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**MUSICAL TIES BETWEEN RUSSIAN EMPIRE AND EUROPE
IN THE 1730s**

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INTRODUCTION

The dissertation research was carried out at the Department of International Humanitarian Relations of the School of International Relations of St. Petersburg State University.

Relevance of the research topic.

One of the urgent tasks of modern historical science is the analysis of the experience of building and shaping international relations in various historical periods. In this regard, it seems possible to single out the study of the role of interstate cultural ties in the development of relations between Russia and Europe as an actual scientific direction. The study of the role and influence of cultural ties on the development of interstate relations is important for a comprehensive understanding of the dynamics of relations between states. The problem of inter-civilizational cultural dialogue is an integral part of the relationship between peoples in the context of disparate views on the world, cultural mutual influence and attitudes towards different cultural and historical experience.

Protecting the spiritual and moral foundations of the Russian Federation is one of the strategic tasks of modern Russian foreign policy. Russia and Europe are bound by centuries-old ties in the field of culture. Historically, the spiritual and moral foundations of Russia were formed in the context of interaction with Europe and Asia. In this regard, the historical monitoring of the influence of European culture on the development of Russia, as well as its assessment from modern positions, seems to be an important and necessary element in the process of building international relations today. Such monitoring was carried out throughout the entire period of development of Russian historiography, however, in modern times, additions and clarifications of such monitoring from the standpoint of historical science are necessary.

In the Foreign Policy Concept of the Russian Federation, approved by the decree of the President of the Russian Federation V.V. Putin on March 31, 2023, the national cultural heritage and historical ties with Europe in the field of culture stand out as one

of the components of the process of determining the special position of Russia “as an original state-civilization, a vast Eurasian and Euro-Pacific power”¹. Today, one of the directions of the foreign policy of the Russian Federation in the field of international humanitarian cooperation is the promotion of mutual understanding and the strengthening of trust between nations and countries, the fight against falsification of the historical past. The Russian Federation pays significant and special attention to “promoting constructive international cooperation in the preservation of historical and cultural heritage”². In this regard, it is possible to define studies of the history of international relations between Russia and Europe in the field of culture and art as relevant and meeting modern challenges in terms of preserving the national and world cultural and historical heritage.

This dissertation is devoted to the study of Russian-European musical ties of one of the significant stages of the imperial period of Russian statehood – the period of the reign of Empress Anna Ioannovna. The era of the reign of the empress is famous in historiography for significant historical mythology, which largely distorts the reality of the historical process in Russia and, thus, in the international arena in the 1730s. The era of the reign of Empress Anna is famous in historiography for significant historical mythology, which to a large extent distorts the reality of the historical process in Russia and, thus, in the international arena in the 1730s. A number of historiographical stereotypes have been formulated around this era of government; this requires a complete revision of the period of Anna Ioannovna’s reign of the Russian Empire³. The underestimation of any historical epoch is a global problem from the point of view of the historical process. Such a problem deprives society of a reliable understanding and knowledge of the real situation of previous historical periods and their influence on subsequent ones. Inadequate and distorted perception of the history of international relations and interstate cultural ties often becomes a source of spiritual crises between peoples and corrosion of the world cultural environment. This in a certain way affects

¹ Foreign Policy Concept of the Russian Federation: [approved by Decree of the President of the Russian Federation dated March 31, 2023 No. 229]. Moscow, 2023. p. 1-2. (in Russian).

² Ibid., p. 26.

³ Donnikov A.V. The board of Anna Ioannovna in national historiography : dissertation ... candidate of historical sciences : 07.00.09. M., 2003. 144 p. (in Russian).

the global stability, humanism and civilizational development of society as an integral process.

Interstate musical ties are an inseparable part of the history of international relations between Russia and Europe. Professor V.I. Fokin concludes that “International cultural exchange is the most important process of interaction and mutual enrichment of the cultures of the peoples of the world, contributing to the progress of human civilization over many centuries”⁴. Musical art is a whole and independent cultural layer of the peoples of the world, is a part of culture as a spiritual foundation and national and cultural identity of the state. At the same time, under the conditions of the Enlightenment, the culture of states that claimed equality in the system of international relations in the 18th century could not develop in a closed system and independently of the culture of other societies. The development of diplomatic, political, economic ties, as well as the globalization of the world order in the context of the historical processes of the era, irreversibly provoked the interpenetration of cultures, their interaction and mutual influence.

The study of the relationship between Russia and European countries is significant for Russian historical science. Today, in addition to studying the history of Russian-European relations in the field of economics, politics, military affairs, one of the central scientific topics is the experience of interaction between our country and European states in the field of culture at different historical stages. Without this, it seems impossible to present a complete picture of the development of the Russian state and Russian-European relations. At the present stage, it is unthinkable to imagine world culture in isolation from the culture of Russia. On the other hand, it is incorrect to study the individual diversity and the system of traditions of Russian culture and Russian musical art in isolation from the experience of national cultures of Western European societies integrated into it. In this regard, the study of the features of mutual influence and mutual understanding of the cultures of Russia and Europe is important for a comprehensive assessment of the nature of interstate relations.

⁴ Fokin V.I. International cooperation in the field of culture and the USSR in the 20-30s of the XX century : dissertation ... Doctor of Historical Sciences : 07.00.15. St. Petersburg, 2000. 418 p. (in Russian).

