

Empire Style as a Model of the Embodiment of Patriarchal and Orthodox Ideas in European Culture and Music of the Restoration Era

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Abstract

The article is devoted to the consideration of the qualities of Napoleonic and Alexanderian empire as a “style of empire” and their manifestation in the musical and historical tradition of France and Russia in the first half of the XIX century. The typology of this style is directly associated with the essence of the concept of “empire” as a universal state, pursuing the goals of world domination or leadership and possessing a kind of cultural civilizational mission. For the French absolutism of the New Age and its imperial “hypostasis” in the XIX century, the emphasis on the enlightening and civilizing mission is indicative, while in the history of the Russian Empire, throughout all stages of its existence, the spiritual-messianic idea of understanding Russia as a guardian has been consistently upheld (as “Third Rome”) Orthodoxy inherited from Byzantium. The musical “signs” of the empire became those genre spheres in which the scale of design and ideas were combined with reliance on typical, universally significant means of musical expression, the genesis of which often goes back to the spiritual and religious tradition. The empirical qualities of French musical culture are considered in the example of the poetry of the musical theater of G. Spontini, summarizing the cultural and historical realities of France of the era of the first empire, while the choral polonaises of O. Kozlovsky, which absorbed the sacred genesis and typology of edging, anthem and polonaise, become a sign-symbol of the Alexanderian Empire and its associated imperial court culture.

Keywords: empire “signs”, Empire style, polonaise, musical theater, Russian culture.

Introduction

The artistic life of Europe in the first half of the XIX century is characterized by an unprecedented variety of creative concepts. If the previous stages of its development demonstrated the priority of one or several stylistic directions, then the art practice of the XIX century cannot be reduced to any common style denominator. Enlightening classicism, sentimentalism, romanticism, realism, Biedermeier and others – each of these styles, defining the color of the era, has long been the subject of great debate in art history, covering each time a new range of issues and topics. An important place in this list belongs to the empire (“style of the empire”). It is most fully captured in the culture of France and Russia at the beginning of the XIX century – countries that during this period became the personification of the ideal of the empire as the principle of state structure and the associated type of culture, manifested primarily in architecture and painting. At the same time, works in other

artistic spheres of expression, one way or another connected with the stylistics of the empire, including music, have not yet become the subject of art history and musicology generalizations. The foregoing is correlated, in particular, with the legacy of G. Spontini, whose work is currently experiencing its “rebirth” both in performance and in research, as well as with the choral work of O. Kozlovsky, his contemporaries and followers (Tverdovskaya, 2011).

The genesis of the Empire style should be sought in ancient Eastern civilizations, including in Ancient Egypt. The culture, mythology and socio-state system of the latter are inseparable from the sacred cult of the pharaoh, whose figure was regarded at the level of correlation with the divine world (Chovriy, 2019). The culture of Ancient Rome can also be considered a direct source for the formation of the typological qualities of the Empire style. The creation of the Roman imperial cult was associated with the personalities of Caesar and Augustus, who at one time had a significant influence on Napoleon Bonaparte, influencing in part the formation of his character and personal qualities. Identifying himself with the great Roman emperors and commanders, he strove to organize the space around him by analogy with their ceremonial monumental apartments, which were simultaneously associated in the performances of man of the 18th – early 19th centuries with classicist theatrical decorations and interiors. The idea of an empire was assimilated, preserved and exalted by Christianity in the Middle Ages. It found its embodiment both in the culture of Byzantium, which determined the civilizational and spiritual and religious paths of development of Europe and Russia in subsequent eras, and in the cultural and historical specifics of the Holy Roman Empire of the German nation, which at one time had a significant influence on Napoleon Bonaparte (the era of Charlemagne) (Vinichenko et al., 2020).

The typological qualities of the empire in this work are considered in the example of the poetics of the musical theater of G. Spontini, including his opera “The Vestal Virgin”, as one of the most striking examples of French culture of the Napoleonic Empire era. The genre-style specifics of O. Kozlovsky’s choral polonezas represent the genesis and traditions of the Alexanderian Empire style as an indicative style of Russian culture at the beginning of the XIX century.

Materials and methods

Empire style, prevailing in Europe in the first half of the XIX century, and manifested primarily in architecture and art, focused on the idea of pomposity, exaltation of power, exaltation of the emperor’s image, up to sacralization. The stylistic qualities of the empire, in accordance with the etymology of its name, are directly associated with the essence of the concept of “empire”. N. Grachev (2012) defines it as “a universal state pursuing the goals of world domination or leadership and possessing a certain cultural civilizational mission, giving imperial power additional legitimacy and thus justifying its existence”. The foregoing determines the synthesis in the phenomenon of the empire of not only a geographical and territorial factor, but also a spiritual one, since the core of imperial myth and imperial ideology is the “civilizational ecumenical idea of a global state, which a priori assumes the victory of organized space over chaos and the connection (accession) of various divided parts of world space <...> An empire is always an ideocratic (or even a theocratic) state that has its own system of basic values, beliefs, and its own “Idea-ruler”.

