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**THE PIANOFORTE CYCLE BY F. LISZT "CHRISTMAS TREE": A NEW
CONCEPT OF CHILDREN'S MUSIC**

The article under consideration deals with the semantic layers of the pianoforte cycle by F. Liszt «Christmas Tree» in the aspects of "discovery of childhood", musical Christmas, linguistic-compositional, compositional and spiritual-philosophical foundations, which allows to reveal a number of special properties of the form-content of the cycle, and also induces the analysis of musical material from the standpoint of the ambivalence of the sacral/theatrical-game. The latter reproduces the integrity of the child's world perception, which managed to preserve the wise artist – F. Liszt – until the end of life.

Keywords: pianoforte cycle for children, «discovery of childhood», romanticism, F. Liszt, Christmas theme in music.

By the time of the writing of the twelve plays "Christmas Tree" (1874 — 1876), a great composer and pianist (and also — a bandmaster, publicist, musicologist, teacher, public figure, cultural figure and ... a person of sacred rank, which can not be ignored) Ferenc Liszt is already the author of most of his most famous, first of all, virtuoso-concert works. The address of a mature, recognized composer, "composer-thinker", "composer-philosopher", as well as he is called by the researchers, one of the most educated and universal figures on the horizon of European artistic history, the monk artist — to the children's musical format in the piano cycle "Christmas tree" points out to the integrity of the creative and human personality of the artist with an indispensable quality component of "childhood" as a purity, sincerity, positive empathy. Thus this "children" cycle is still, in our opinion, different from the similar musical literature of the era as somewhat more complicated by the technical and pianist requirements ("non-childish" number of signs – from 6 sharps to 5 flats, rapidly up to Molto vivace with octave-accord technique etc.), as well as a more pronounced conceptual representation of the image of the world, the identification of its integrity (including the educational direction, which is an integral part of the works for children). So, the child performer here should be not beginner (except for separate numbers, especially verbal texts). It is known that children develop their own "image of the world" rather early, and as far as it is integrated, it depends on the adults that surround the child. Therefore, it is no coincidence that the composer offers for the children's cycle, dedicated, incidentally, to the most important person in his life, granddaughter Danielle Bulow, the theme of the birth of Christ. The cycle involves various ideological,

artistic and exuberant layers of this theme: and the holiday of Christmas with inevitable gifts, dances, mysteriously strange atmosphere (temple and home) and other festive occasions; and the biblical history of this holiday in its historical-chronological, mysterious and educational aspects, with the feeling of Joy and Sacrament of the Event; and the most interesting purely musical aspect related to the technical and technological tasks of the pianist, the acoustic color of the impressionistic sense, as well as the interpretive concept of the musical representation of the given theme in view of child perception and detection. Actually, the article under consideration deals with the disclosure of these semantic interpretive layers in the piano cycle of F. Liszt "Christmas Tree".

Already from the second half of the 1840s (second period of creative work), the total tone of Liszt's music, known, in the perspective of the discovery of new horizons of musical art of the second half of the XIX century, undergoes significant conceptual changes. Along with the development of imagery, which is still labeled Goethe with the notion of "mephisto", we can mention even more calmer, restrained-balanced, wise-logical, even spiritual-religious, intentions (which do not prevent Liszt from remaining a romantic "at its best"). His first spiritual work, "Tantum Ergo" (Catholic hymn to the Holy Sacraments), Liszt wrote when he was 11 (now considered to be lost); in 1834 the composer wrote an essay "On the Church Music of the Future", which reproduces its ideas about the radical transformation of cult art. From the middle of 1840, Liszt goes back to the spiritual themes: "Ave Maria" for choir and orchestra, "Pater Noster" for male choir and organ (1846), "The Blessing of God alone" (1848), and from the 1850s – spiritual genres hug the artist's attention constantly: Psalms (1855), "Estergom Mass," symphony "Dante" (1856) with the Magnificat Choir; in 1859, Liszt interrupts work on the symphonic poem "Prometheus" in favor of "Psalm No. 13", which tries "from the depths of the heart." Staying in the "heart" of Catholicism - Rome (since 1961) - was marked by a number of majestic spiritual works: the oratorios "The Legend of the Feast of Elizabeth" (1862) and "Christ" (1866); Masses – "Choral" (1865) and "Hungarian Coronation" (1867); "Vision of Ezekiel", "Stabat Mater" (1866), "Requiem" (1868), "Anthem of the Holy Mary" (1869); the legend of the Church of Cecilia (1874), the "Crossroad Way" for a choir with an organ (1879); a number of organ works (including, "Gebet" – "Prayer", 1879, for the organ and for soprano and piano); "The Way of the Cross" for the choir with the organ (1879); Oratorio "The Legend of St. Stanislaus" (not finished). Among the works mentioned are "secular cult" opuses, which

