 1910, this opera was staged nineteen times at the National Theatre of Comic Opera.

In 1879–1883, based on his own text, the young composer created *Song of the Bell*, based on the poem by F. Schiller, which became a result of the initial period of the evolution of his musical and theatrical creativity. The said period is generally characterized by a search of individual principles of musical drama and style development.

On the large handwritten score of *Song of the Bell*, entirely dotted with stage directions, the music genre is defined as a symphonic poem. In correspondence with his friends, the author called the same work the «dramatic legend with Prologue and seven pictures» for soloists, a double choir and an orchestra. Differences in the genre definitions did not prevent d'Indy from composing a major form in the spirit of H. Berlioz (*The Damnation of Faust*) and, at the same time, in the tradition of vocal and symphonic scores of C. Franck on a spiritual theme (*The Beatitudes, Redemption*). *Song of the Bell* was created for the basic idea of the «National Society», which consisted of a reviving of the life-affirming spirit of the French nation after the disaster of the Franco-Prussian War.

In 1906, *Song of the Bell* was first performed on the stage of the Brussels Théâtre de la Monnaie. After the premiere, a Belgian musicologist, Charles van der Borren, congratulated d'Indy with an impressive composition of the loving duo of William and Leonora, on which the composer responded with typical bluntness: «There is still too much Meyerbeer in the music of this scene». Despite the fact that modern critics and listeners recognized reminiscences of Meyerbeer, Berlioz, Wagner and Franck's works, *Song of the Bell* was a successful major musical and theatrical form of d'Indy: a musical drama of symphony composition, with a comprehensive system of leitmotifs. The main theme *In paradisum*, asserted in the final part, embodies the idea of immortality, brought from Gregorian chant. It is in the *Song of the Bell* that the composer first resorted to this source. D'Indy now began to turn to such designations of semantic climax as the top of the musical-dramatic development in the compositions of the finals for his subsequent musical theater works.

FERVAAL

The perfect songwriting of d'Indy was confirmed in the work that he nurtured for six years. This is the *Musical act Fervaal in three acts with a prologue*, based on his own libretto. The carefully prepared *Fervaal* premiere was held on March 12, 1897, on the stage of the Brussels Théâtre de la Monnaie. French press and numerous foreign critics received this work with enthusiasm; the French premiere was held at the National Theatre of Comic Opera on May 10, 1898. The conductor was A. Messager; becoming one of the directors of the National Academy of Music, in 1912, he gave nine brilliant performances of this work.

For d'Indy, the benchmark of progressive trend in contemporary musical theater was Wagner musical drama; in line with the achievements of the German opera reformer (Wagner), d'Indy created the modern French musical drama *Fervaal*. Despite the fact that various adepts of art tried to ignore the presence of elements of Wagner's creativity in the music of French composer d'Indy (in 1897, the Durand publishing house released an essay-eulogy with articles by the astute critics Pierre de Bréville and Henry Gauthier-Villars), *Fervaal* clearly oozed with the art world of Wagner — his tetralogy *The Ring of the Nibelung*, *Tristan and Isolde* and *Parsifal*. *Fervaal* echoes the art of Richard Wagner in the realm of ideas: the redemption of human deeds through the sacrificial feat of the protagonist, grasping truth through familiarizing Christian shrines, the immortality of love. We can find parallels in the imaginative spheres of music dramas by Richard Wagner and V. d'Indy: *Fervaal* — Siegmund, Siegfried, Parsifal; Gielen — Kundry, Isolde, Brunnhilde; Arfagar — Gurnemanz,

Kurwenal; the Celtic prophetess Keto — the goddess Erda. R. Rolland expressed a remark about the creative contradictions that exist between V. d'Indy-poet and d'Indy-musician; it was a question of a mismatch of the poetic and musical talents in those artists who, following the example of Wagner, began to write the words and music themselves.

The dramatic conflict of *Fervaal* is based on the clash of religious beliefs of the Celts and Muslims. During the time of the barbarian invasions of the VII–IX centuries in Western Europe, the Celts were active disseminators of the Christian faith. Other nations assimilated Christian behavior of the Celts: «... there is a meeting of mythological traditions of these peoples with Christian ideas». The Druid Arfagar, who trained Fervaal, the only descendant of the Celtic leaders, says: «Zeus is dead; Esus is sleeping; Jesus — Cometh».

The ratio of leitmotifs in the symphonic development of the *Fervaal* musical fabric is characterized by «matchless flexibility and triumphant ease». Colorful tonal harmonic modulation, endowed with expression, embodies the volatile moods of heroes. «Some pages of *Fervaal* evoke a feeling of mountain peaks covered with pine forests and fog creeping over them»,— said R. Rolland. In the musical drama *Fervaal*, d'Indy consistently developed the idea of the importance of Christian morality in contemporary social and spiritual life. The composer included the melody of the Gregorian hymn *Pange lingua gloriosi* in the final scene of the musical fabric.