Researcher S. Lurye (2012) defines the designated spiritual factor as the “central principle of the empire”, summarizing in itself “that ideal essence that underlies this state community and can be interpreted as a value maxim – an idea of the proper state of the world. The central principle of an empire is always of religious origin, and no matter how it appears externally, it can be expressed by the words of the prophet Isaiah: “God is with us, understand the nations, and repent, for God is with us”. The distinguished typological qualities of this type of statehood, on the one hand, reveal the commonality of “imperial models” of different states, including France and Russia, and on the

other hand, they reveal the specifics of their implementation in particular national and historical conditions. In the latter case, for French absolutism of the new time and its imperial “hypostasis” in the XIX century. The emphasis on the educational and civilizing mission is indicative, while in the history of the Russian Empire throughout all stages of its existence, the spiritual-messianic idea of understanding Russia as the guardian (on the rights of the “Third Rome”) of Orthodoxy inherited from Byzantium, has been consistently upheld. Nevertheless, it should be noted that a similar distinction between the imperial ideas of France and Russia was quite clearly identified already in modern times, especially in the first half of the XIX century, while the genesis of both French and Russian absolutism and imperialism still dates back to the Middle Ages, in particular, to the ideals of the Christian empire prevailing in Byzantium.

The idea of a “symphony of authorities” and the high powers of the emperor (king) as a secular and spiritual ruler in one person, turned out to be significant not only for Rus-Russia, but also for France, which has shown interest in them throughout its history and to some extent followed them in accordance with the traditions of the Gallican church and Gallicanism in general. According to the testimony of historians, France in the European Commonwealth of Renaissance and Modern Times represented itself not only as “the eldest daughter of the church”, which “keeps faith and opposes heresies”, but also as “a country of high civilization that brings the light of reason to the whole world” (Bondarchuk, 2005). It is interesting to note that the phenomenon of “civilization” itself, its genesis, many researchers associate with the concept of “courtesy”, as well as with the specifics of the court culture and life, the center of which has always been the figure of the monarch-king (Gordon, 2013; Husar and Oparyk, 2020).

According to I. Ugrin (2014), the fact that “...imperial power is always associated with a culture that carries within itself the potential of universalism, overcoming the local through addressing the global, is logical in connection with the above. The Empire seeks universal values and a universal basis for its power”. Universalism of this kind determines the appeal of the Empire style to the typology of classicism that is “non-national” in essence. The large-scale universal nature of the ideas of the Empire style accordingly finds an adequate impression in its grandiose architectural and pictorial compositions. The musical “signs” of the empire became those genre spheres in which the grandeur of design and ideas was combined with reliance on typical, universally significant means of musical expression, the genesis of which often goes back to the spiritual and religious tradition. Similar qualities in French culture, of course, possessed the opera, the emergence of which in the XVII century was inseparable from the ideas of French absolutism and its associated culture.

So, the Empire style was formed in the culture of France at the beginning of the XIX century. It served as a framework for the almost religious cult of Napoleon and, became the personification of his political power and military glory. Napoleon Bonaparte’s “trace” in world history is evident not only in his military-strategic and military victories, but also in the French culture generated by his era. A. Burovskiy (2019), considering the personality of the “emperor of the French”, noted that Napoleon in his activities was always guided by the idea of France as the “cultural leader of Europe. All of his [Napoleon’s] architectural policies are a visualized claim to leadership in the Enlightenment”, reflecting, as indicated above, the essence of the French absolutist-imperial idea as such. The typological qualities of the “Napoleonic Empire” can rightfully be considered an artistic capture of this idea. According to V. Turchin (2017), “Empire has become an art “for all”, uniting people and explaining to them intelligible truths about virtues and patriotism. This is a peculiar form of civil morality. The empire was easily politicized, calling for the fulfillment of a duty, mobilizing, teaching, and calling for self-improvement. Empirically as an artistic phenomenon is

the materialization of the very spirit of the thunderous atmosphere of warring Europe [in the beginning of the XIX century], the experience of battles and the organization of holidays in honor of victories, the creation of monuments commemorating glorious events”.

The representativeness and theatricality of the Napoleonic empire make music theater special in it. The triad of G. Spontini’s most famous operas – “The Vestal Virgin” (“La vestale”), “Fernando Cortes”, “Olympia”, created with the direct support of the imperial court, fully reflect the “spirit” of the Napoleonic era, the socio-aesthetic and spiritual demands of the “first empire”. The genesis of such an “empirical” musical performance goes back to the seventeenth-century French opera, in particular, to the legacy of J.B. Lully. The genre “model” of his operas, their figuratively-meaningful “filling” remained relevant not only in the seventeenth century, but also in subsequent epochs, which is evident, for example, in the genre designation of some operas by G. Spontini (“The Vestal Virgin” and “Olympia”), defined by the author as “lyrical tragedies”.

G. Spontini is a composer of the time of the Empire and the Restoration, when all the solemn, majestic and monumental came into fashion again. The dominance of conservative-protective tendencies in different spheres of public life created the ground for the strengthening of the faltering, there were positions of classicism. In operatic art, classicism in its officially recognized version triumphed precisely in the work of G. Spontini. Designed in the style of “empire”, his operas acquired a modern sound thanks to the “allusion method”, the essence of which was the possibility of correlating the acts, actions and character of opera characters with real historical figures. In one of his critical works dedicated to G. Spontini, A. Serov explicitly, described this method as follows: “In the heroic eloquence of Cortez and Licinius it is impossible not to recognize the imitations of the thoughts and words of Napoleon I” (Cherkashyna, 1986).

