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CHOIR POLONAISES BY O. KOZLOVSKY IN THE CONTEXT OF TRADITIONS OF ALEXANDRIAN EMPIRE

This article focuses on examination of the poetics of choir polonaises by O. Kozlovskiy, which are described in terms of Russian specificity of musical and historical tradition at the turn of the XVIII – XIX centuries and the stylistic qualities of Alexandrian empire.

Keywords: empire, Alexandrian empire, the imperial court culture, polonaise, choir polonaise, the creativity of O. Kozlovskiy.

«The art of empire is the most magnificent historical period of Russian culture. Its artistic sophistication and philosophical depth are obvious, the greatness of shapes, the nobility of proportions, the harmony and power capture the attention», – A. Gaydamak in his fundamental research about this given style stated. Noting further its popularity in the culture in all Europe at the beginning of the XIX century, the author mentioned above, at the same time pointed out that «this style has found its most perfect embodiment in Russia. A great joy of victory in the war of 1812, painted Russian empire in jubilant and festive colours, imparting a romantic hue to this militant and courageous style» [4, p. 5].

The historical framework of empire's genesis in Russian culture is most often determined at the level of the first decades of the XIX century, first of all, associating its flourishing with the period of Alexander's I reign («Alexandrian empire»). Nevertheless, this given style is also commonly identified with the final phase of Russian classicism (late classicism), with which it is connected by a number of some common characteristics – «compositional symmetry, clarity and precision of the linear drawing, sculptural dimensionality of the object» [3, p. 4], appealing to the ancient themes, its symbolism, etc. Concurrently, empire is characterized by a wide range of characteristics, distinguishing its identity, as well as the epoch of great empires (Russia, France), that gave birth to this style.

Symbolics and attributes of ancient culture entered at Alexandrian empire in organic interaction with the "signs" of Russian national culture and its historical realities. Another essential feature of this style is its strongly-pronounced spiritual conciliarity inception, in many respects due to the Russian imperial idea, the concept of theocracy, oriented on continuation, translation and preservation of the Orthodox Christian tradition, which

sacralizes not only the ecclesiastical life, but also the mundanity and culture of the imperial court.

The theme "Empire and Music", including relating to Russian musical culture of the late 18th and early 19th centuries, has not yet become the subject of fundamental musical and culturological studies, in contrast to other spheres of artistic activity (architecture, sculpture, applied and decorative arts, painting, poetry, etc.), within the framework of which the empire's stylistics has been thoroughly studied. The relevance in the contemporary performing and research practice of musical compositions of the representatives of the epoch of the "Alexandrian empire" determines the relevance of the theme of the presented article, the subject of which is oriented to the study of poetry of choir polonaises by O. Kozlovskiy as one of the most outstanding representatives of the entitled epoch and its "imperial style".

The study of this problem in the native musicology is more frequently interlinked with the study of the music of entitled epoch in connection with mundanity, as well as the ceremonial culture of the Russian imperial court. Among the works of recent decades, we highlight the doctoral thesis of N.A. Ogarkova "Music as a phenomenon of the ceremonial and day-to-day routine of the Russian court of the XVIII - the beginning of the XIX century" (2004). The goal of this thesis was designated by the author at the level of "reconstruction of the practice of musical decoration of state ceremonies and festivals of the Russian court and revealing the forms of musical leisure of the Russian aristocracy, determining their role in the life of society "[11, p. 4]. Center around the work of Russian composers at the turn of the eighteenth and nineteenth centuries, attracting a lot of evidential and historical material on specified problematic, the researcher does not broach a question of interaction of their heritage with the stylistic characteristics of the empire.

Above mentioned, in particular, is also compared with the works of Kozlovskiy, who, according to straight definition of B. Asafiev "... departed from baroque and reached the greatness of the empire in its marches, processions, prayers and majestic, sternly restrained, without excessive splendor clearly compiled "[2, p. 120]. The bibliography devoted to this author is not too big. Accept quoted B. Asafiev's article, we mention the essays of Yu. Keldysh [8], P. Grachev [6], and also the materials presented in Volume IV of "the History of Russian Music" [7]. In the authors' opinion of the last edition, the work of O. Kozlovskiy stylistically occupies an intermediate position between classicism and romanticism. With reference to B. Asafiev's observations, the researchers defined that "created by the

revolutionary and heroic spirit of the times, his music is filled with a new sensation of complex changes and apprehensive attitudes," "courageously heroic pathos," "the pathos of the grief of flammeous impulsion," "severe obedience "and" impassioned knightly excitement "[7, p. 93], which is also correlated with the figurative and semantic characteristics of the empire.