embody the exalted sides of life (Dante, Psalm No. 13), and true church music, such as masses and oratorios. The oratorio "Christ" is a large-scale work (about three hours; 4 soloists, children's and adult choirs, organ and orchestra), a work using biblical and liturgical texts, with sorrow and the final glory of being corresponds to such "earls" of the oratorical genre as «The Christmas Stories» by G. Scheutz (1664), "Christmas Oratorio" by J.S. Bach (in fact, the cycle of church cantatas, which was performed during all celebrations, 1734), „Messiah“ by G. Handel (1741), “Christ” (1847), and «Childhood of Christ» by G. Berlioz (1853 –54), «Christmas Oratorios» C. Saint-Saens (1858) and in the twenty-first century. (2008) – arch. Ilarion (Alfeyev). The religious-philosophical concept and composition of Liszt's oratorio become "a prediction of a new mystery" as "one of the earliest manifestations of the trend that unfolded in the art of the first third of the 20th century" [5, p. 12, 6]. The laws for the believer from the childhood of Liszt (and, moreover, they were reinforced by the circumstances of personal life), the adoption of a vow and consecration to the abbot of 1865 (the oratorio "Christ" was completed in 1866) reflect that function of the Christian artist (glorify God directly in his deed) – in the spiritual genres and not only, as it was understood by romantic Liszt. In accordance with the ideological and artistic guidelines of his era, the Biblical subjects and symbols are presented by the composer through the prism of the romantic worldview and worldview with the attention to the subject, the hero, who is the spokesman for the artistic world of this era. Since the romantic creator is likened to the creator of God, becoming its original "mirror reflexion ... romanticism is nothing more than a development (up to a direct transition to the opposite) of some of the essential features inherent in Christian attitude in general" [stat., p. 84]. Hence the understanding of art as "one of the strongest means of moral influence on society" and its perception "in direct connection with religion" [9, p. 71], which has been reproduced, in particular, in Liszt's narratives, where "the author violates the eternal questions of the meaning of earthly existence, good and evil, purification of the soul and salvation ... he interprets these images primarily as a romantic composer with his desire to show all stages of life the path of the heroes – from birth to death – by the eyes of the heroes themselves" [ibid], as well as in his piano pieces (and in life circumstances). From this point of view, the names of the oratories of the representative of the Baroque period – G. Handel ("Messiah") and the romantic – F. Liszt ("Christ") appear to be symptomatic. The first represents Jesus as the anointed of the Lord, performing the Purpose of Salvation; The letter emphasizes – through the name – the