Results

The empire “signs” in the named works of G. Spontini are obvious both in their figurative-semantic and genre-style specificity, and in the applied demand for these works in the context of a specific historical and socio-political situation. Their plots are associated either with the empires of the Ancient world (Ancient Rome in the “The Vestal Virgin”, the empire of Alexander the Great in “Olympia”), or with the monarchical type of statehood correlated with the imperial ideas of antiquity and the Middle Ages. The latter is evident in the opera “Fernando Cortes”, whose protagonist is represented on behalf of the great Spanish crown conquering the New World.

The “empire” operas of G. Spontini are characterized by the dominance of certain types of heroes – strong, vivid natures, demonstrating their military, heroic qualities (Licinius, Cortes, Cassander), and a tendency to self-sacrifice. All this is due not only to the properties of the characters, but also to the system of relations reflected by them, which determine the semantic essence of empire as a style of empire. The latter, according to M.I. Ugrin, “... is held in the spirit of service and sacrifice” (Ugrin 2014). The indicated properties of the heroes of G. Spontini’s operas are supplemented, as indicated above, by the appeal of the composer and the librettist to the “allusion method”, which allows you to compare the qualities of these opera characters with the personality of Napoleon Bonaparte himself, in his era.

Thus, the opera “Fernando Cortes” by G. Spontini, created by direct order of Napoleon, was to demonstrate the obvious interest of the French emperor in the odious personalities of Spanish history, largely determined by the Napoleonic epic of relations between France and Spain. On the other hand, its plot, the characteristics of the characters, by analogy with “The Vestal Virgin”, demonstrate the possibility of reading this work not only in a specifically historical, but also in a modern (for the author of the opera) context. In this regard, the figure of F. Cortes – commander,

conqueror, strategist, creator of his own destiny – causes obvious associations with the personality of Napoleon himself. According to the biographers of the legendary conquistador, despite the contradictory nature and controversy of his character, “Cortes, thanks to his own courage and mind, managed to rise from obscurity to the heights of glory. He achieved everything that every *hidalgo* dreamed of – wealth, power, and glory. He was endowed with a rare charm, which, combined with a strong character, allowed him to lead people into fire and water” (Dyuverzhe, 2005).

Obviously, the plot of G. Spontini’s opera can be partly projected onto the events of the Napoleonic era. In this case, Cortes, like Napoleon, brings to the people he conquers the light of a new civilization, in every possible way overcoming his inertness and, reserve. The final “reconciliation” of the legendary conquistador, the conqueror of Mexico and the equally legendary king of the Mexicans, Montezuma, would probably symbolize the ideal, truly “imperial” version of the completion of such a confrontation of cultures and civilizations. A similar kind of approach to the plot-semantic side of the opera genre of the era of the “Napoleonic Empire” is also found in “The Vestal Virgin” (1807), which is supported not only by official recognition and support of this work by the French imperial family, but also by its stylistic qualities. According to J.K. Ballola, “Spontini on a silver platter presented the “The Vestal Virgin” to Napoleonic imperialism. In creating the image of the imperial opera, the tandem of Spontini – Jouy seems to pick up the baton from Lully and Kino: Napoleon is surrounded by an even brighter radiance of glory than the Sun King” (Tverdovskaya, 2011).

The indicated semantic and genre-style aspects are especially noticeable in the images of the main characters of the opera. So “the image of Licinius – a hero, commander, triumph, was unambiguously associated with the real figure of Napoleon. The plot of musical and theatrical works by G. Spontini, on the one hand, formally reproduces the classicist idea of the confrontation between “feelings and duty”, “personal and general”, on the other hand, demonstrates the metamorphoses of this famous “formula”, according to which “love is introduced into the system with the highest values and receives public recognition, being sanctified by the intervention of transpersonal forces” (Cherkashyna 1986). The spontaneity of the marked confrontation between “personal and general” in G. Spontini is also given by the fact that “love against all odds”, which is no longer sacrificed now, but for which they are fighting, unites heroes belonging not only to different ethnic and social layers of society (for example, in “The Vestal Virgin” Julia is a patrician, and Licinius is a plebeian), but also to different civilizations (in “Fernando Cortes”, Amazili is a pagan Mexican, while Cortes is a representative of the Spanish Christian world) (Smagulov et al., 2014).

Very characteristic and symbolic in this regard is the social status of the plebeian Licinius as one of the main characters of the “The Vestal Virgin”. As known, the whole history of the formation of ancient Roman statehood was marked by a centuries-long struggle between the patricians and plebeians. At the same time, the latter constantly fought to increase their status in ancient Roman society, going from the completely disempowered part of it (albeit free from slavery) to its very significant component, which was close in its rights to the patricians. In the end, the plebeians achieved a higher position in society solely through their own efforts. Given these facts, it can be assumed that Licinius in “The Vestal Virgin” achieves a high position in society solely thanks to his own courage and leadership talent. The above, in our opinion, also causes analogies with the novel by Bernardin de Saint-Pierre “Paul and Virginia”, whose main character, his actions and worldview were so impressed with Napoleon Bonaparte. Licinius, in essence, could also sign Paul’s words: “I will become famous, and I will owe my glory only to myself” (de Saint-Pierre, 1937).

They fully corresponded to the personality of Napoleon himself. His “entry” into world history was caused not only (and not so much) by belonging to the Bonaparte family, but, first of all, by his mind, diplomatic qualities, leadership talent, etc. The correlation between his personality traits as a whole leader is outlined in the era and qualities of heroes of works representing the artistic world of Napoleonic Empire. The indicated appeals to the name and biography of Napoleon Bonaparte created an “empire decor” for dramatic methods developed earlier in the “opera of salvation” prepared by the operas of K.W. Gluck, the works of A. Gretri and L. Cherubini, which formed the “revolutionary classicism” blessed by the Convention.