The composer's connection with this style in many respects is determined by the peculiarities of his biography and creative path. Pole by nationality, O. Kozlovskiy (1757-1811) at the same time connected his life with Russia. He became famous as an author of "Russian songs" and many polonaises, as the creator of the first Requiem in Russia (in the Latin text) started his compositional activity at the end of the 18th century. Hereafter he moved forward in the field of theatrical music, while demonstrated the great mastership as a symphonist.

The conditions of his creative activity were rather original and in many respects determined by the specificity of the existence of music as art within the framework of imperial Russia at the end of the 18th and the beginning of the 19th centuries. Upon arriving in Russia almost at the age of thirty with hardened beliefs and certain professional experience. Nevertheless O. Kozlovskiy immediately caught the essence of those genre-stylistic processes that took place in the musical - social and cultural life of his new homeland in the established period.

Making use of the patronage of the all-powerful prince G.A. Potemkin, the musician penetrated to the environment of the St. Petersburg aristocracy and became known in court circles, as well as and the arrangement of the imperial family name. "Naturally, this orientation to some extent directed the composer's creative activity, due to circumstances forced to work in the field of official music of festivities, the so-called" *musique d'occasion* ". He is not supposed to "service" of court ceremonies - as a character of federal importance (for example, the victory of Russian weapons) and intimate evenings "[7, p. 92-93].

"Applied" and sometimes representative character of such activity, without prejudice to the above, not to be for O. Kozlovskiy the obstacle in the path to creating bright compositions that captured the spirit of his heroic era and the imperial ideas of the country that became his second homeland. Confirmation of what has been said can be considered the fame, recognition and success, which invariably accompanied him throughout generally of his life's journey. "Judging by the career made by Kozlovskiy, professionalism was highly

appreciated among the court and in aristocracy sphere. But on title pages of his handwritten and published works of Kozlovskiy, while determining his status, signed as "amateur" [11, p. 154].

Nevertheless, the status of the "amateur" did not get in O. Kozlovskiy's road pertaining to become one of the prominent representatives of Russian musical culture of the turn of the century, whose name stands alongside the highly professional authors of this era. B. Asafiev draws curious parallels between the creative personalities of Sarti and Kozlovskiy, for which Russia was the place of realization of their talent. "The first [Sarti] is softer in sounding, slimmer and clearer in composition and more generous in lush ornamentation, a vivid representative of musical baroque. The second one is courageous, temperamental, chivalrous - proud, tart even where the sentimentalism is formed, more courageous in its intentions, but also more unbalanced. But in an amazing way ... Sarti and Kozlovskiy submitted to the dictates of the new homeland and "transformed" their talents and techniques of composition in the desired sense, as it happened already long before them with the builders of the Kremlin cathedrals and how it happened with them "[2, p. 120].

Continuing the thought of the researcher, we note that the legacy of named authors in this case was successfully "inscribed" to the Russian imperial culture and its basic ideas, which ultimately determined the genre - stylistic "dominants" of their creativity. In this respect, the composer's activity of contemporaries and descendants of O. Kozlovskiy, first of all, is associated with the genre of polonaise. The composer turned to him over the period of his creative career: the first works of this genre date back to the 1790s, and the last polonaises date back to 1818. Most biographers and researchers of O. Kozlovskiy's creativity associated oneself with the fact that this genre in the composer's creativity differs the terminative figurative-semantic and stylistic variety - from parade-representative dance to his chamber-lyrical analogue, which is caused not only by his poetics and semantics, but also specificity of existence within the framework of Russian culture at the boundary between XVIII and XIX centuries.