identity of the Savior, conveying the philosophical significance of romanticism, which "consists, first of all, in his attempts to detect in the spontaneous movements of the soul of the artist, experiencing the world, other-worldly – the hidden fundamental layers of being" [15, p. 29]. In the piano cycle "Christmas Tree," Liszt goes even further in the transfer of such spontaneous movements, denoting in the title the traditional attribute of the earthly celebration of Christmas, intended primarily for children (the formation of the Christmas ritual, again, before the beginning of the New Times, as "the birth of a child"), which also symbolizes the episode of the worship of the Magians (the northern guest, according to the legend, brought Christmas tree with the gifts); and the "Silver fir of the Christianity of St. Bonifatius," which grew up on the roots of the "cut-off oak of paganism" [17], and other ancient legends. Thus at the same time, the composer clearly suggests in the program content of the cycle and the biblical concept of Christmas (evangelical scenes in the cradle of the Holy Child, reflexive turns to church bells, appeal to the motifs of old Christmas songs). It's peculiar that, in a single act specifically devoted to the Christmas tree (No. 5 "Light up the Christmas tree"), it is clearly contemplated the musical-linguistic exaggeration with the church bells, and the name itself also points to the reciprocal connection of the children's world with adults (adults "light up" for children). Thus, the definition of Liszt as "composer-philosopher" perfectly concludes in the epoch-making guidelines, when "not only philosophers ... but ... musicians are trying to determine the content and significance of music in a new way", "there is a rethinking of artistic creativity in general, a gradual "insight" its ontological status", "the result of creativity is considered here entirely ontologically" [15, p. 29]. This tendency also affected the musical "core" of the artist, the piano – not of the cult of its origin and nature, in a number of acts in the piano cycles "Poetic and Religious Harmony" and "Christmas Tree", piano pieces "Halleluiah", "Sonata Dorothea", "In festo transfigurationis", "Sursum corda" etc.

It should be noted that instrumental works of spiritual content, including those devoted to Christmas, hearkened back to the 16th century (sacred vocal and instrumental music of Pretorius and di Lasso) and represent musical adaptation of Christmas songs – English carols, French noels, etc. In the 17th century. among the numerous Concerti grossi are the so-called "Christmas concerts". One of the first authors, A. Corelli (Op. 6, No. 8), was continued by A. Scarlatti, A. Vivaldi, J. Torelli, F. Manfredini, P. Lokatelli, L. Zavatar, F. Barsandi, D. Sammartini, P. Antonacci, C. Avizon, J. Patz, G. Telemann, P. Hallendel, J.

Moletter. Known "Christmas Suites" by M. Correta and F. Gossec, as well as "Christmas symphonies" by M. Delalande, M. Correta (18th centuries), already in the twentieth century "prolonged" in the piano cycle of O. Messian's "Twenty contemplations on the infant Jesus" (1944), Symphony No. 2 "Christmas" (1980) by K. Penderecki, symphonic poem "Christmas Eve" (1912) by the English composer A. Backseat, Suite "Life without Christmas" (1990-1992) G. Kancheli and others. Thus a special role in the musical "instrumentalisation" of the theme of Christmas, undoubtedly, is given by the organ and clavichord French noels of the 17-18th centuries (for this period there is also the flowering of the oratorical genre, including the "Christmas"). In the basis of solo-instrumental noel lies a series of variations of the suite plan on the theme of Christmas chants, and they become one of the favorite genres of composers of the French organ baroque – N. Zichow, N. Leobeg, A. Reson, P. Dandriou, M. Corretto, J.-F. Dantrio, L. Daquin, C. Balbaster, J.-J. Boverle-Charpantie, G. Lasso. The liturgical form from the beginning of the treatment of organ noel is not only gradually transformed into a "concert" (there are instructions on how to perform on harpsichords, pianoforte, orchestral instruments with corresponding concert performances of emotional tone, brightness, virtuosity and listening applause and special concert announcements – up to objection to the famous Balbastre of their execution during the messe [16, pp. 44]), but brings it to the end of the 18th century. "In the liturgical context are undeniable signs of a new concert style" [16, p. 44].