The “empire tone” of the G. Spontini musical theater is also largely determined by the obvious striving to develop the plots of these operas for an ideally successful resolution of the conflict under the sign of the “highest good”, essential not only for the fate of specific heroes, but also for society, the empire state (and this, as noted above, is a consistent quality from the “salvations” of the operas of Gretri and Cherubini). It is no coincidence that the sacred fire of Vesta again lights up, as one of the most important spiritual and ritual symbols of the statehood of imperial Rome (by analogy with the corresponding finals of the operas of K. V. Gluck and the “lyrical tragedies” of J.B. Lully and J.F. Rameau) thereby not only the forgiveness of the heroes, the marriage of the patrician and plebeian, but also the harmony of the earthly and divine, crowning the “The Vestal Virgin”.

The peace between Cortez and Montezuma, representing different civilizations, achieved in the finale of Fernando Cortez becomes a guarantee of agreement between them, born as a result of “conquering Mexico” (the second name of the opera) of “new Spain”. Finally, in the final part of the opera “Olimpia”, the clarification of the degree of involvement of the main characters in the death of Alexander the Great, not only reveals their true qualities and further fate, but also puts an end to domestic strife. In this case, the “happy endings” of G. Spontini’s operas are not only a tribute to the musical and theatrical tradition of the 17th-18th centuries, but the “sign” of the imperial era that gave rise to them, openly drawing from the French pre-revolutionary atmosphere of the 1770s and directly from the Revolution – from the opera of salvation.

The inheritance in the mentioned works of the national French musical and theatrical tradition, which was manifested in the title of most of G. Spontini’s operas as “lyrical tragedies”, is also indicative. It was combined by this author with reliance on the style of the mass popular genre sphere (march, anthem). An abundance of mass spectacular and ritual scenes, processions imbued with warlike-heroic rhythm-intonations can also be considered a characteristic attribute of the empire opera of G. Spontini. The composer found for them a new, rich “loud-ceremonial” sound in the part of the orchestra and chorus, supplementing it with powerful dynamic accretions, obvious from the very first bars of the overtures.

The genres of march, anthem, attributes of military music, act as the named operas dominating in the musical language, thus characterizing not only their plot-semantic moments, but also causing analogies with significant eras of French culture (the Great French Revolution, the era of Napoleon), within which marches and other varieties of military music acted as iconic. So, for example, in “The Vestal Virgin” this quality is presented in solemn military, religious and mourning processions, in scenes of glorification of victorious warriors, and in folk festivals. The style of such scenes in their semantic and intonational indicators is again comparable with the musical and historical specifics of the culture of the Napoleonic empire, which immanently restored the destroyed Bourbon monarchy (Pogosyan, 2019).

G. Spontini’s opera legacy demonstrates a certain type of drama, in which the author organically combines the traditions of the French musical theater and their innovative

interpretation, directly anticipating the poetry of the “great French opera” and at the same time restoring the “cradle of opera” – the Christian mystery of the Renaissance. The most dramatic principles of the musical theater of the composer are summarized in the opera “The Vestal Virgin”, which has become a kind of standard for the subsequent opera work of the French musician. Its author does not resort to leitmotifs and themes-reminiscences. The main means of combining composition for G. Spontini is, according to T. Tverdovskaya (2011), “the “principle of framing”. Exact repetitions of the material form themed arches. They can cover a considerable space: for example, the evening anthem from scene I of act II and material codes of the central love duet will be quoted in the final of act III. The composer also uses sequential repetitions of the material; This technique forms arches inside large scenes and serves as an intensive means of dramatizing development. The number structure is overcome due to the unusually high degree of symphonization of the opera for its time. The orchestra part is detailed and lovingly designed by the composer; its substantial and emotional load increases many times”.

Following K.W. Gluck, the composer seeks to “dissolve” the boundaries between the recitative and the aria and turns the solo utterance into a detailed monologic scene. The most interesting from this point of view is the central aria of Julia from Act II. Inside a large scene, every detail is carefully spelled out; this allows the composer with an amazing degree of certainty to convey instant changes in the emotional states of the heroine. Obviously, such a quality directly anticipates the Verdian method of creating accurate psychological portrait characteristics. Recitative, perhaps, is the most innovative form of Spontini. They have a through melodic movement, uniting recitative and arias, which gives A. Dzedde the right to use the term “continuous melody” (*l'ininterrotta melodia*). Recitatives are rich in bold and unexpected modulation development anticipating romantic harmony” (Tverdovskaya, 2011). So, the opera concept of G. Spontini does not fit into the framework of contemporary genre-style composers. In this work a flexible interpenetration of Italian and French national traditions is carried out and, one might say, there is a paradoxical meeting of the “old” and “new” opera models, the “frontier” of which highlights the quality of the genre. “The Vestal Virgin” is equally oriented towards lyrical tragedy and romantic musical drama; it is a kind of universal work of art, the basis of which was an organic synthesis of music, poetry and spectacularly presented stage action – and Something else.