The history of international relations between Russia and Europe is a centuries-old process. Nevertheless, the rich content, the growing dynamics, the increase in the directions and forms of cultural cooperation in the field of musical art of Russia and Western European countries dates back to the 1730s. Russian researcher N.M. Bogolyubova notes that “Throughout its history, Russia has consistently turned to the experience of European countries in various areas and spheres of spiritual and material life”⁵. In her opinion, one of the specific features and characteristics of Russian culture is its “openness” to the integration of foreign cultural empiricism into itself⁶. At the same time, researcher I.A. Kryazheva argues that “Numerous actions of the Russian supreme power, starting with Peter himself, who was solemnly crowned in 1721 as the first Russian emperor, up to Empress Catherine the Great, were aimed at creating and maintaining the reputation of Russia as a full-fledged European state; that is, the state that mastered the style and language of European culture of the Enlightenment”⁷. That is, the introduction of elements of European cultural life and politics into the Russian Empire during the reign of Anna Ioannovna, the formation and development of the opera house, ballet theater, the system of choreographic education, connections between musical theater and literature, musical and theoretical thought, music publishing in our country under the influence of Western European experience were, among other things, dictated by the aspirations and interests of our state in integration into the European cultural space.

Another issue that determines the relevance of our study is the phenomenon of culture and musical art as an integral part of the imperial character of Russian statehood. Back in the second half of the 17th century, in the era of the formation of a new system of international relations in Europe, which was based on the Treaty of Westphalia in 1648, the Russian state was gradually turning into the greatest world power. After the victory in the Northern War, Peter the Great proclaimed Russia an empire, and the Russian Tsar received the title of emperor. Russia has become a multinational empire,

⁵ Bogolyubova N.M. Russian-European theatrical ties in the second quarter of the 19th century : dissertation ... candidate of historical sciences : 07.00.15. St. Petersburg, 2000. (in Russian).

⁶ Ibid.

⁷ Kryazheva I. Italian opera in St. Petersburg of the 18th century // Italy – Russia. Four centuries of music. 2017. p. 58. (in Russian).

has acquired fundamental geopolitical and geostrategic positions. Professor I.V. Zeleneva argues that “Studying the initial stages of the formation of the Russian Empire is necessary to understand its development in the 18th-20th centuries”⁸. Otherwise, studies of subsequent historical periods “are deprived of a long historical perspective and explanatory power”⁹. The culture and spiritual situation of the empire is important at any stage of its development, especially at the initial stage of its formation. National-cultural identity is a significant part of the spiritual foundation of the state and a characteristic feature of a great power that claims a dominant role in the system of international relations. The imperial question and the problem of legitimizing the imperial status of Russia have become one of the key factors of the interest of Russian monarchs in the development of national musical art, as well as the creation of identical conditions with Europe for the formation of professional activities in the field of culture, in various phenomena and manifestations.

The period of the 30s of the XVIII century is an important part of the history of the Russian Empire, both from the domestic and foreign policy point of view, and from the point of view of the development of Russian culture and professional activities in this area. This period is characterized by historical and historical-political intrinsic value, especially in the field of culture, musical art and interstate cultural relations. In our time, the dialogue between Russia and Europe is experiencing a number of challenges and is going through a series of trials. In this regard, the relevance of turning to the historical experience of international relations of states, as well as its analysis in the development and implementation of state strategies for the foreign cultural policy of the Russian Federation, is growing. Especially in terms of interstate relations between Russia and the countries of the European Union at the present stage.

Separately, it is important to dwell on the problem of understanding and interpreting the phenomenon of cultural and musical ties. In historiography, the concept of “cultural ties” is most often encountered: this is due to the fact that, as a rule, musical

⁸ Zeleneva I.V. Russia in the system of international relations (XVIII – the first half of the XIX century) : geopolitical and geostrategic aspects : abstract of the dissertation ... Doctor of Historical Sciences : 07.00.15. St. Petersburg, 2006. (in Russian).

⁹ Ibid.

ties are considered as one of the components of interstate dialogue in the field of culture; that is, such connections do not become an independent object of historical research in international relations. For example, Yu.V. Nikolaeva understands cultural ties “at the level of awareness <...> [societies - note] about each other’s culture, as well as at the level of perception of each other’s culture by these peoples”¹⁰. In his dissertation work, Yu.V. Nikolaeva analyzes cultural ties “from the point of view of interaction in the field of culture of the two peoples as a whole <...>”¹¹; in this connection, in her study, she did not touch upon “the activities of individual representatives of <...> [national – note] cultures...”¹². V.N. Dolgova considers cultural ties “at the level of phenomena of the cultural life of the two countries and at the level of perception of artistic culture, which includes an analysis of reader interests, tours, performances, concerts, performances and, accordingly, attitudes, assessments, and criticism of the phenomena under consideration”¹³. E.V. Isaeva argues that “The phenomenon of cultural exchanges is of great importance, since the dialogue continues even when relations between states are complicated by political or economic problems”¹⁴. This allows “to consider cultural ties as an independent value, as a phenomenon that ensures the stability of international relations”¹⁵.

At the same time, in this dissertation work, the concept of “musical ties” refers to the historical experience of cultural interstate and international interaction in such industries as musical theater (opera and ballet theatre), concert activity, education in the field of arts, musical and theoretical thought, music publishing; the main task of interaction in the musical sphere is to increase the level of mutual perception and mutual trust of states in the subsequent building of contacts in various spheres of state and public life.

¹⁰ Nikolaeva Yu.V. Russian-French cultural ties in 1801-1812 : dissertation ... candidate of historical sciences : 07.00.15. St. Petersburg, 2001. 293 p. (in Russian).