L'ÉTRANGER

Over the period 1898–1903, d'Indy created *L'Étranger*, a musical performance in two acts, based on his own libretto. The French premiere of the musical drama was also held in the Brussels Théâtre de la Monnaie; it took place on January 7, 1903. In 1900's letters addressed to the famous composer and critic respectively, Guy Ropartz and Pierre de Bréville, d'Indy reported an increased attention to the field of vocal recitation, a new system of orchestration; the composer claimed that symphonic music texture should not obscure the words, the perception of the meaning of vocal phrases.

The high artistic result achieved in *L'Étranger* had wide public resonance. In a review of the Brussels premiere of d'Indy's musical drama, C. Debussy expressed deep understanding of the musical merits of this work: «... I want to pay tribute to a clear sense of right hovering over this work, the effort of will directed to avoiding *any complications* and, most importantly, the calm courage of Vincent d'Indy, herein striving to outdo himself».

In *L'Étranger*, as well as in previous works for the musical theater, the composer continued to develop the genre of French musical drama. A drawing of

scenery for future work, made by d'Indy in 1901, contained motifs of sea storms and shipwrecks. One day the composer had a chance to see the element of the raging sea, which claimed the lives of fishermen, for himself. The tragedy of real life served as the basis for the final scene of *L'Étranger*. R. Rolland noted the mastery of musical composition and orchestral writing of d'Indy: «... certain pages of *L'Étranger* speak about the fantastic brilliance, which lights up the sea, concealing a storm».

The content of the drama *L'Étranger* by d'Indy captures echoes of autobiographical motives; these ulterior motives are included in the development of storylines drawn from the Ibsen play *Brand* (1866); in 1895, this masterpiece of modern Norwegian theater was successfully staged at Nouveau-Théâtre in Paris.

Dramatic elements of contemporary realism, naturalism and symbolism can be found in *L'Étranger* — the main aesthetic art trends shaping the cultural space of the French capital in the early 1900 s. The works of the Great Russian realist writer Lev Tolstoy, whose novels d'Indy admired, were widely discussed in the circles of Parisian intellectuals, the press and the French literary and artistic environment from the mid-1880 s. Operas of the French naturalist composers were successful in the early 1900 s in Paris; they include the work of A. Bruno, based on the novel by Zola and G. Charpentier's opera *Louise* (1907), which was staged twice in a row at the National Theatre of Comic Opera.

In d'Indy's work, Christian poetic symbolism is of particular importance. The main character owns a talisman (a precious emerald); it is used to magically shine on the bow of the ship, which carried the resurrected Lazarus; this light «without sails, without a rudder», brought the ship to the harbor. With the help of the talisman, the strong *will of its owner* could control the elements. Belonging to the Christian shrines, the emerald supported the desire to serve his vocation in strangers. Having experienced the irresistible force of love, the stranger lost the moral right to continue his mission; he handed the emerald to his beloved, a girl named Vita. She threw the sacred stone in the sea waves, returning it to their mysterious depths. The sea waves suddenly lit up with emerald light.

The idea of the struggle of the will and the hero's passion of love is at the heart of the drama. The dramatic text was composed by the composer in rhythmic prose. Its ethical aspect particularly stands out. The stranger's life has a high purpose. The last representative of an ancient clan of leaders should convey an ultimate essence of moral truths to the descendants. The stranger's purity of heart and a vow of chastity are a sine qua non fulfillment of his mission. Nobody knows who this forty-two-year man is. Residents of a fishing village are hostile to his way of wearing a cap

with a gleaming talisman on the head. Do they think he is a sorcerer? The stranger goes to sea together with other fishermen; he often hands out his catch to those in need, and still, they do not like him; accepting his help, people shy away from him. Ashore, only young Vita talks to the stranger, but she is still too young to become his lover; she becomes the bride of a customs officer, André. One day the stranger and Vita understand that they had long been in love with each other. Defeated by the power of love, having violated the vow of chastity, the stranger must permanently leave the fishing village.

The stranger's actions are in accordance with the religious beliefs and norms of behavior of Christians. The religious and ethical character of d'Indy's piece is revealed in the words of the stranger, «I am the one who loves. My only joy, my only concern is to help others, to serve them». The stranger's credo is *Conto caritatis* (Latin), meaning «account of mercy, account of love». The composer expressed this thought by a Gregorian chant of the Catholic Mass — *Ubi Caritas*.