This is Something – theatrical dramaturgy absorbed by ritualization, unfolded, as to its climax in Act III, where the main clash of opposing forces takes place, and a wonderful denouement, which forms the culmination of the opera, contrary to the laws of the “golden section” and symmetry of compositional design. In this case, what is discovered by V. Kholopova (1994) as “crescendo dramaturgy”, prevailing in the generalization of ritualized forms of passion. There is only one analogue of such drama from contemporary G. Spontini compositions – the structure of L. Cherubini’s “most revolutionary” opera “Medea”, the anti-salvation opera, in the finale of which everyone, including the demonically dematerializing heroine, dies. Thus, the opera heritage of G. Spontini, despite the complexity and inconsistency of his assessments given to his works by contemporaries and descendants, nevertheless, is one of the most significant phenomena of French musical art of the beginning of the XIX century, summarized by G. Markezi (1990) as follows: “this sound power similar to thunderclouds testifies that the Napoleonic era is not just a page from the novel, but an event that shook the world”.

The Napoleonic military voluntarism built the vertical line “Empire – Hero – New (Imperial) Order” openly appeals to the pagan norms of Rome, while introducing artistically tested analogies to the Christian mystery of martyrdom, wonderfully removed from Above. The genre declaration of “lyrical tragedy” indicates the total musicality of the stage action, thereby elevating the concept

of the revolutionary “opera of salvation” to a high level, the three-act structure of which, in solidarity with the reformed operas of K.W. Gluck, denotes the compositional whole of G. Spontini’s works. The typology of “The Vestal Virgin’s” thematism as the basic opus of the composer is built into a generalization of opera and theatrical developments of the European scene and is based, *inter alia*, on the semantics of the Tertz melodic parallelisms of the Kant tradition, which signify the spiritual foundations of musical generalizations, as well as representing bourdon textured formations that had deep foundations in the traditions of the church in France created the effect of ethical reinforcement of the expressed plot positions.

“The art of empire is the most brilliant era of Russian culture. Its artistic perfection and philosophical depth are obvious, the majesty of forms, the nobility of proportions, harmony and power attract to itself”, – A. Gaydamak (2006) stated in his fundamental research on this style in his Russian “hypostasis”. Further noting his popularity in the culture of all Europe at the beginning of the XIX century, the named author at the same time indicated that “this style found its most perfect embodiment in Russia. The great joy of the victory in the war of 1812 painted the Russian Empire in jubilant and festive colors, giving this warlike and courageous style a romantic touch”. At the same time, the stylistic qualities of the Empire style in Russian culture genetically go back to the Byzantine spiritual and artistic tradition that it inherited, in which the imperial style symbolized the idea of a “symphony of authorities”, as well as one of the “models” of patriarchal orthodox culture.

The historical framework of the empire’s life in Russian culture is most often determined at the level, first of all, of the first decades of the XIX century, linking its heyday with the era of the reign of Alexander I (“Alexanderian Empire”). At the same time, it is customary to identify this style also with the final stage of Russian classicism (late classicism), with which it is associated with a number of common signs – “compositional symmetry, clarity and clarity of a linear pattern, sculptural volume of objects” (Bedretdinova, 2008), appeal to ancient subjects, its symbolism, etc. At the same time, the symbols and attributes of ancient culture entered the Alexanderian Empire in organic interaction with the “signs” of Russian national culture itself and its historical realities. Another significant feature of this style is its pronounced spiritual catholic beginning, which is largely determined by the Russian imperial idea, the concept of theocracy, focused on the continuity, translation and preservation of the Orthodox tradition, sacralizing not only church life, but also the life and culture of the imperial court.

The theme “empire and music”, including in relation to Russian musical culture of the late XVIII – early XIX centuries, has not yet become the subject of fundamental musical and cultural studies, in contrast to other areas of artistic activity (architecture, sculpture, decorative applied art, painting, poetry, etc.), within the framework of which the style of the empire has been studied quite thoroughly. The study of this problem in domestic musicology is often associated with the study of music of the designated era in connection with life, as well as the ceremonial culture of the Russian imperial court. Among the works of the last decades, N. Ogarkova’s (2004) doctoral dissertation “Music as a phenomenon of ceremonial and everyday life of the Russian court of the XVIII – early XIX centuries” (2004), the purpose of which is designated by the author at the level of “reconstruction of the practice of musical arrangement of state ceremonies and holidays of the Russian court, is especially distinguished and identifying forms of musical leisure of the Russian aristocracy, determining their role in society”. Considering the work of Russian composers of the turn of the XVIII – XIX centuries, attracting a lot of factual and historical material on the indicated problems, the researcher at the same time does not address the issue of the connection of their heritage with the stylistic qualities of the empire, as well as with its patriarchal orthodox genesis.

This, in particular, is also related to the work of O. Kozlovsky, who, according to the apt definition of B. Asafyev (1927), “...departed from the Baroque and approached the greatness of the empire in its marches, processions, prayers and greatneses, severely restrained, without undue splendor clearly compiled”. Creativity O. Kozlovsky, according to the authors of fundamental research on the history of Russian music, stylistically occupies an intermediate position between classicism and romanticism. Referring to B. Asafyev’s observations again, the researchers noted that “generated by the revolutionary and heroic spirit of the times, his music is filled with a new sense of profound change and alarming expectations”, “courageously heroic pathos”, “pathos of grief of fiery impulse”, “severe humility” and “ardent knightly excitement” (Keldysh et al., 1986), which is comparable with the figurative and semantic characteristics of the empire. The connection of the composer with this style is largely determined by the features of his biography and creative path. A nobleman of Polish-Belarusian origin, O. Kozlovsky (1757-1831) at the same time connected his life with Russia. Having begun his composing activities at the end of the 18th century, he gained great fame as the author of “Russian songs” and many Polonaise, as the creator of Russia’s first Requiem (in the Latin text). Later he advanced in the field of theater music, while demonstrating the high skill of the symphonist.