¹¹ Ibid.

¹² Ibid.

¹³ Dolgova V.N. Russian-English cultural ties in the late XIX - early XX centuries : dissertation ... candidate of historical sciences : 07.00.02. Orel, 2005. 232 p. (in Russian).

¹⁴ Isaeva E.V. Cultural contacts of St. Petersburg with the countries of the Far East in the 90s of the XX - early XXI century : dissertation ... candidate of historical sciences : 07.00.15. St. Petersburg, 2007. 219 p. (in Russian).

¹⁵ Ibid.

The chronological framework of the study is limited to the period of the reign of Empress Anna Ioannovna of the Russian Empire (1730-1740). This is explained by the fact that this historical period is characterized by an increase in the areas of cooperation between Russia and Europe in the field of musical art, as an integral part of the entire complex of international relations of the era and the foreign policy of the Russian Empire. At this time, under European influence in Russia, professional activities began to develop in the field of musical theater, choreographic education, music publishing, etc. Musical connections are used as an instrument of Russian foreign policy, affect the perception of our country abroad, and also influence the process of legitimizing the imperial status of Russia and the development of national culture.

The object of this study is Russian-European relations in the Enlightenment and the formation of the concept of Russian “Enlightened Absolutism” on their basis.

The subject of this study is the process of development of international musical cultural ties as an integral and significant component of the history of the foreign policy of the Russian Empire and their role in the formation of the Russian state as an empire.

The degree of knowledge of the problem.

It should be noted that the musical ties between Russia and Europe in the period we are studying did not become the object of a separate and comprehensive historical study of international relations, either in Russian or foreign historiography. Of course, this does not mean that the issues of the topic we are studying did not attract the attention of researchers. However, the analysis of scientific works, in one way or another characterizing the musical relations between Russia and Europe in the 30s of the 18th century, allows us to note that there are scientific works devoted to certain aspects of the topic. At the same time, none of these scientific works to date fully reveals the role of musical ties in the historical process, as well as the dynamics of development, content, and the results of Russian-European cooperation in this area of the designated period. It should also be pointed out that the study of this topic is uneven.

A detailed analysis of the degree of development of the problem and the problems of historiography of the issue of dissertation research is presented in the first paragraph

of the first chapter of the dissertation. Such an analysis made it possible to study in detail the historiographical situation on the issues we studied.

The purpose of this study is to determine the role and significance of international musical relations in shaping the foreign policy of the Russian Empire, as a European power, at the beginning of the formation of the Russian monarchy in the spirit of enlightened absolutism.

To achieve the goal of the work, it seems necessary to solve the following **tasks**:

1. To analyze the historiographical and source study problems of the study of Russian-European musical ties in the 1730s;
2. To establish the influence of the historical situation on the development of musical ties between Russia and European countries in the 1730s;
3. To give an analysis of the content and dynamics of the musical ties between Russia and Europe in the 1730s;
4. To identify Russian-European ties in the field of musical and theatrical art – opera and ballet theaters, as well as in the field of choreographic education in the 1730s;
5. To analyze the role and place of European culture in the formation and formation of musical art, as the most important from a historical point of view, the direction of the culture of the Russian Empire in the 1730s;
6. To analyze the influence of European cultural figures in Russia in the 1730s and their role in the development of the Russian state;
7. Reveal Russian-European connections in the field of musical-theoretical thought in the 1730s;
8. To give a source study analysis of Russian musical publications and examples of Russian music printing in the 1730s, created under the influence of musical ties between the Russian Empire and Europe;
9. To make a comprehensive source study analysis of one of the first samples of Russian music publishing - the edition of the sonata cycle by a European

composer (Book Monument of 1738), dedicated and presented to the Russian Empress Anna Ioannovna.

Scientific novelty of the research.

For the first time in Russian and foreign historiography of the history of international relations between Russia and Europe in the 30s of the 18th century, a comprehensive study and analysis of the content, dynamics of development, directions, historical results of international musical ties during the reign of Anna Ioannovna of the Russian Empire was carried out. Russian-European musical ties are considered as an integral part of the system and processes of international relations of the era. For the first time, musical art is presented as a factor, that is, one of the driving forces in the process of legitimizing Russia's imperial status in the international arena and an attribute of the European image of Russian absolutism in the 1730s. In a retrospective perspective, the dynamics of the development of interaction between the Russian Empire and Europe in the field of musical art in an unconventional historical and political format is considered.

The novelty of the work is also due to the introduction of a new historical and scientific concept into the scientific discourse, namely, the consideration of interstate musical ties as a foreign policy instrument of the Russian Empire in achieving state tasks in the international arena in the 1730s.

Methodological basis and research methods.

The theoretical basis of the dissertation is a civilizational approach to the study of international relations, which considers the cultural and historical features of the development of civilizations as a fundamental factor for the formation of international contradictions. As well as axiological and systemic approaches that allow us to consider political, socio-economic and cultural aspects as equivalent elements of public, including international, relations.

When interpreting historical events, the author was guided by the principles of historicism. In the course of the study, various methods of analysis and interpretation of historical sources were used, the use of which was determined by the complex nature of

the research work. The dissertation uses methods of historical knowledge (including problem-chronological, retrospective, integrated analysis of the past (including institutional and functional analysis)), anthropological method; methods offered by the current stage of development of historical anthropology, the method of semantic analysis of texts and historical and psychological methods used from the position of historicism. An integrated approach to research ensures the use of the genetic method, as well as the methods and principles of art history, historical musicology, and comparative literature from the standpoint of the principles of historicism.