The words of the protagonist fully characterize d'Indy himself — an artist, selflessly serving the art; this service was a *manifestation of faith*: «Contemporary music has never found a more deeply devout and merciful expression in a Christian way» — summed C. Debussy.

LEGEND OF SAINT CHRISTOPHER

Legend (Latin) means something that must be read, often a kind of music. The content of musical legends written in different genres, which appeared in the era of romanticism, is associated with folk tradition (Legend of Ahasuerus) or a literary text. H. Berlioz called his vocal-symphonic composition *The Damnation of Faust, A Dramatic Legend* (1846); F. Liszt entitled his oratorio *Legend of St. Elizabeth* (1862). *Legend of Saint Christopher* (1920) was the top of V. d'Indy's creative evolution. In the work, based on his own libretto, d'Indy completed the development of dramatic ideas and achieved a synthesis of the principles of musical composition, characteristic of works of different genres (musical theater, symphony, chamber, instrumental and vocal). The exhaustion of creative aspirations and the special perfection of drama and musical style are inherent in d'Indy's works. Such quality distinguishes the opera-mystery *Parsifal* by Richard Wagner, the opera *Queen of Spades* by Tchaikovsky, *The Song of the Earth* by Gustav Mahler and *Mystery* by Scriabin.

In a letter dated September 17, 1903, d'Indy wrote to Pierre de Bréville about a new musical theater work, *Legend of St. Christopher*. In a letter to Paul Poujeaux from September 23, the composer wrote that he completed the libretto (in the form of a poem), and started writing a few musical fragments. Due

to the overemployment at Schola Cantorum, d'Indy could study composition only during the holidays. In December 1913, he announced to P. Puzho that a draft of *Legend of St. Christopher* was completed. In a circle of friends, d'Indy played large fragments of the new musical drama. In his diary, the artist Maurice Denis mentioned one of the musical evenings, which was attended by composer P. Dukas, pianist N. Trukhanova, conductor G. Samazey, future director of the Opéra Jacques Rouché and Rene de Caster (the latter suggested that Maurice Denis could prepare the scenery for the future theatrical performance).

In autumn 1915, d'Indy completed the orchestration; in March 1917, the Clavier part was written. Jacques Rouché (the new director of Opéra) expressed interest in the work of d'Indy; in 1919, *Legend of Saint Christopher* was included in the repertoire of Palais Garnier (scenery by M. Denis). The premiere, which was held on June 9, 1920, caused a respectful reaction and criticism in the audience. Up to December 16, 1922, there was a total of eighteen performances of *Legend of Saint Christopher*; however, the scene of Opéra was then captured by the «expansion of Russian Ballet» and the troupe of S.P. Diaghilev. Starting from May 1920, the brilliant performances of «Russian Seasons» somehow marred the outlook for the «sacred drama» of d'Indy. The staging of *Legend of Saint Christopher* required significant costs, while the Opéra Directorate still continued to follow the orders of the government on the full limitation of the new French works (this restriction operated during World War I).

Legend of Saint Christopher was the first important Opéra staging since *Parsifal* by Richard Wagner (1914); they are divided by six years, but in the repertoire of 1920, these works follow one another, forming a kind of dominance in the cultural space of France. In both works the theme of Grail is triumphantly repeated. This suggests that d'Indy could not help but see a kind of *continuation* or *answer* to *Parsifal* in the spirit of Faith, Hope and Charity in the *Legend of St. Christopher*.

The grand art concept of *Legend of St. Christopher* is similar to the architectural phenomenon — the cathedral of the Middle Ages. This comparison, belonging to V. d'Indy, was expressed by his younger contemporary, the famous composer and social activist Guy de Lioncourt, a staunch supporter of the ideas, music, composition theory and pedagogical system of d'Indy. The comparison, which brings us closer to understanding the musical drama and style of this work, was continued by famous French explorer L. Vallas, who likened the composition of *Legend of St. Christopher* to a *music cathedral*.

Before starting composing *Legend of St. Christopher*, d'Indy posted reproductions of St.

Christopher's images on the walls of his study. Among them were copies of sculptural reliefs adorning the portals of medieval cathedrals. On these reliefs, St. Christopher was represented as a giant, sometimes a cynocephalus, indicating his resemblance to the images of creatures from Egyptian mythology (the god Anubis). Mythologizing elements in Christopher's image are present in traditional Orthodox iconography. On some reliefs, the images of an archaic deity of antiquity, Kronid, devouring his children, resonate with Christopher the giant. Most often, St. Christopher is depicted holding the child Jesus on his shoulders, in whose hands there is the globe. Saint Christopher is shown full-length, standing knee-deep in water and leaning on a long staff; the staff blossoms with palm leaves and fruits (or white rose buds). Various motifs of St. Christopher's biography were captured by Hieronymus Bosch, Dirk Bouts, José de Ribera and Andrea Mantegna.