Polonaise is one of the most popular dances of Europe. Come into being in Poland, as evidenced by its name, it was actively assimilated in other countries, including Russia. According to conclusions of E. Solenikova, "first dances under the general name "polish dances "are known since 1544, but it is interesting to note that they are called in such manner only foreign sources, are not known such names in Poland " [13]. His analogue here was

often referred to as "go-go" ("walkable", "pacing") [12]. Another ancestor of the polonaise was a "great dance", described as a solemn procession - in character it resembled a polonaise in the form in which it will be known at the beginning of the XVIII century. It is the author's opinion of the XIX century the true old polish version of it was "danced only by men and acquired the features of confident, warlike pride ... It was a solemn dance expressing the knightly ideals of the Polish gentry: self-reliance, admiration for his beautiful lady, independence, haughtiness " [13], correlated, in our opinion, and with the ideas of the greatness of Poland as a powerful state, having up to a certain point a colossal political "weight" in the European area.

Over time, polonaise became popular throughout Europe. His fame especially increases to the beginning of the 1790s and is persistently preserved until 1830 years. Polonaises were written for balls and masquerades, dedicated to official ceremonies of the court, salon and home music making. As a rule, at first they were created for the orchestra, and then the most popular of them were transferred by the authors for various performing compositions in order to satisfy the tastes of the amateur-music-making aristocratic' audience.

With all variety of the timbre-performance interpretations of the polonaise, this dance for centuries preserved its inherent solemnity and representativeness as «single dance worthy of monarchs and saints" [9]. Most fully semantics of this dance is generalized in F. Liszt's book devoted to F. Chopin. According to his version, "polonaise was not a banal and meaningless walk; it was a defile, during which the whole society, by way of argument like was greeted, enjoyed his contemplation, seeing himself so beautiful, so noble, so magnificent, so courteous.

Polonaise was a constant exhibition of brilliance, glory, and meaning. Bishops, high prelates, churchmen, people who are touched with gray in battles or in oratorical contest, militaries, who wore cuirasses rather than peacetime clothes, high state dignitaries, elderly senators ... all of them were coveted, beloved cavaliers in dances; they were challenged by the youngest, most brilliant women, less severe in the moments of such ephemeral elections, when the merit and dignity was given preference over the youth ...

Thereout, that people told us about the forgotten evolutions and figures of this majestic dance of antiquity, people who do not wish to part until the present with the olde-worlde zhupans and kuntushes, ... we have learned how much innated was this native nation's

instinct of representation, how deeply this need was enshrined in them, and how they poetized this propensity to magnificence in consequence of peculiar grace genius by nature, reporting the reflection of noble sentiments and the charm of high motives "[10, p. 16-17]. In reduced characteristic, evident not only the fixation through the specifics of the polonaise of the Polish ethnic quality proper, but also the social aspect within which this dance symbolically represents on behalf of the upper class in hierarchical society, demonstrating its best spiritual and ethical qualities.

In this regard, the special popularity of this dance is particularly logical, especially in countries dominated by the monarchical principle of government. Here 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. Additionally note also that the marked representativeness of polonaise was largely determined by its ancient Christian genesis, considering that the solemn form of the procession as the basic principle of its execution, according to T.A. Akindinova and A.V. Amashukeli, "was set by the tradition of the liturgical procession" [1, p. 123-124]. So majestic and solemn polonaises of F. Chopin, embodied the historical and spiritual memory of the former greatness of Poland. The ceremonial polonaises of O. Kozlovskiy were generated by the reality of imperial greatness of the Russian state, which inherited and embodied in real historical practice the idea of a "symphony of the authorities".

For Pole O. Kozlovskiy, the appeal to this genre, on the one hand, symbolized the connection with the homeland. On the other hand, polonaise, established in the ceremonial life of the Russian imperial court in the 18th century, became an organic part of Russian culture, received into itself the characteristic features. Studying the specifics of the existence of polonaise in Russia, many researchers have repeatedly noted the characteristic synthesis of its typology with vivate and panegyric cants and related genres, which marked the fusion of instrumentalism and so indicative for Russian vocal-choral culture. Exploring the genre nature of the ceremonial and day-to-day routine of the Russian imperial court of the times of Elizabeth and Catherine II, N.A. Ogarkova marks, that "processions of empresses sounded cants in a genre of a polonaise. The male chorus, massive enough in composition (40 people), met the empress with powerful voices at the Uspenskiy Cathedral or the triumphal gates, joined the procession and accompanied her. And the procession under the singing of the multistroic glory cants acquired the character of ritual dance, which informed