Theoretical and practical significance of the work.

The theoretical significance of the study is determined by the fact that, based on the specific historical material of international cultural relations between Russia and European countries in the 30s of the eighteenth century, generalizations contained in the axiological concepts of the history of culture and civilizational theory as interpreted by Karl Jaspers were confirmed. These generalizations confirmed the progressive significance of the cooperation of civilizations of various cultural and historical types.

The results of this study can be used in the analysis of the foreign and domestic policy of Empress Anna Ioannovna, as well as to update ideas about the state of the cultural sphere of the Russian Empire and Russian-European relations in the 1730s.

Also, the significance of the work is associated with the possibility of using its materials in research, practical and teaching activities, the development of modern foreign cultural policy of Russia and its international humanitarian relations.

Provisions for defense:

1. Musical ties between the Russian Empire and Europe in the 1730s are an integral part of the cultural and historical processes in international relations during the reign of Anna Ioannovna of the Russian Empire;
2. The formation and development of musical ties between the Russian Empire and Europe in the 1730s are connected with the foreign policy tasks of Russia during the reign of Anna Ioannovna;

3. The formation of new directions for Russia in musical and theatrical art (operas, ballets, etc.) is a significant part of the process of forming the European image of Russian enlightened absolutism in the 1730s;
4. The formation of the areas of musical art studied in the dissertation work in Russia in the 1730s is a significant factor in the process of legitimizing the imperial status of Russia and the imperial title of Russian monarchs;
5. The formation of its own national musical and theatrical repertoire, the formation of an education system in the field of arts, music publishing and music printing in the era we are studying represented the acquisition of new attributes of the potential of the Russian state as a “great state” and a full participant in the system of international relations;
6. In the 1730s, the musical art in Russia was going through a professionalization stage under the influence of European artists who lived and worked in our country. The creation of conditions for the work of European artists was associated with an attempt to create conditions identical to Europe for the development of areas of musical art, which influenced the change in ideas about Russia in the layers of European society. This, in turn, was an urgent foreign policy task;
7. The formation of music publishing in Russia in the 1730s was one of the factors for strengthening the Russian imperial identity and Russian statehood during its imperial period;
8. The Europeanization of Russian musical culture in the 30s of the 18th century consisted in reorienting the logic of its development in order to create conditions under which the spiritual and cultural intercivilizational mutual perception of Russia and Europe contributed to overcoming international mistrust. This was a significant factor in the integration of interstate processes in various spheres of the public and state life of countries;
9. The foreign cultural policy of the Russian state in the 1730s in terms of interstate musical relations with Europe was aimed at the gradual integration of the Russian Empire into the pan-European cultural process.

Testing of the research results.

The results of the study were tested at the Department of International Humanitarian Relations of the School of International Relations of St. Petersburg State University. Certain provisions of our dissertation research were presented and discussed within the framework of all-Russian and international scientific forums, congresses, conferences, international seasonal scientific schools held on the basis of the St. Petersburg State University, Russian Academy of Sciences, Moscow State University named after M. Lomonosov, Russian Historical Society, Southern Federal University, Ural Federal University named after the first President of Russia B.N. Yeltsin, the International Union of Young Scientists and other scientific and educational organizations. Among these research events:

1. XVIII International Conference “Russia and the West: Dialogue of Cultures” (Moscow State University named after M. Lomonosov, Center for the Study of Interaction of Cultures, section “Historical Context of Interaction of Cultures”, June 23-24, 2016);
2. XXV International Youth Scientific Forum “Lomonosov” (Moscow State University named after M. Lomonosov, subsection “Historical Musicology”, April 9-13, 2018);
3. Spring School of Interdisciplinary Analysis in Humanitarian Studies (Southern Federal University, Institute of History and International Relations, March 28 - April 5, 2021);
4. Congress of the International Union of Young Scientists (Moscow State University named after M. Lomonosov, May 20-23, 2021);
5. Scientific conference “Problems of studying the history of Western European and American countries: modern research” (St. Petersburg State University, Institute of History, section “Outstanding Russian and Foreign Historians of Modern and Contemporary Times”, December 2, 2021);
6. All-Russian scientific conference with international participation “From Lomonosov to Karamzin. Actual problems of studying the history of Russian literature of the 18th - early 19th centuries” (Lomonosov Moscow

State University, Department of the History of Russian Literature, section “From the History of International Relations of Russian Literature”, December 21-22, 2021);

7. All-Russian (national) conference on natural sciences and humanities with international participation “Science of St. Petersburg State University – 2021” (St. Petersburg State University, section on social and human sciences, December 28, 2021);
8. Spring School of Interdisciplinary Analysis in Humanitarian Studies (Southern Federal University, Institute of History and International Relations, April 4-8, 2022);
9. XXIX International Youth Scientific Forum “Lomonosov” (Moscow State University named after M. Lomonosov, Faculty of Global Processes, subsection “History of Foreign Policy and Diplomacy”, April 11-22, 2022);
10. All-Russian interdisciplinary youth scientific conference with international participation “X Information School of a Young Scientist” (Central Scientific Library of the Ural Branch, Russian Academy of Sciences, September 19-22, 2022);
11. IV International Historical School of the Russian Historical Society (Ministry of Science and Higher Education of the Russian Federation, Russian Historical Society, Ural Federal University named after the first President of Russia B.N. Yeltsin, September 30 - October 5, 2022);
12. VI International book edition “The Best Young Scientists – 2022” among scientific and educational institutions of the Commonwealth of Independent States (Nur-Sultan, Republic of Kazakhstan, October-December 2022).