Working on the *Legend of St. Christopher* (1907–1,908), d'Indy long and thoroughly studied the various sources that mentioned this saint. The composer found out that in the 3rd century under the Roman Emperor Decius there was captured a giant named Christopher, who defended the Christian shrines; he died a martyr's death. The *Legend of St. Andrew* (5th century) mentions the taming of a giant with a dog's head, a cannibal. He served as a defender of St. Andrew; after conversion to Christianity, he became known as Christopher. At the turn of the XVIII–XIX centuries, François René De Chateaubriand exclaimed: «What! Were Diderot, D'Alembert, Duclos, Dupuis, Helvétius, Condorcet spirits without authority? What! Must the world return to the Golden Legend, renounce its admiration acquired through the masterworks of science and reason?».

D'Indy consciously opted for the Life of St. Christopher in the *Golden Legend*. Notable episodes of the libretto were based on the aforementioned narrative, *Legenda aurea* (Latin), *Légende dorée* (Fr.). This is a monument of Catholic Christianity of the 8th century, a doctrinal interpretation of saving acts of God in Christ, the expression of awe and reverence of religious faith.

GOLDEN LEGEND (1250–1260)

In 1250 an Italian monk from Genoa, Jacobus da Varagine (225/1230–1298), began to compose a text in Latin, entitled: «What is to be read about Lombardian saints and history». In 1260, he finished the first manuscript; he was occupied with this until the end of his life. The narrative outlined the main theme — the origin of the Holy Cross; which is why it became known as *The Legend of the Holy Cross*.

The sources of Jacobus da Varagine's stories are different. This is oral tradition about Jesus that had already

acquired resistant forms within the proto-Christian communities of the II–III centuries, as a result of repetition and memorization of the same sayings (liturgical formulas). Other sources were the theological works of the early Christian writings — *Testimonies* and *Epistles* of the famous writers of the II–IV centuries — including Tertullian, Clement of Alexandria, Gregory of Tours, Irenaeus of Lyons, Saint Jerome and Saint Cassian.

According to the originator's plan, the complete collection of texts should have served as material for sermons, spoken in the church for the parishioners. For the instructive content of the stories and the variety of their themes and images, as well as colorful exposition, Jacobus da Varagine's narrative was called *Golden Legend*.

The main theme of *Legend about the origin of the Holy Cross* is embodied in the lives of saints and martyrs (martyrs); some of them are non-canonical names of saints who received the *gift of the Spirit* at baptism (Saint Andrew, Saint Christopher). The main substantive aspects of the *Golden Legend* contain the detailed interpretation of religious holidays; all texts are written on a calendar, starting from the eve of Christmas.

Stories about miracles represent the meaningful culmination in most biographies of *Golden Legend*. Miracles are evidence of the divine power of Christ: «... in the early Christian tradition, interest to miracles as such was due to certain Christology, i.e. doctrinal interpretation of Jesus' personality.» Here Jesus acts as a divine miracle worker <...> a «divine man» whose actions manifest the power of God. The compiler included the description of sacraments, signs and predictions in the content of «that, which must be read», borrowed from *Testimonies* and *Epistles*. Stories about miracles are *epiphanies*, visible manifestations of God. Descriptions of these phenomena were often repeated by the plot motif of a rose. The rose is a sign of the choosiness of a saint, whose feat is pleasing to God; the rose is also a symbol of martyrdom. In the narrative, the idea of the *Saint's ascent to Christ* is subject to comprehension. Thus, during the development of plot twists in the narrative about the life of Opherus/Christopher, the giant in *Golden Legend*, the stages of his spiritual transformation are consistently revealed.

The life exploits of a saint and his martyrdom are read as a process of human spiritual transformation. All the presentation of *Golden Legend* is permeated with a sense of spiritual excellence.

KEY ASPECTS OF THE BIOGRAPHY OF ST. CHRISTOPHER

At the King of Canaanites

During immemorial times in the Canaan there lived Opherus, which means «convicted». He was a man of

gigantic height (12 cubits), with a fierce and savage temper. One day, Opherus appeared at the court of the king, to whom he wanted to serve, thinking that he was the most powerful king in the world. Once he heard the singing of a juggler, who mentioned about the power of the devil. Opherus, deciding to serve the most powerful ruler, went in search of the latter.

Revelation in the image of the Holy Cross

For a long time Opherus wandered in the wilderness, where he encountered a great army; among soldiers there was the one who called himself the devil; together they hit the road. At the roadside there stood an image of a cross, which scared the devil, making him leave the road; after a wide detour, he disappeared. Opherus experienced a *revelation*: Christ appeared in the image of the Holy Cross to the one who was looking for him.