Such a tendency of "musical Christmas" practically coincides with the time of "discovery of childhood" (in fact, with the Christian cult of the Newborn Jesus, F. Arius ties a new stage in relation to the child and childhood). According to F. Arjess, it was in the 19th century childhood becomes a "privileged age" [1, p. 42], a precious "world in itself". From romantics begin "childish children, they are valued by themselves, and not as candidates for future adults. If we speak Friedrich Schlegel's language, then in children we are given as if the etymologization of life itself, in them its main words ... In children, the maximum of opportunities that dissipate and lose later. The attention of romantics is aimed at the children and in the childhood mind that will be lost by adults "[2, p. 42]. It is not surprising that it is precisely in the era of romanticism, "at the crossroads of various layers and spheres of musical culture" such a distinctive phenomenon as the author's piano Children's Album, which is characterized by "dichotomous connections: a) professional composition and everyday music-making; b) the centuries-old tradition of musical teaching and the bright

personality of classics; c) didactic tasks, simplicity of textures and the most relevant for musical art of images and genres" [3, p. 12], the imposition of the worlds of children and adults. The interest in this particular cycle of miniatures only intensifies at the turn of the 19-20th centuries up to 21st, reflecting the socio-cultural guidelines of its era concerning childhood and childishness. The third centuries in a row in European professional music, the generation of composers offer their variants of reading such miniature cycles as "evidence of a special poetic attitude of their authors, the skill to think aphoristically, aptly, in laconic compositional forms, besides, in the conditions of strict economy of means of expressiveness" [ibid]. From "Notsny books" by J.S. Bach, "The London Notebook" by the eight-year-old W. Mozart, "The Bagatilians" by L. Beethoven through the "Christmas Album" op. 72 F. Mendelssohn, "Children's Scenes" op.15 and "Album for Youth" op. 68 R. Schumann, "Christmas Tree" F, Liszt, children's piano cycles P. Tchaikovsky, K. Debussy, S. Bortkevich, A. Lurie, M. Mettern, V. Rebikov, M. Ravel. B. Bartok, Z. Kodaly up to S. Prokofiev, D. Shostakovich, V. Kosenko, E. Denisov, V. Silvestrov, S. Gubaidulina and others are updated composing poetry of children's cycles, revealing paradoxes at the same contrast of "adult and childish, simple and complex, real and symbolic, naive and wise" [3, p. 13], finally earthly and heavenly. In this sense, the Christmas theme is distinguished by the features of loftiness, generalization (including through genre), the representation of the quintessence of childhood through the cult of the Infant Jesus, the connection of the image of children with the theme of Christmas as a home holiday [3, p. 30].

The first such pattern in the genre of the piano cycle for children should be considered "Christmas Album" op. 72 by F. Mendelssohn, where the features peculiar to the poetics of the romantic Children's Album in general have been formed: the connection of childish imagery with the theme of Christmas; the embodiment of musical tastes of the era in the intonational structure, texture, harmony, genre orientation; generalization through the genre – chorale, "song without words", march, dance, artistic sketch; affirmation in connection with the childish imagery of scherzo as a semantic sphere of the game; characteristic of Child Albums is the didactic inclination "from simple to complex; the relationship of the poetics of the cycle with the spiritual world of the author [3, p. 30-31]. R. Schumann, who considered Children's albums as the embodiment of the poetic essence of romanticism, already has "practically all the genre varieties of children's music that were formed at the time: dance suites, collections of vocal and instrumental miniatures, light sonatas and

sonatas" with "significant updating of musical poetics [ibid.]. It should be noted that "Album for youth" op. 68 by R. Schumann was originally called "Christmas Album". It is interesting that he made a remarkable impression on Liszt – in a letter dated June 5, 1849, he wrote to R. Schumann: "Your "Album for Youth"... it is an understatement to say – I really like it!" [Cit. 3, p. 88]. It was Schumann who crystallized the format of the embodiment of the childhood theme in music through a cyclic form, "the miniatures which are convenient in selective order for methodical work, and when performed as a cycle form a multilayer subtext of a complex artistic work", where the definition of childish images acts "in close connection with events and impressions of a personal character" [3, p. 90-91]