literary texts the character of a special solemnity and pomposity. As we were able to establish, comparing the sources, this function was performed in the coronation processions of Elizabeth Petrovna, the cants-polonaises " Advance toward maturity the day is red, the bucket shone," "Approaching our light, Elizabeth," "Vivat is very famous sovereign." Polonaise "Sing of solemnly, Russia, raise your voice to heaven" sounded during the procession of Catherine at the Uspenskyi Cathedral on the day of the ceremony of her solemn entrance to Moscow. Kant "Come, our dearest mother" could be used in processions and open ceremonial balls "[11, p. 106].

In Russia, thanks to the efforts of O. Kozlovskiy, choral polonaise has become especially widespread, which is not surprising for a country with developed ecclesiastical - cantatory culture. Choral polonaises were opened ceremonial balls, symbolizing the importance of the historical moment, the importance and stability of the imperial power. The choir combined with symphonic and horn orchestras created a special atmosphere of pomposity and accentuated hymnism. Performing the numerous orders for the "background music" of the festivities, opening, as a rule, by polonaise. O. Kozlovskiy, in accordance with the spirit of the times, developed in Russia a tradition of panegyric art that fully corresponded to the power and greatness of the Russian state and its spiritual and imperial idea, according to which secular court tradition acquired sacred qualities.

Among the most significant choral polonaises of the composer are works written at Potemkin Feast on the occasion of the capture of Ishmael (1791): "Giving out the thunder of Victory" (to G. Derzhavin's texts), "Returning from Campaigns" and "sole ruler of the peoples". Later Polonaises were created: "The Sound of the Immortals Arms" (1792), "Triumph, Your Will" (on the texts of Neledinsky-Meletsky, 1796), "Flying by Russian Countries" (Derzhavin, 1801). The last work was created on the occasion of the coronation of Alexander I. Among the later works of this genre is "Polish with a chorus for the victories of the most brilliant prince Mikhail Larionovich Golenishchev-Kutuzov Smolenskiy, the savior of the fatherland" (text of N. Nikolev, 1813).

Obviously, the ceremonial solemn choral polonaises were a kind of response of O. Kozlovskiy to the significant events of the state life of the Russian Empire. The individuality of the intention of each of these works, however, does not exclude the generality of their expressive techniques, including fanfare-calls, bright dynamic contrasts, the obvious dominance of the chorister episodes, alternation of the chord type of texture with unison.

However, "despite the predominance of typification and the limited confinement of parade polonaises, they played an important role in Kozlovskiy's work: they formed a monumental choral style, the principles of symphonic thinking of the composer were worked out, they also influenced the choral scenes and overtures of his theatrical music" [7, from. 98].

The marked generalization of musical expression in the choir polonaises of O. Kozlovskiy, which is very indicative for the imperial type of culture, does not exclude the use of the works of other authors in the compositions of the intonation-melodic material. Analysing the coronation "suites" of O. Kozlovskiy, consisting mainly of polonaises, N.A. Ogarkova notes that most of them are written on a melody of popular works in theatrical music of that time. "In "the suite" for the coronation of Pavel Petrovich in the specifically dance rhythm of Polish dance the following themes are refracted: the arias from the opera by G. Paisiello "Didone abbandonata" ("The abandoned Didone", the second polonaise is Es-dur), the duets of I. Pleyel (the third - B-dur, the sixth is B-dur), the main part of the overture from Mozart's "The Magic Flute" (the fourth is Es-dur), arias from the opera "La villanella rapita" ("The Stolen Peasant Woman", the fifth is D-dur). In the suite for the coronation of Alexander I are sound themes: the Italian aria "Tu me dame dividi" (the third polonaise is g-moll), French romances by P.-A. Monsigny - J.F. Lagarp "Oh, ma tendre musette" ("Oh, my tender pipe", trio of the third polonaise - g-moll), Kozlovskiy - J.-P. Floriana "Je vais done quitter pour jamais" (the fifth is As-dur), quintet, rondo and serenade of Pleyel (the second polonaise is a-moll, the third is the minuet is G-dur, the fourth polonaise is "Es-dur) ». Known also is the fact that O. Kozlovskiy addressed one of his polonaises to the theme of the opera "Vestalka" G. Spontini, as one of the representatives of the French musical empire of the Napoleonic era [11, p. 145, 153]. This kind of practice makes Polonaise a little closer to transcription and paraphrase. At the same time, the themes of other authors appear within the framework of such a work "clothed" in metro-rhythmic and textured "clothes" of polonaise - a genre-symbol of the spiritual grandeur of the empire and its military victories.