Prediction of Christopher the Hermit

Opherus met a Christian hermit, who told him about Christ and advised him to serve in God's name at the crossing of the rapid river flow, delivering travelers from coast to coast. Hermit predicted to Opherus of the upcoming meeting with Jesus Christ.

Humble service of Opherus

Many days, Opherus applied his great strength, ferrying travelers from coast to coast of rapid river flow. He tirelessly entered the river, resting on the bottom with a long pole (staff).

Jesus Christ in the form of a child. Sacrament of Baptism: Opherus is named Christopher, «the one who carried the Christ». A miracle with a staff.

When Opherus was resting in his hut, he heard someone calling the ferryman; he went to the river twice, but saw no one; the third time on the banks of the river he saw a child, asking to help him cross the river. By putting a child on his shoulders and taking his long staff, Opherus entered the river. The water became fierce, the waves dimmed, the storm arose. The giant had not yet reached the middle of the river, when he stumbled a few times and nearly drowned. All at once, the burden seemed extremely heavy. Opherus climbed ashore with great difficulty; he took the child off the shoulders and said, gently placing him on the ground: «You put me in great danger; it was so hard for me to carry you. It seemed like the whole world would have been easier». The child replied: «Do not be surprised, *Christopher*. Not only did you *carry the whole world on the shoulders, but also the Creator of this world*. For I am Christ, your lord; you did me a favor. To prove my words, drive this staff into the ground when you approach the hut. In the morning you will see that it blossoms and bears

fruit». Having said that, the child disappeared. The next morning Christopher witnessed a *miracle*: there grew leaves and dates on his staff, like on a palm tree.

Christopher's feats against evil. Miracles are the testimony of faith

During his travels, Christopher came to the Lycian city of Samos, where he prayed to God to send him a *revelation*, because he did not understand the language of the townspeople. While Christopher prayed, the persecutors of Christians did not pay attention to him, mistaking him for a madman. Having received comprehension of the Lycian language in a wonderful revelation, Christopher went to the place where captive Christians were tortured, in order to support and strengthen their faith; he tirelessly appealed to Christ to help the suffering prisoners. After Christopher's prayer a miracle happened: his staff was covered with greenery once again, buds and blooming white roses appeared on the pine. Christopher converted the soldiers sent by the king, in order to tie him to the Christian faith; then he voluntarily surrendered. After accusing Christopher of the creation of miracles that confused people, the court sentenced him to torture; the king commanded to execute the saint.

Christopher's imprisonment by the king of Samos — a destroyer of Christians. Execution of Christians. Courage of the holy martyr Christopher. Impotence of his pursuers. Miracle.

After imprisoning Christopher in a dungeon, the king of the Lycian city of Samos decided to subject him to temptation by sensual pleasures. Two beautiful sisters — Nicaea and Aquilina — were sent to visit Christopher in prison; they were promised a reward if they tempted Christopher by their caresses. The pious look of the saint and the radiance emanating from Christopher's face caused a respectful attitude in the sisters, who expressed a desire to convert to the Christian faith. After finding out about the sisters' religious intentions, the tyrannical king commanded that they be tortured and executed. Aquilina was strangled after being tortured; Nikea was tortured by fire. She came out unscathed from the flames, and then was beheaded. St. Christopher was tortured with a hot iron, but the instruments of torture before the eyes of the executioners melted like wax. He was not afraid of the flame. Faith in Christ made him invulnerable to enemies.

Christopher's torture. Retribution upon the king. Miracle.

The king commanded to tie Christopher to a pole and have him pierced with arrows by four archers. After all archers fired, the arrows hung in the air, except for one arrow; changing the direction of flight, it struck the tyrant king in the eye.

Christopher's deathbed prediction and his execution. Miracle.

Praying before his execution, Christopher said to the king: «Tomorrow I have to sacrifice myself. Having moistened the wound with my blood mixed with the ground, you, the tyrant, will be healed».

Execution of St. Christopher. The executioner cut off his head. The tyrant king approached the place of execution and took the blood of St. Christopher. Having mixed it with the ground, he applied it to his affected eye. Saying the prayer: «In the name of God and St. Christopher», he was healed; his mind cleared.

The spiritual result of the considered story about St. Christopher is in line with the basic idea of *Golden Legend*: Christ revealed himself to the person who sought him, in the image of the Holy Cross on the road. Testifying of salvation in Christ, the power of the Cross openly opposes evil and wins. The narrative about St. Christopher in *Golden Legend* shows that this saint *carried Christ* not only as the ferryman with the child Jesus on his shoulders, but above all — in sermons and testimonies of Truth; in his pure, devotional heart; in the miraculous healings of the sick; in the pious and humble lifestyle, and finally, in the body subjected to fasting and purified by prayer, insensitive to the sensual passion.