In general, the Christmas plot is extremely ambiguous. And if "in the canonical framework of worship, all these meanings exist at the same time and in unity, then an attempt to interpret them in artistic creativity entails the possibility of their re-accentuation, the change of semantic dominant" [4, p. 46], especially in the cycle of instrumental miniatures for children (each component of this genre already provides multi-layer). Interestingly, the themes of Christmas and childhood in the music of the XIX century. "Begin to closely interact with each other - up to the fact that A. Bulkin comes to the conclusion of their inextricable connection in cyclic compositions" [4, p. 48]. The instructions of this interaction are marked by "Children's Folk Songs" by J. Brahms, "Children's Life" by T. Kullak and others. In this series, the "Christmas Tree" series by F. Liszt takes a worthy place.

In the cycle "Christmas Tree" there is a romantic idea of perceiving children as representatives of the symbols of the ideal world, opposed in their manifestations of innocence and immediacy in a distorted and cold world of prudent adulthood. After all, the artistic consciousness of any author contains the "mythological "legend", or "collective unconscious", which performs in relation to its creation the role of the poetological code", through which "one can significantly deepen the direct content of the work, revealing in it another – mythological – meaning that not only actualizes the past in the present, but also contributes to the fact that in this responded to an unknown future" [11, p. 63]. Thus if, of course, the romantic cult of an idealized child did not contain an interest in the psychology of a true, living child, then in "Christmas Tree," Liszt goes back to the innovator who throws into the future of the 20th century, which scientists call the "childhood era" (E. Kay), where childhood – "an independent object of analysis in philosophical and cultural studies" [12, p.

13], psychological, ethnological, sociological, art studies and other researches. Liszt builds a number of characteristic "illustrations" of Christmas history, drawing his cycle from the restrained church-choral genre (even with the "verbal subtext" of ancient Christmas songs in No. 1, 2, 4, which K. Zenkin regards as "the maximum presence of the word in the instrumental piece of work in comparison with a program title or poetic epigraph" [13, p. 352]), a kind of "home mystery" (according to A. Bulkin [3, p. 89]) to a very ecstatic, "distant" from the usual prayer mood, in the carnival of earthly joy of primary dance genres (festive procession No. 11, 12), musically expressed with increase of concerto and artistry. Such a dramatic move (from "mysteriarity" to "subjective creative imagination" [3, p. 90]) forms a "romantic-perfect design of the applied Hausmusik, or rather, the very transition, the modulation of everyday life in pure art." K. Zenkin points out that the "Christmas tree" is equally easy and at the same time difficult to imagine sounding both in the home environment and at the concert – perhaps it could have been imagined only at the home of Liszt himself "[7, p. 152-153] – a great artist and a monk (perhaps this is also the secret of the infrequent execution of the cycle). A similar "plot program" (characteristic of the "Years of Wanderings", and for symphonic works by the composer) contributes to observing true life, in this case, the "living child" – immanently believer, immaculate and artistically playful, "living" – at the same time (just this kind of tandem was revealed by Liszt himself and others). Such a "universal world, which appears to be able to capture the interest not only of children, representing," at the same time, "music for children" and "adult music" [14, p. 354] becomes used for implementation in the piano cycles of the twentieth century. Characteristically, they are often performed by adults, eminent pianists. Thus, Liszt's "Christmas Tree" was performed by F. Buzoni, K. Igumnov, A. Brendel, V. Horowitz, A. Lyubimov, V. Marshall, L. Howard, E. Brie and others. Liszt demonstrates in the cycle a combination of game intentions of children with "adult" qualities of spiritual guidance in the specifics of biblical themes. The specificity of the Liszt's program method in «Christmas Tree» is marked by "an impressively sensitive", membrane "musical reaction to a poetic source" [8, p. 11], in this case – the Biblical source. The "Christmas Tree" cycle peculiarly reflects a significant part of its philosophical and theological problems and is associated with the key event of the biblical epic – the birth of the Divine Infant. The children's perception of reality is directly and primarily inherent in the aesthetic and spiritual (according to the direction of Christ himself on the proximity of children to God – "be like