The conditions of his creative activity were quite peculiar and were largely determined by the specifics of the existence of music as art in the framework of imperial Russia of the late XVIII – early XIX centuries. Arriving in Russia at almost thirty years of age with established views and certain professional experience, O. Kozlovsky, however, immediately grasped the essence of those genre-style processes that took place in the musical, social, and cultural life of his new homeland during this period. Using the patronage of the omnipotent Prince G. Potemkin, the musician penetrated the environment of the St. Petersburg aristocracy and gained fame in court circles, as well as the location of the imperial family. “Naturally, this orientation to some extent also directed the creative activity of the composer, who, due to circumstances, was forced to work in the field of official music of festivals, the so-called “*musique d’occasion*”. His duties included “servicing” court celebrations – both of a nationwide nature (for example, the victory of Russian weapons) and chamber evenings” (Keldysh et al., 1986).

At the same time, the “applied” and sometimes representative nature of such activities was not an obstacle for O. Kozlovsky to create vivid compositions that captured the spirit of his heroic era and the imperial ideas of the country, which became his second homeland. Confirmation of the above can be considered fame, recognition and success, which invariably accompanied him throughout most of his life’s journey. “Judging by the career Kozlovsky made, professionalism was highly appreciated at court and in the midst of the aristocracy. But on the title pages of his handwritten and published works, Kozlovsky, defining his status, signed “amateur” (Ogarkova, 2004).

Nevertheless, the status of “amateur” did not prevent O. Kozlovsky from becoming one of the prominent representatives of Russian musical culture at the turn of the century, whose name is on a par with highly professional authors of this era. B. Asafyev (1927) draws interesting parallels between the creative personalities of Sarti and Kozlovsky, for whom Russia was the place to realize their talent. “The first [Sarti] is softer in sound, more harmonious and clearer in composition and more generous in lush ornaments, a vivid representative of musical baroque. The second is courageous, temperamental, chivalrous, proud, tart, even where the onset of sentimentalism develops, more courageous in design, but also more unbalanced. But in an amazing way <...> Sarti and Kozlovsky obeyed the dictates of the new homeland and “transformed” their talents and

compositional techniques in the sense that it desired, as had long been the case with the builders of Kremlin cathedrals and how it happened with them too”.

Continuing the researcher’s thought, we note that the heritage of these authors in this case turned out to be successfully “inscribed” in Russian imperial culture and its basic ideas, which ultimately determined the genre-style “dominants” of their work, which, in our opinion, is largely due to the commonality of spiritual genesis of Russia and Jagiellonian Poland. In this regard, the composer activity of O. Kozlovsky among contemporaries and descendants is primarily associated with the polonaise genre. The composer addressed him throughout his career: the first works of this genre date back to the 1790s, and the last polonaises date back to 1818, which is comparable to the beginning of the Restoration era. Most biographers and researchers of O. Kozlovsky’s work agree that the genre in the composer’s work is distinguished by the utmost figurative, semantic and stylistic diversity – from the front-representative dance to its chamber-lyrical analogue, which is due not only to its poetics and semantics, but also the specifics of being within the framework of the Russian culture of the turn of the XVIII – XIX centuries.

Discussion

Polonaise is one of the most popular dances in Europe. Having arisen in Poland, as evidenced by its name, it actively assimilated in other countries, including Russia. According to the authors of the XIX century, the true old Polish version of the polonaise “was danced only by men and acquired the features of confident, warlike pride <...> It was a solemn dance expressing the knightly ideals of the nobility: self-confidence, admiration for her beautiful lady, independence, pride” (Solenikova, 2017), correlated our view, and with the ideas of the greatness of Poland as a powerful state, which until a certain moment had a tremendous political “weight” in the European area.

Over time, the polonaise gained popularity throughout Europe. Its fame especially increased by the beginning of the 1790s and remained stable until 1830. Polonaises were written for balls and masquerades dedicated to the official ceremonies of the courtyard, salon and home music, thereby becoming one of the symbols of European culture of the Restoration era. As a rule, at first, they were created for an orchestra, and then the most popular of them were transferred by the authors for various performing groups in the hope of satisfying the tastes of an amateur-playing aristocratic audience. With all the variety of timbre-performing interpretations of the polonaise, this dance over the centuries has retained its inherent solemnity and representativeness as the only dance worthy of monarchs and dignitaries, i.e., the aristocracy in its highest understanding. Natural in this regard, the particular popularity of this dance is primarily in countries where the monarchical principle of government reigned. Here, the polonaise acquired not only the meaning of a representative dance of the highest nobility, but also became a symbol of the spiritual and state-political greatness of the country.