The results of the study were used by the author of this dissertation in preparation for lectures, seminars and practical classes during the period of scientific and teaching work at the State Autonomous Institution of Additional Professional Education of the Murmansk Region “Institute for the Development of Education”, teaching practice at

the St. Petersburg State University and the St. Petersburg State Conservatory named after N. Rimsky-Korsakov, as well as during the educational process at the Russian Academy of National Economy and Public Administration under the President of the Russian Federation and the Moscow State Conservatory named after P. Tchaikovsky.

The research materials were used in preparation for the open lectures of the author of this dissertation at the RANEPA under the President of the Russian Federation, SAIAPE of the Murmansk Region “Institute for the Development of Education” and the Regional Personnel School of the Leningrad Region; during the creation of a textbook on the basis of the St. Petersburg Conservatory¹⁶; during the preparation of educational events, including in the St. Petersburg State Academic Philharmonic named after D. Shostakovich^{17,18,19}.

On the topic of research, the author of this dissertation published 7 scientific articles in the publications of the St. Petersburg State University, Moscow State University named after M. Lomonosov, St. Petersburg University Consortium and other scientific and educational organizations, including 3 in peer-reviewed scientific journals from the list of the Higher Attestation Commission under the Ministry of Science and Higher Education of the Russian Federation:

1. Chernigovskiy M.M. Musical and theatrical ties of the Russian and Saxon-Polish courts at the beginning of the reign of Anna Ioannovna // University scientific journal. No. 67. 2022, pp. 45-49. (in Russian).
eLIBRARY, RSCI, DataCite, OCLC, Inc. – WorldCat, list of the Higher Attestation Commission of the Ministry of Education and Science of the Russian Federation

¹⁶ Nikulshin S. Vocal music. Dictionary of foreign terms / S. Nikulshin, M. Tchernigovskiy, A. Larionov ; Ministry of Culture of the Russian Federation; St. Petersburg Rimsky-Korsakov State Conservatory. St. Petersburg ; Saratov : Amirit, 2020. 126 p.

¹⁷ “Reflection of the Ages” // Official website of the St. Petersburg Philharmonic [Electronic resource]. Access mode: <https://www.philharmonia.spb.ru/afisha/300760/> (accessed 12/11/2022). (in Russian).

¹⁸ Concert “Reflection of the Ages” // portal “Culture of the Russian Federation” [Electronic resource]. Access mode: <https://www.culture.ru/events/445087/koncert-otrazhenie-vekov> (Accessed 12/11/2022). (in Russian).

¹⁹ Concert “Reflection of the Ages” // portal “Petersburg.ru” [Electronic resource]. Access mode: <https://peterburg.ru/events/koncert-otrazhenie-vekov> (accessed 12/11/2022). (in Russian).

2. Chernigovskiy M.M. L.M. Starikova and her contribution to the study of the history of Russian and European relations in the 30s of the XVIII century // Proceedings of the Department of the History of Modern and Contemporary Times. 22(1). 2022, pp. 120-127. (in Russian).
eLIBRARY, RSCI
3. Chernigovskiy M.M. The activities of the French choreographer J.-B. Lande in Russia in the 1730s // University scientific journal. No. 69. 2022, pp. 230-233. (in Russian).
eLIBRARY, RSCI, DataCite, OCLC, Inc. – WorldCat, list of the Higher Attestation Commission of the Ministry of Education and Science of the Russian Federation
4. Fokin V.I., Chernigovsky M.M. The main directions of cooperation between Russia and Europe in the field of musical and theatrical art in the 30s of the XVIII century // Historical Bulletin. T. 5. No. 5. 2022. pp. 107-110. (in Russian).
eLIBRARY, RSCI, ROAD (Directory of open access scholarly resources), list of the Higher Attestation Commission of the Ministry of Education and Science of the Russian Federation
5. Chernigovskiy M.M. Russian-European cultural ties as an instrument of Anna Ioannovna's foreign policy // Science of St. Petersburg State University - 2021. Collection of materials of the All-Russian Conference on Natural Sciences and Humanities with International Participation. 2022, pp. 545-546. (in Russian)
eLIBRARY, RSCI
6. Chernigovskiy M.M. Russian-European choreographic ties as an instrument of Anna Ioannovna's foreign policy // Proceedings of the International Youth Scientific Forum “LOMONOSOV-2022”. [Electronic resource] - M.: MAKS Press, 2022.
7. Chernigovskiy M.M. Research project “Cultural ties between Russia and Europe in the early-middle of the 18th century” // VI International Book

Edition of the Commonwealth of Independent States / “Best Young Scientist – 2022”: VI International Book Collection of Scientific Works of Young Scientists. 2022. pp. 29-30.

During the study, the author of this thesis in 2018 was awarded a diploma of the rector of Moscow State University named after M. Lomonosov, Academician V.A. Sadovnichy for the best report at the International Youth Scientific Forum “Lomonosov”²⁰, in 2019 he was accepted as a member of the International Musicological Society (IMS), in 2022 he was awarded the medal “Best Young Scientist – 2022” of the Commonwealth of Independent States “for contribution to development of science and education”, in 2023 he became a member of the Youth Club of the Russian Historical Society.

The structure and scope of the dissertation.