ARTISTIC CONCEPT OF «THE LEGEND OF ST. CHRISTOPHER»

The composer included only necessary aspects of the content in the verbal text of the libretto; the ones that transmit the various shades of meaning. The stages of spiritual transformation of the protagonist are reflected in the deployment of the vocal-symphonic fabric of this drama-mystery.

D'Indy's work involves a large number of actors. The dramatic historian (bass) executes a special function — the narrator, whose singing part dates back to the medieval mystery genres, old oratorios and passions. Standing at the forefront and addressing the audience, the historian in his solo part outlines everything that would be redundant to present on the main stage, but is necessary for the interpretation of the drama-mystery. The words of the historian are commented by the speaking (singing) choir in the foreground. Being in front of the curtain covering the main stage, the historian prepares the stage for the «visual» performance, which immediately follows his narrative: in the Prologue to the act I work, the historian reveals the story of a heathen named Opherus.

The historian is a theatrical character of the modern drama and opera scene; his solo singing part and stage replicas unite the parts of the composition into a single artistic whole. The historian's part does not belong to any of the figurative and semantic spheres

of musical drama; direct interaction with these fields allows conventionally presenting the sections of musical drama related to the historian's entries as a generalized *narrative and commenting* realm: «That what should be read». The speaking (singing) choir enhances the functional importance of this realm in the music composition and drama.

The principal cast comprises Opherus/Christopher, King of Gold/Supreme Judge, Queen of sensual pleasures/Christian martyr Nicaea and Prince of evil Satanael.

The supporting roles (including the king's servants, guards, emperor's soldiers, archers, heralds, townspeople, an important person from the townspeople, members of the Christian community, the Christian captives, merchants, musicians, etc.) are performed by dancers, mimes, statisticians/crowd scenes participants (some of them are also given solo parts: the captain of archers, the Supreme Pontiff and the Emperor).

A modern interpretation of the literary source necessitated the ternary display of correlative periods in the life of St. Christopher: past — present — future, as well as the triple transformation of his soul's capabilities: thought — love — memory. The phenomenon of *consubstantial Trinity*, to which the religious-philosophical ideas of the composer date back, was the basis for the general plan of the three-act composition of *The Legend of St. Christopher*; the composite whole is represented by a number of scenes, consistently flowing from one another.

The prologues perform a formative function in the drama-mystery. Act I framed with Prologue includes three scenes; Act II includes Prologue, a «Descriptive Symphony», which is entitled «In Search of God» and three scenes. Act III includes three scenes. The musical composition patterns are leading in the formation of a coherent artistic concept of work based on a synthesis of ancient and modern genres. The musical and dramatic development is subject to the laws of continuous deployment of the vocal-symphonic concept of modern music drama-mystery. Through the prism of contemporary dramatic play in the spirit of realism, naturalism and symbolism, the elements of archaic genres, such as classical tragedy, medieval mystery, old oratorios and passions can be seen.

The conflict opposition of antagonist characters (pagans and Christians) forms an «antinomic unity of world» (S. Averintsev). In the beginning of the story, the main forces of mystery-drama are in the ratio, which can be characterized as an unstable equilibrium. The dynamic spiritual transformation of the protagonist Opherus/Christopher gradually changes the world: the ideological opponents of Christopher are transformed under the influence of Faith, Hope and Charity. Thus, in Act III, the King of Gold becomes

the Supreme Judge; the Queen of sensual pleasures is presented in the opposite meaning by turning into a Christian martyr (Nicaea). The Emperor, pagan elders and the king usurper of the Lycian city of Samos consciously perceive the justification of the Christian credo confirmed by the life and death of St. Christopher: the evil of the world will inevitably give way to the indestructible truths of Christianity.

The concept of mystery-drama contains a number of ideas that are relevant to the socio-political and spiritual life of the III and IV French Republic. So, Act I brings up the subject of the change of power and the search for the most powerful ruler. During Opherus' service for the Queen of sensual pleasures, there appears the King of Gold, who buys the Pleasure Palace along with the mistress and her servants; Opherus is then convinced of the superiority of gold over the treats. With the advent of Satanael the Prince of Evil, all the King's gold melts; Opherus moves on to serve Satanael, the new ruler.