children") categories of harmony, beauty, game, festive, purity. All this corresponds best to the semantic references of the theme chosen – the Nativity of Christ and certain compositional, genre-stylistic, musical-linguistic, pianist principles. In the embodiment of the plot situations, "visible", even theatricalized (but archaic-mysterical), miniatures, the composer turns to various genre characteristics: choralities (No. 1, 2, 4), dance (No. 3, 12), and totactness (No. 5), barcharolosity (No. 7), scherzo (No. 5, 6), preludes (No. 6, 9), marching (No. 1, 2, 4, 8, 11) of the cradle (No. 7), balados, waltzes (No. 10), poloneness-mazurkasm (No. 12).

K. Zenkin notes that Liszt here "forgets not only virtuosity, but sometimes even the very piano" [7, p. 23]. Thus, the first four plays can also be performed on physharmonica, or with voice (voices No. 1, 2, 4), the first two – have choral, plainsong texture (with instrumental bass accompaniment in No. 1), No. 3 and 4 – picturesque genre illustrations ("Shepherds in the nurseries" and "Adoration of the Magian"), but from biblical history. All four together form the above-mentioned "home mystery". The 8th edition of the "Old Provençal Christmas Song" serves as a kind of sounding-arch for it is No. 8 ("Old Provençal Christmas Song") – its placement within the "earth bloc" (No. 5–12) along with No. 7 ("Lullaby") can be perceived as "song" ("language") its own middle and a kind of "unearthly" reminder of the "earthly" to the world. Another arch is created between No. 6 and 9, where the colorist-impressionistic piano-instrumental sounds of sonorous church bells are simultaneously a symbol of the temple space, in the festive atmosphere of Christmas in this case (that is, an additional "arch" with the first block of four numbers) – actually inside this arch and can be placed No. 7, 8. Thus, the germination of the concert "earthly holiday" in the last two rooms (concert and holiday processions "Hungarian march" and "Polish") occurs gradually – because of the ambivalence of the average block (No. 5 – 10) with its more terrestrial (song-linguistic or character-game) slopes No. 5, 7, 10 and Christmas-temple markers No. 6, 8, 9. Actually, the effectiveness (terrestrial, home, gradually concert) begins with the number 5, dedicated to the "hero", which gave the name to the whole cycle. The Christmas tree is "lit" (symbolizing the beginning of the earthly celebration at home – with gifts, sweets, a demonstration of love for loved ones, the "feeling of childhood") in the Scherzzo character, the pace of Presto, the "nuisance" of the tonal (F/d), dynamic (*p*, *cresc.*, *dim.*, *mf*, *ff*, *pp*), timbral-impressionistic sound colors, as if "setting the tone" with such impressionistic colors and the church bell itself, which continues the festive "flickering" in

the "real" collective ringing No. 6. The final block (No. 11, 12) – bright genre festive pictures with expressed rhythm formulas (Hungarian march and Polish Mazurka), the concert scale of the representation of the piano and developmental freedom, at last – nationally actual, quite romantic motives. A similar arched-permeable composite structure contributes to the integrity of the cycle, but an important part of its performance is the "live" performance component: Liszt (like children with their ability to endless creative-game situational decisions) – performers "by nature". The closeness of the nature of art, in particular musical and childhood, is also embodied in the imposition (the integrity) of two opposing intentships: sacralization, the idealization of the child's world (as eternal, ideal) and the game's beginning (both fleeting and as a departure from complex existential problems).