The structure of the dissertation includes an introduction, 3 chapters, a conclusion, a list of sources and literature used, and an appendix. The list of used sources and literature consists of 230 items, includes documents and works in Russian, English, French, and German. The volume of the Russian version of the dissertation is 156 pages, the English version is 140 pages, and the total volume of the dissertation research is 296 pages.

²⁰ Congratulations to 3rd year student Mikhail Chernigovskiy // Official website of the St. Petersburg State Conservatory named after N. Rimsky-Korsakov” [Electronic resource]. Access mode: <https://www.conservatory.ru/science/content/pozdravlaem-studenta-iii-kursa-vokalno-rezisserskogo-fakulteta-mihaila> (date of access: 12/11/2022). (in Russian).

CHAPTER 1.

RUSSIAN-EUROPEAN MUSICAL TIES IN THE AGE OF ENLIGHTENMENT IN THE 1730s: HISTORIOGRAPHICAL AND SOURCE STUDY ASPECTS

1.1. Russian-European musical ties of the Enlightenment in the 1730s: historiographical aspects

The first studies on the history of Russia's international cultural relations were carried out within the framework of such a direction of Russian historiography as "Rossika". One of the founders of this domestic historiographic trend and the St. Petersburg research school of the history of international cultural relations is a Russian historian, Doctor of Historical Sciences, Corresponding Member of the Russian Academy of Education, Professor Yuri A. Limonov (1933-2006). Yu.A. Limonov in his works for the first time in Russian historiography made a serious research assessment of such sources as travel notes, memoirs, diaries of foreigners about Russia, including those from before Peter the Great. Among his works related to the topic of our study, it seems important to single out the monograph "Cultural Ties of Russia with European Countries in the XV-XVII centuries"²¹, a collection of essays and stories about Russia by foreigners in 3 volumes "Russia through the eyes of foreigners"^{22,23,24}.

In different years, within the framework of the St. Petersburg school of historians of international cultural ties, cultural relations between Russia and European countries at different historical stages were studied: Russian-European cultural relations at the turn of the 18th century were studied by E.E. Eltz (dissertation "Franco-Russian

²¹ Limonov Yu.A. Cultural Ties of Russia with European countries in the XV-XVII centuries. M.: Nauka, 1978. 272 p. (in Russian).

²² Russia in the XV-XVII centuries through the eyes of foreigners / preparation of texts, introductory article and comments by Yu.A. Limonov. L.: Lenizdat, 1986. 543 p. (in Russian).

²³ Russia 18th century through the eyes of foreigners / preparation of texts, introductory article and comments by Yu.A. Limonov. L.: Lenizdat, 1989. 544 p. (in Russian).

²⁴ Russia in the first half of the 19th century through the eyes of foreigners / compiled by Yu.A. Limonov. L.: Lenizdat, 1991. 719 p. (in Russian).

Cultural Ties in the Second Half of the 18th Century”²⁵), S.S. Vladimirova (dissertation “The Formation of Russian-Austrian Cultural Ties of the Age of Enlightenment, 60-90s of the 18th century”²⁶); cultural ties of the 19th century were studied by Yu.V. Nikolaeva (dissertation “Russian-French Cultural Ties in 1801-1812”²⁷), N.M. Bogolyubova (dissertation “Russian-European theatrical Ties in the second quarter of the 19th century”²⁸), cultural ties and cultural exchange of the 20th century were studied by V.I. Fokin (dissertation “International cooperation in the field of culture and the USSR in the 20-30s of the XX century”²⁹).

Russian-European musical ties of the Enlightenment in the 1730s in a special way influenced the development and formation of culture, as an integral part of the public life of the Russian state, and the socio-cultural sphere of the society of the Russian Empire. The foundation for the active development of cultural and musical ties between Russia and Europe in the historical period under consideration was the transformational processes of the socio-political system of the Russian state, including changes in the position and influence of the Russian state in the international arena, as well as changing foreign policy guidelines. In this regard, the history of interstate cooperation in this area has become the research object of the work of historians at different stages of the development of the humanities.

The transformation of the state system of Russia, the change in its position and role in the international arena led to the restructuring of the system of international relations and interstate interaction. The active entry of the Russian Empire into the European system of international relations, the acquisition of leading positions, the desire of some European powers to remove Russia from active participation in European affairs. On the other hand, the natural increase in the heterogeneity of the

²⁵ Elts E.E. Franco-Russian Cultural Relations in the Second Half of the 18th Century : dissertation ... candidate of historical sciences: 07.00.03. St. Petersburg, 2007. 208 p. (in Russian).

²⁶ Vladimirova S.S. The Formation of Russian-Austrian Cultural Relations of the Age of Enlightenment, 60-90s of the 18th century: dissertation ... candidate of historical sciences: 07.00.02. - St. Petersburg, 1998. 260 p. (in Russian).

²⁷ Nikolaeva Yu.V. Russian-French cultural Ties in 1801-1812: dissertation ... candidate of historical sciences: 07.00.15. St. Petersburg, 2001. 293 p. (in Russian).

²⁸ Bogolyubova N.M. Russian-European theatrical ties in the second quarter of the 19th century : dissertation ... candidate of historical sciences: 07.00.15. St. Petersburg, 2000. 241 p. (in Russian).