The scene from Act I contains a modern interpretation: Satanael shows Opherus the fate of those poor creatures that live in the captivity of misconceptions, illusions and delusions. They are political careerists, corrupt government officials (as well as various parliamentary deputies: opportunistic radicals, anarchist socialists, Ultramontanes and Freemasons), imaginary scientists (amateurs, scribblers), «biased» artists, dealers and fraudsters. By symbolizing the world of the delusions of mankind, the composer presented the above real-life characters by a haze of clouds flying over Opherus' head and disappearing over the horizon; then in the evening sky, lit by the setting sun, there are outlines of a *bell*, over the dome of which rises a shining cross.

The second scene of Act II is interpreted in the spirit of modern philosophical and theological pursuit; it tells about a Christian hermit who reveals to Opherus the rules of religious behavior in the Christian community; he teaches him to seek *God in one's heart*. This echoes the name of the Prologue to Act II: «In Search of God». Undoubtedly, the composer considered the search for the truths of faith, hope and charity relevant in the light of the problems of modern spiritual life and in the relations of the French Republic and religion.

An important actor of drama-mystery is the choir, which also acts as a dramatic character (speaking chorus). The speaking choir is placed in the foreground, separated from the main stage by a curtain; the heavenly choir is behind the scenes; in the prologue to Act I, the speaking chorus comments the words of the historian. The choirs in *The Legend of St. Christopher* possess dynamic properties of action development; supporting the semantic and musical «communication at a distance», the choir's part contributes to

the creation of the composite symmetry: semantic and musical «rhymes» of the choir fulfill formative functions in the organization of the musical whole.

Choral and crowd scenes involve characteristic symbolic characters or *masks*, generalized image and semantic phenomena. These symbolic characters remind viewers of the connection of times past, present and future. Among them are the pagan idol, magically attracting the eyes (a mime); the executioner in the mask (a mime), the Emperor, the Supreme Pontiff, an Important Person — i.e. the representatives of the modern world. The legend also includes non-personalized participants of a *timeless* character: Officer, Bourgeois, Lover and Merchant.

In scenes of the miracle *The Legend of St. Christopher*, the stable image of the poetics of the Middle Ages is endowed with semantic function; the personification of martyrdom is concluded in the symbolic image of a *white rose*. Predicting the meeting with the Heavenly King to Ophelus, the Pope (the Supreme Pontiff) utters a prophecy: «When a pine blossoms with white roses, the King of Heaven will appear before you».

The sound symbol of the eternally wonderful world of wildlife is the *voice of the forest thrush*. With the advent of characters identified as «carriers of amphorae filled with exquisite fragrances», parallels with modern productions of symbolist dramas occur.

In the center of the figurative and semantic system of *The Legend of St. Christopher* is the main character of this drama-mystery, Ophelus/Christopher. The musical part of Christopher interacts with ideological and semantic musical elements belonging to different spheres of musical dramaturgy. Conventionally, there are four different musical and dramatic areas that interact with one another:

1. «That, which should be read»: narrative and commentary sphere. The Historian; speaking (singing) choir.

2. *Faith, Hope and Charity* — the manifestation of truth. The image of a child Jesus Christ; heavenly choir; world of Christian communities: the Hermit; life and death of Christian martyrs. Saint Christopher.

3. *Residence of the Evil*: The Prince of Evil Satanael. World of paganism. Ophelus the giant. Earthly life of Lords; realities of palace life: ceremonies, festivals, entertainment, public trials and executions. *Symbolic sphere of human errors; manifestations of illusions in modern life*. Temptations of evil: sensual temptations, trade frauds, corruption of politics, false discoveries in science, false values in art.

4. *Sphere of the sacred: the death and eternal life in Christ*. Sacrament of Baptism: Ophelus is named Christopher: «the one who carried the Christ». Scenes of Miracles. Prophecies and omens.

Allusions to the modern meaning, present in the artistic conception of *The Legend of St. Christopher*,

allowed d'Indy to interpret the work as a spiritual message. Based on the narrative of *Golden Legend*, the composer convincingly expressed the idea of the relevance of the spiritual experience of St. Christopher for contemporary reality. *Golden Legend* and the artistic conception of mystery-drama by d'Indy are divided by more than 650 years; however, they are united by the aspects of spiritual content: the transformation of the human soul on the way to God as a mystical revelation, a metaphysical insight. This is a path to comprehending the truths of Faith, Hope and Charity.

D'Indy's contemporary critics rightly found parallels with Meyerbeer's works written in the genre of Grand Opera, as well as with a bright representative of the named genre — F. Halévy's opera *La Juive* (1835), in the works of the composer. In addition, the artistic concept of the work reflected features of the expansive public temperament of the composer, which had nationalistic undertones.