A classic example of works of this kind can be considered the famous polonaise of O. Kozlovskiy "Giving out the thunder of Victory". The energetic music of this work is full of patriotic pathos and ascent. Dominate the exclamation fanfare intonations, tutti orchestra, mighty unison, bright dynamics, which together conveys the mood of general rejoicing. The middle part of the polonaise, more chamber by texture and orchestration. Nevertheless, thanks to the use of dotted rhythm, the music of the trio still retains the internal energy of the

initial image. From the perspective of V.N. Grachev, "the ceremonial dance of Polonaise was the genre that suited perfectly for the musical embodiment of the idea of the great victory of Russian weapons ... Simultaneously, the elements of church music were noticeable in the intonation of the polonaise: the melody, audible at a slow pace, revealed its jubilant nature. The association with the liturgical tunes was also caused by the choral - chordal composition of texture and the psalmonic monophonic intonation at the beginning of some phrases "[5]. In the indicated intonational characteristic of this work, not only the stylistic qualities of O. Kozlovskiy's art are evident, but also the typology of the Russian Empire itself, within which the imperial idea of the "Third Rome" was inseparable from the spiritual and cathedral beginning.

The colossal success of the choral polonaise "Giving out the thunder of victory" attained the fame one of hymn of Russian imperia in the 19th century. This confirms not only the high significance of the creative heritage of O. Kozlovskiy, but also the resonance within the Russian culture of choral polonaise as a high "sign" of imperial (empire) culture. The typology of polonaise, the spiritual choral singing tradition, also enters into the interaction with the poetics of the anthem.

The popularity of the analysed choral polonaise of O. Kozlovskiy was manifested not only in its frequent use in the official court practice of the late 18th and early 19th centuries, but also in citing its title theme in similar works by other authors. So in the III part of S. Degtyarev's oratorio "Minin and Pozharskiy" one of the culmination points (No. 21) chorus is sounded that literally reproduces the theme of polonaise of O. Kozlovskiy. At the same time, the text of this choir is correlated with the spiritual and semantic essence of the Russian imperial idea: "Honor the throne, laws, truth, keep a clean faith. Win in the seas, on land and half-light. "

Symbolical is also the fact that already in the second half of the XIX century P.I. Tchaikovsky used the music of the glorious refrain from "Polonaise" by O. Kozlovskiy at the end of the third scene of the opera "The Queen of Spades" in the scene of the appearance at the ball of Empress Catherine II. This musical material not only depicts the imperial Russia of the XVIII century. (Where, actually, unlike Pushkin's novel, the opera time is transferred), but it is an obvious contrast to the drama of its main character.

So, the empire quality of the parade polonaises of O. Kozlovskiy, in particular, the choral polonaise "Giving out the thunder of victory ", which became an unofficial anthem of

the Russian Empire, was formed at the intersection of typologies of two genres, each of which in itself was the focus of bright expressive "imperial" qualities. On the one hand, the imperial idea was imprinted here on the genre of the anthem, which has deep spiritual genetic roots in the Christian liturgical and singing tradition, in the vivacious and panegyric margins of the Petrine era. On the other hand, the hymnic poetics in the designated works of O. Kozlovsky is essentially supplemented by the reliance on the traditions of Polonaise, which also genetically goes back to the Christian tradition of the liturgical procession, which later became one of the signs of the sacred quality of the imperial court culture and its style (empire).

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