Thus, the symbolic integrity of F. Liszt's "Christmas Tree" cycle points to the most ancient myths of the essence of the world and human life – joining of a man to Eternity and Immortality with the primary borderline state of the born infant with an indispensable further new spiritual birth. Expanding the semantic content of such symbols, one must take into account the undoubted conceptual significance of God's ideas in the work and life of F. Liszt. Perhaps in the consciousness (and subconscious) of the author – thinker and composer – the archetype of the Savior, "adult Christ" coincides with the archetype of the Divine Infant, creating a single image that symbolizes the eternally revived Spirit. From there, in the figurative palette of the cycle, the "adult" meanings-images of prayer, the church atmosphere with ringing, the biblical scenes – with the "childhood" of festive events, the sensation of a miracle, where childishness, childhood act as sources of renewal and generalized-comprehensive good in the touching concreteness of their manifestations, are combined.

In the very dedication of the circle of my beloved granddaughter and the address of the music to children, a peculiar projection of the mythical poetry "father – son" embodied in the central Christian history of death and resurrection of Christ and reproduced in the Evangelical tradition is performed. Thus, an author's, Liszt's "myth" about death, revival (resurrection), the propagation, based on which is known archetypal structure, is created. And the spiritual imitation of children/grandchildren (like the extension of the Father through the Son) overcomes the empirical time.

On the other hand, an inexhaustible innovator in music, Liszt shows in the children's cycle "Christmas Tree" instrumental and harmonious techniques that will soon become markers of impressionistic musical imagery. This is especially noticeable in the "church"

plays – No. 6 "The Bell Ring", No. 9 "Evening Bell", in the poetic-intimate "Cradle" No. 7 and others. In the "childish" simplicity of the cycle, the hand of the great Master, who in the impressionist "smear" manner, is able to give the listener a sense of a penetrating serenity, a game, childlike sincere, strange festivity and ubiquitous Eternity, Divine harmony and purity, in the impressionist "smear" manner.

In general, Liszt, an entirely "adult" artist, is an emotional "not childlike" up to "mephisto", a wise philosophical-conceptualist with complex "adult" questions of being (life and death, Creator and God, art and its creator), unsurpassed the performer of his time, managed to prolong his performances, composers, musicology, philosophical guides to the future of the century, all his life working "for an adult audience – came at the end of the earthly existence of the child's frankness of understanding of the Truth, "brilliant simplification" of the composer's language, depicted originally the famous situation of the Christ with children.

Actually, the coming to the forefront of the theme "the artist and the Creator" is definitively confirmed in the piano program cycles at the end of the twentieth century [10, p. 7], in connection with which the sacred images are the priority (Liszt here also acts as a "musical wizard"). The structure of a certain plays is sometimes determined by the logic of the development of ecclesiastical sound, in this connection there are special varieties of three-part forms. Characteristic is the disclosure of the cantilena qualities of the instrument – the "singing" piano" "sacred and theatrical-play in the modern cycle of programming plays are two poles of artistic and musical content, each with its own complex of expressive means" [10, p. 9]. And this is the "jump" of Liszt at the end of the twentieth century. Liszt's "Christmas Tree" is distinguished by a specifically romantic combination of the ideal and earth-real (child/adult) worlds, with a clear spiritual inclination, brightly-psychological characteristics. The last two positions "belong", rather, to the features of the next, the twentieth century.

The integral cyclic form of "Christmas Tree" allows us to identify a number of special properties of its form-content, which induces the analysis of musical material from the standpoint of the detection and interaction of such parameters: semantic (in the program), constructive (in structure), genre (based on the nature and musical instruments expression) and spatial-temporal (in real sound and sound-imaging effects). The semantic parameter is distinguished by the ambivalence of the sacred/theatrical-game: the christological line

reveals the miracle of the Birth of the Infant, the power of God, the Hope that this Birth is bearing; festive game demonstrates earthly joys, which are surely sanctified by the Divine Babes, as well as earthly joys of childhood (including "adult childhood" in the sense of a miracle-holiday) as a category close to God. The specified characteristics of integrity in their own way reproduce the integrity of the child's world perception, which a wise artist managed to preserve.

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