We also note that the noted representativeness of the polonaise was largely determined by its ancient Christian genesis, since the solemn form of the procession as the basic principle of its execution, in the opinion of T. Akindinova and A. Amashukeli (2015), “was set by the tradition of liturgical procession”. So, the majestically solemn polonaises of F. Chopin embodied the historical and spiritual memory of the former greatness of Poland. The ceremonial polonaises of O. Kozlovsky were generated by the reality of the imperial greatness of the Russian state, which inherited and embodied in real historical practice the idea of a “symphony of authorities”. Given the Belarusian-Polish roots of O. Kozlovsky, his appeal to this genre, on the one hand, symbolized a connection with his homeland. On the other hand, the polonaise, established in the ceremonial life of the Russian imperial court as early as the 18th century, became an organic part of the Russian culture itself, incorporating its characteristic features. Studying the specifics of the existence of the

polonaise in Russia, many researchers have repeatedly noted the characteristic synthesis of its typology with viva and panegyric editions and genres close to them, which signified the fusion of instrumentalism and the vocal choral principle so indicative of Russian culture.

Exploring the genre nature of the ceremonial and everyday life of the Russian imperial court at the time of Elizabeth and Catherine II, N. Ogarkova (2004) notes that “the processions of the empresses were voiced by edging in the polonaise genre. The male choir, quite impressive in composition (40 people), meeting the empress with powerful voices at the Assumption Cathedral or the Triumphal Gate, merging into the procession, accompanied her further. Also, the procession to the singing of a many-sided glorious edging acquired the character of a certain ritual dance, which informed the literary texts the character of special solemnity and pomp. As we were able to establish, comparing the sources, such a function was performed in the coronation processions of Elizaveta Petrovna, the polonaise cantas “Hurry beautiful day”, “Come our light, Elizabeth”, “Vivat is glorious autocracy”. The polonaise “Sing solemnly, Russia, raise your voice to heaven” sounded during Catherine’s sixth anniversary in the Assumption Cathedral on the day of the ceremony of her ceremonial entry into Moskva. The edging “Come, dear our mother” could very well be used in processions and open ceremonial balls” (Turchin, 2017).

Through the efforts of O. Kozlovsky, the choir polonaise received special distribution, which is not surprising for a country with a developed church and singing culture. Choral polonaises opened ceremonial balls, symbolizing the importance of a historical moment, the importance and stability of imperial power. The choir, combined with symphony and horn orchestras, created a special atmosphere of pomposity and emphasized anthem. Fulfilling numerous orders for the “musical arrangement” of the festivities, which were opened, as a rule, with a polonaise, O. Kozlovsky, in accordance with the spirit of the times, developed in Russia a tradition of panegyric art that fully corresponded to the power and grandeur of the Russian state and its spiritual and imperial idea, according to which secular court tradition acquired sacred qualities.

Among the composer’s most significant cholerale are compositions performed at the Potemkin festival on the occasion of the capture of Ishmael (1791): “Thunder of Victory, Deal” (to the texts of G. Derzhavin), “Returning from Campaigns” and “Autocracy of Nations”. Later polonaises were created: “The Sound of the Arms of the Immortals” (1792), “Triumph, Thy Thing Will” (to the texts of Neledinsky-Meletsky, 1796), “The Russians Flies by the Countries” (to the texts of G. Derzhavin, 1801). The last work was created on the occasion of the coronation of Alexander I. Among the later works of this genre, “Polish with a choir for the victories of His Holiness Prince Mikhail Larionovich Golenishchev-Kutuzov Smolensky, Savior of the Fatherland” stands out (Bondarchuk, 2005).

It is obvious that the ceremonial choir polonaises were a kind of response of O. Kozlovsky to significant events in the state life of the Russian Empire. At the same time, the individuality of the design of each of these works does not exclude the commonality of their expressive techniques, including fanfare-call-backs, vivid dynamic contrasts, the obvious dominance of tutti episodes, the alternation of the chord type of texture with monodic episodes. However, “despite the predominance of typification and the known limited content of ceremonial Polonaise, in Kozlovsky’s work, they played an important role: they formed a monumental choral style, developed the principles of symphonic thinking of the composer, they also influenced the choral scenes and overtures of his theatrical music” (Keldysh et al., 1986).

The indicated generalization of musical expression in the choir polonaises of O. Kozlovsky, very indicative of the imperial type of culture and its patriarchal-orthodox qualities, however, does

not exclude the use of intonation-melodic material from famous works of other authors in these compositions. Analyzing the coronation “suites” of O. Kozlovsky, consisting mainly of Polonaise, N. Ogarkova (2004) notes that most of them are written on the tunes of works popular in the musical life of that time. “In the suite for the coronation of Pavel Petrovich in the specific dance rhythm of Polish dance, the following themes are refracted: arias from J. Paisiello’s opera “*Didone abbandonata*” (“Abandoned Dido”, second polonaise – Es-dur), duets I. Pleyel (the third is B dur, the sixth is B dur), the main part of the overture from Mozart’s “*Magic Flute*” (the fourth is Es dur), the arias from F. Bianchi’s opera “*La villanella rapita*” (“The Kidnapped Peasant Woman”, The fifth – D dur). In the suite for the coronation of Aleksandr I, there are themes: the Italian aria “*Tu me dame ender*” (the third half of the year – g moll), French romances P.-A. Monsigny – J.-F. Lagarp “*Oh, ma ender musette*” (“Oh, my tender flute”, trio of the third polonaise – g moll), Kozlovsky – J.-P. Florian’s “*Je vais done quitter pour jamais*” (“I leave my dear cowgirl forever”, fifth – As dur), quintet, rondo and Pleyel serenades (second polonaise – a moll, third minuet – G dur, fourth polonaise – Es dur). The fact of O. Kozlovsky’s appeal in one of his Polonaise themes to the theme of the opera “*The Vestal Virgin*” by G. Spontini is also known as one of the representatives of the French musical Empire of the Napoleonic era.