²⁹ Fokin V.I. International cooperation in the field of culture and the USSR in the 20-30s of the XX century : dissertation ... Doctor of Historical Sciences : 07.00.15. St. Petersburg, 2000. 418 p. (in Russian).

content and forms of Russian-European cooperation under the influence of changes in the political, economic, socio-cultural spheres encourages researchers to consider and study the history of international relations between Russia and Europe in the early and middle of the 18th century in more detail. In this regard, special attention is drawn to the issues and problems of the relationship and mutual influence of the cultures of world civilizations in the period we are studying. The development and achievements of modern humanities provide an opportunity to more deeply comprehend the essence of interstate musical ties, their role in international relations, the system of their development, including the use of new methodological foundations, principles and research methods.

The 18th century in Europe was marked by the Age of Enlightenment. The developing Russian-European integration processes, the increase in interstate cultural dialogue, musical ties provoked a direct influence of the trends and phenomena of the European Age of Enlightenment on various spheres of the public life of the Russian state. In the 1730s, the musical Enlightenment especially developed in Russia, in this regard it is important to trace the historiographical picture associated with this historical era.

The very concept of “Enlightenment” was repeatedly used by philosophers and thinkers in the early and middle of the 18th century, but the era was meaningfully identified by the end of the century by Immanuel Kant (1724-1804) in the article “The answer to the question: what is Enlightenment?” (1784). According to I. Kant, Enlightenment is the liberation of society from “under age”, that is, from lack of independence in the use of one’s mind, thinking and consciousness, from lack of independence in the knowledge of reality and actuality. In this case, lack of independence means dependence on guidance “from someone else” in the use of reason and consciousness, in cognition of the reality of the world. The philosopher notes that the “under age” themselves are to blame for this, their “laziness and cowardice”, their indecision in the process of leaving the system of subordination to something or someone. Having escaped from the subjugation of nature long ago, people strive to maintain guardianship over themselves in the person of those who have awarded

themselves this right – the right of “guardianship” over “under age”. “Have the courage to use your own mind! – this is, therefore, the motto of the Enlightenment”³⁰, concludes I. Kant in his work.

Mind stands out as a constitutive category of enlightenment ideology, outlook and worldview. The dominant thought of the era is that a person should be in “subordination” exclusively to his mind. As early as the end of the 17th century, the British thinker and philosopher John Locke (1632-1704), referred to in some works as the “father of the Enlightenment”, in his treatise *An Essay on Human Understanding* (1690) defines the mind as an integral category with personal life and life in the society of a single person, with the spiritual, mental, historical and cultural sphere of society, universal human nature. In this regard, it is natural that in the historiographical discourse there is another name for the Enlightenment – the Age of Reason.

In the 18th century, the path of Reason becomes available to a wide range of society, in contrast to the previous 17th century, in which Reason is divorced from the problems of social and personal existence of a person that are relevant for the time, being accessible only to a limited group of thinkers, philosophers, and researchers. The rational foundations of being are affirmed in France in the philosophy of René Descartes (1596-1650). At the center of his philosophy is a thinking person, this became the starting point in rethinking the significance of the development of science in modern times. According to R. Descartes, argumentation and evidence are the only possible foundation for rational knowledge and cognition, and a person’s ability to think is one of his freedoms. Only the human mind has the ability to control the reality of being, systematize the environment in which it exists, as well as counteract chaos and rule over it. Enlightenment of the XVIII century begins with the systematization of knowledge, which was embodied in the works of encyclopedists, natural science in the teachings and discoveries of Carl Linnaeus, Antoine Laurent Lavoisier, Pierre-Simon Laplace, Benjamin Franklin and Mikhail Lomonosov.

³⁰ Kant I. Works. In 8 volumes. T.8. Moscow: Choro, 1994, p. 29. (in Russian).

Enlightenment in the 18th century begins to be realized in the concepts of regular (legal) states of Europe, regular armies, designing regular cities and parks, rational systems of education and upbringing, in which a person needs to exist in mental independence and conditions of autonomy of Reason.

The fundamental idea of the Enlightenment is the idea of the primordial equality and freedom of people. Philosophers, sociologists, and historians of the 18th century focus on such issues and concepts as “natural human rights”, “natural rights of the individual”, “laws of nature”, etc. In one of the largest encyclopedic publications of the Enlightenment “Encyclopedia, or an explanatory dictionary of sciences, arts and crafts” (“Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers”, 1751), in the so-called “Encyclopedia of Diderot and d'Alembert”, in the article “Society” the following phrase is found: “The unity of nature in people is a principle, which we must never lose sight of”³¹.

The equality of people is given naturally from the first day of life, and this is a factor in the equal coexistence of society in harmony. On the other hand, prejudices and illusions that have formed in the mind of man in the course of previous centuries are to blame for the troubles of mankind during the Enlightenment. With regard to the negative phenomena that occurred in the Enlightenment Age, it was pointed out that if they occur, it is not from the Enlightenment, but from the lack of its sufficient completeness: “If you ask the question, do we now live in an enlightened age, then the answer will be this: no, but perhaps we live in an age of enlightenment”³². Thus, it seems possible to single out the opposition as the core of enlightenment consciousness: Nature, Reason and Equality (J. Locke, I. Kant, A. Ashley-Cooper (Shaftesbury), etc.) VS³³ preconceptions, prejudices and illusions of past eras (B. de Mendeville and etc.).

Marie-Jean-Antoine-Nicolas de Carita, Marquis de Condorcet (1743-1794) – French researcher, thinker, philosopher, politician of the Enlightenment – in his work “Sketch of a historical picture of the progress of the human mind” (“Esquisse d'un

³¹ History in the Encyclopedia of Diderot and d'Alembert. Leningrad, 1978, p. 65. (in Russian).