The «antinomic unity» of paganism, Christianity and Christian humanism shown in the musical theater works of d'Indy date back to the playwriting of operas by Massenet: the *sacred drama Mary Magdalene* (1837) and the opera *Thaïs* (1894). The appearance of d'Indy's «sacred drama» was preceded by the *opera-miracle* by J. Massenet *Le jongleur de Notre-Dame* (1904), as well as a unique composition of C. Debussy — *The Martyrdom of Saint Sebastian* (1911), which became a milestone in the evolution of musical theater of the twentieth century.

The musical drama *The Legend of St. Christopher* by d'Indy (1920) was a phenomenon of the *new synthesis of arts*, which became one of the leading trends in the French music of the XX century. The «sacred drama» of d'Indy, created in line with the artistic discoveries of C. Debussy's mystery *The martyrdom of St. Sebastian* (1911) and the musical theater innovations of Igor Stravinsky (*The Soldier's Tale*, played, read and danced, 1918), contains a deeply personal imprint of the artistic ideas of the author, with religious and ethical orientation.

The last work for the musical theater completed by V. d'Indy in 1923 was a musical comedy in three acts and five scenes, *The Dream of Cinyras*, with a libretto by X. de Courville. First staged on June 10, 1927 in Paris, this operetta updated the genre of the classic French operetta of F. Hervé and J. Offenbach. The satirical interpretation of antiquity in the spirit of *Beautiful Helen* and *Orpheus in the Underworld* manifested itself in the analogy images of ancient heroes and modern politicians and generals (J. Clemenceau, President Wilson attending France, and others).

The musical and theatrical works of d'Indy assert the religious and ethical foundations of the Christian faith that could lead modern man to spiritual renewal. Various aspects of *The Legend of St. Christopher* and

the composer's other works of musical theater, newly broadcast from the twentieth century musical theater stage, allude to the known assertion by the abbot F.R. de Lamennais (1782–1854), that public and other reforms invariably occur by the will of God. Following d'Indy, F. Poulenc, in his opera *Dialogues of the Carmelites* (1957), as well as composers of the «Young France», including A. Jolivet, A. Dutilleux, D. Lesueur, Yves Baudrier and O. Messiaen, turned to

the religious and philosophical interpretation of the world and music art.

In the Western European musical theater of the twentieth century, the opera mystery of O. Messiaen *Saint-François d'Assise* (1983–1992) completed the evolution of a special genre: from the opera-miracle by J. Massenet and the mystery by C. Debussy to the «sacred drama» of V. d'Indy and the opera mystery of O. Messiaen.

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Фонд «Таланты мира» под руководством Давида Гвинианидзе открывает свой 12-й Московский творческий сезон в 2014 году, объявленном в России годом культуры, концертом «Октябрьское суаре с Фондом «Таланты мира»».

Разнообразные проекты Фонда отличаются своим стремлением сохранить и приумножить великие традиции российского исполнительского искусства и нашли заслуженную любовь и признательность не только в России, но и во многих странах мира.

Предлагаемый Вашему вниманию концерт — это, своего рода, пролог предстоящего творческого сезона 2014–2015 годов. По этой причине программа концерта будет представлена широчайшей палитрой всевозможных направлений вокального искусства, включающей в себя сцены и арии из опер и оперетт, романсы, популярные русские народные и неаполитанские песни, а также шлягеры мировой классической эстрады.

В этом концерте примут участие как давно уже знакомые и полюбившиеся певцы, так и новые яркие исполнители. Ведь Фонд «Таланты мира» постоянно открывает новые таланты! Всех их объединяет высокое вокальное мастерство, подкрепленное незаурядным актерским дарованием, особая филигранность и чувство музыкального стиля, изысканность и красота тембра голоса.

В праздничном музыкальном фейерверке заблистают новыми красками как уже знакомые произведения, так и вновь исполняемые. Артисты вовлекут Вас в мир чарующей музыки, в эпоху композитора и в волшебство прекрасных текстов. В действе, проистекающем в режиме нон-стопа, одна сцена будет сменяться другой, которые, объединенные одним режиссерским замыслом и оригинальной сценографией, превратят концерт в роскошный музыкальный спектакль, где будет пролог, завязка, эпилог и великолепия торжества прекрасной музыки, где замечательные исполнители будут, каждый по-своему, участвовать в соискании благосклонности и признательности зрителей!

Этот вечер станет настоящим праздником музыки, в котором лучшие голоса современности создадут незабываемую атмосферу подлинного торжества настоящего искусства!

Интересные режиссерские решения, как всегда, удивят и вызовут чувство признательности к неиссякаемой творческой фантазии автора и художественного руководителя Фонда «Таланты мира» Давида Гвинианидзе.



В ГАЛА-КОНЦЕРТЕ «ОКТЯБРЬСКОЕ СУАРЕ С ФОНДОМ «ТАЛАНТЫ МИРА»» ВЫСТУПАТ:

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