This kind of practice partly brings polonaise closer to transcription and paraphrase. At the same time, the subjectism of other authors appears to be “clothed” in the metro-rhythmic and textured “clothes” of the polonaise, a genre symbol of the spiritual greatness of the empire and its military victories, within the framework of such an essay. The classic example of works of this kind can be considered the famous polonaise of O. Kozlovsky “*Let the Thunder of Victory Rumble!*”. The energetic music of this work is full of patriotic pathos and enthusiasm. Exclamation fanfare intonations, tutti of the orchestra, powerful unions, vibrant dynamics dominate, which together convey the mood of general glee. The middle part of the polonaise, is more chamber in texture and orchestration. Nevertheless, thanks to the use of dashed rhythm, the music of the trio still retains the internal energy of the initial image.

According to V. Grachev (2018), “the ceremonial dance procession of the polonaise turned out to be a genre that perfectly suited the musical embodiment of the idea of the great victory of Russian weapons <...>. At the same time, elements of church music were noticeable in the polonaise intonations: the melody heard at a slow pace revealed its jubilant nature. The association with the liturgical tune was also evoked by the choral-chord structure of textures and the psalmodic monophonic intonation at the beginning of some phrases” (Grachev, 2018). In the indicated intonation characteristic of this work, not only the stylistic qualities of O. Kozlovsky’s work is obvious, but also the typology of the Russian Empire itself, within which the imperial idea of the “Third Rome” was inseparable from the spiritual-conciliar principle expressed through appeal to the typology of psalmodia, cant.

The tremendous success of the choral polonaise “*Let the Thunder of Victory Rumble!*” has earned him the glory of one of the hymns of the Russian Empire in the 19th century. The aforesaid confirms not only the high significance of O. Kozlovsky’s creative heritage, but also the resonance within the Russian culture of choral polonaise as a high “sign” of imperial (empire) culture. The typology of polonaise, a spiritual singing choral tradition, in this composition also interacts with the poetry of the anthem. The popularity of the analyzed choral polonaise by O. Kozlovsky was manifested not only in its frequent use in official court practice of the late XVIII – early XIX centuries, but also in citing its title topic in similar works by other authors. So, in the third part of S. Degtyarev’s oratorio “*Minin and Pozharsky*”, at one of the climax moments (No. 21), a choir sounds that literally reproduces the theme of the polonaise by O. Kozlovsky. At the same time, the

lyrics of this choir are correlated with the spiritual and semantic essence of the Russian imperial idea: “Honor the throne, laws, truth, and pure faith”.

It is also symbolic that in the second half of the XIX century. P. Tchaikovsky used the music of the glorious chorus from O. Kozlovsky’s Polonaise at the end of the third scene of the opera the “Queen of Spades” in the scene of the appearance of Empress Catherine II at the ball. This musical material not only depicts imperial Russia of the XVIII century. (which unlike the story of A. Pushkin, actually carries over throughout the duration of the opera), but it makes an obvious contrast to the drama of its main character.

So, the empirical quality of O. Kozlovsky’s ceremonial polonaise, in particular, the choral polonaise “Let the Thunder of Victory Rumble!”, which became the unofficial anthem of the Russian Empire, was formed at the junction of typologies of two genres, each of which was itself the focus of vivid expressive “imperial” qualities. On the one hand, the imperial idea was imprinted here through reliance on the genre of the anthem, which has deep spiritual genetic roots in the Christian liturgical and singing tradition, in the viva and panegyric cantes of the Petrine era. On the other hand, the anthemic poetics in the indicated works of O. Kozlovsky are substantially supplemented by reliance on the traditions of the polonaise, which also genetically dates back to the Christian tradition of liturgical procession and later became one of the signs of the sacred quality of the imperial court culture and its style (Empire style).

Conclusions

Thus, the empire is one of the most revealing styles of European culture in the first half of the 19th century, which inherited not only the ancient Roman, but, above all, the Christian-Byzantine socio-cultural and worldview model, generalized in the phenomena of the Napoleonic and Alexanderian empires. Their typological qualities are represented not only in the fine arts and architecture, but also largely determine the stylistic qualities of the French and Russian musical cultures of the indicated period, directly associated with the state-political (imperial) and socio-cultural realities of these countries. The musical “signs” of the empire became those genre spheres in which the scale of design and ideas was combined with reliance on typical, universally significant means of musical expression, the genesis of which often goes back to the spiritual and religious tradition.

Similar qualities in French culture were possessed by opera, whose appearance in the XVII century. Was inseparable from the ideas of French absolutism and its associated culture. “Empire tone” turned out to be most fully concentrated in the poetics of the musical theater of G. Spontini, who appealed to historical topics, coupled with the “allusion method”, to the typology of popular genres (march, anthem), as well as to the plot focus on ideally successful resolution of the conflict under a sign of “the highest good”, relevant not only for the fate of specific heroes, but also for society, and the empire state. In Russian musical culture, the beginning of the XIX century, Empire style quality was captured in O. Kozlovsky’s choral polonaises, some of which played the role of the national anthem. Their typology was formed at the intersection of hymn liturgical singing practice, edging, polonaise poetry and their sacred genesis.

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