³² Kant I. Works. In 8 volumes. T.8. Moscow: Choro, 1994, p. 35. (in Russian).

³³ Abbr. from the Latin “versus” – “against” (one against the other).

tableau historique des progrès de l'esprit humain”^{34,35}, 1795) comes to the conclusion that there are no limits in the development of a person and his abilities, that the possibilities of a person in his development are unlimited. This work is based on the idea of progress. The author makes an attempt to establish regular algorithms for the development of history, its driving factors. The Marquis de Condorcet views the process of world history as a linear process in relation not to individual individuals, but to society as a whole. The philosopher adhered to the point of view that the foundation of the development of the historical process is the mind, which, in turn, is the highest among all human abilities.

The Age of Enlightenment was assigned a very special role in world history, its task was to create a perfect state and society in which reason is the dominant. The enlightenment movement set itself the goal of integrating into public life and establishing in it the principles of humanism, reason, reason and equality. To achieve this goal, it was necessary to acquaint a wide range of people with the heritage of culture and art, as well as to develop these areas and professional activities in these areas. This became the spiritual and historical foundation for the rapid development of musical culture in the Russian Empire in the 30s of the 18th century under the influence of cultural ties with Western European states.

The culture of the European Age of Enlightenment is characterized by the transformation of the entire system of stylistic and genre realities of different directions and types of art. The creators of culture open up opportunities for free creative activity, which leads to other artistic contents and meanings. In musical culture and theatrical art, there is an interest among authors in emotional, mystical, superstitious storylines that were opposed to realistic and reasonable clarity. The desire for plots of an adventurous warehouse, penetration into another cultural reality, it seems possible to single out as characteristic features of creative searches in the Enlightenment. Musical art certainly occupies a special place in the system of cultural values of the era. Unlike other types of arts (for example, artistic and theatrical), musical art is designed to shake the

³⁴ Condorcet M. *Esquisse d'un tableau historique des progrès de l'esprit humain*. Paris, 1795.

³⁵ Condorcet M.-J.-A.-N. *Outlines of an historical view of the progress of the human mind*. New York, 1796.

consciousness of a Human with the whole depth of human feelings, sensations, soul, to touch its deepest and unknown sides.

The musical culture of Russia, developing under European influence during the reign of Empress Anna Ioannovna, was an integral part of the transformative processes of the Russian court. In 2007 O.G. Ageeva defended her dissertation “Transformations of the Russian court from Peter I to Catherine II”³⁶, in which the researcher devoted a separate paragraph to the period of the 30s of the XVIII century. In the paragraph “The courtyard of the time of Anna Ioannovna. The court of the ruler Anna” examines the transformations of the Russian court in the era of the empress. Changes are being established regarding the staffing table: O.G. Ageeva clarifies that the regulation of the regular structure of the court appeared in Russia for the first time. The adopted regulation of the state in April 1731, in addition to economic, administrative and other positions, provided for the position of dance master.

In 2009 A.V. Vostrikov defended his dissertation on the topic “Interaction of Russian and French cultures in the Russian urban environment: 1701-1796”³⁷. The work deals with the period of Anna Ioannovna in the paragraph “Difficulties of cultural interaction between Russia and France in 1725-1748”. The author comes to the conclusion that this period is characterized by political disputes in interstate relations between Russia and France, which was due to the growing influence of our state in the system of international relations. In such a political environment, which is characterized by mutual interstate distrust, according to the author, the development and flow of Russian-French cultural ties had a number of difficulties. In the 30s of the XVIII century – during the reign of Empress Anna – the cultural ties between Russia and France were completely regressive, the Russian court placed more emphasis on German culture. Nevertheless, the author comes to the conclusion that in the period we are studying, French culture occupied a leading position in the European cultural space, which did not allow it to be ignored in our country by the ruling elites who determine

³⁶ Ageeva O.G. Transformations of the Russian court from Peter I to Catherine II: dissertation ... dr. historical sciences: 07.00.02. M.: 2007. 924 p. (in Russian).

³⁷ Vostrikov A.V. Interaction of Russian and French cultures in the Russian urban environment (1701-1796): dissertation ... candidate of historical sciences: 24.00.01. Kazan, 2009. 193 p. (in Russian).

the cultural agenda. On the example of V.K. Trediakovsky and A.D. Kantemir, the author states the increasing intensity of Russian-French cultural interaction in the 30s of the XVIII century.

A huge historiographic layer on the history of Russian-European relations and the problems of the influence of Europeans on the development of Russian musical culture in the 30s of the 18th century is represented by the research works of Russian and foreign researchers in the history of art of the 18th century, including in the field of philology. It is important to take into account that these works are of a highly specialized nature and were carried out from the standpoint of art history, musicology and philology. Few of these works are focused specifically on the study of the era of Anna Ioannovna, in most of them the period of interest to us is mentioned as one of the historical stages under study.

We are talking about the works of L.M. Starikova^{38,39,40,41,42,43,44,45}, I.P. Susidko⁴⁶, S.I. Kaikova⁴⁷, T.S. Baynova⁴⁸, A.V. Fomkin⁴⁹, R.A. Moozer⁵⁰, M. Ferrazzi^{51, 52}, B.L.

³⁸ Starikova L.M. Theater in Russia of the 18th century: Experience of documentary research. Moscow: State. in-t. art history, 1997. 152 p. (in Russian).

³⁹ Starikova L.M. On the question of the true "History of the ballet theater in Russia in the XVIII century" // Bulletin of the Academy of Russian Ballet named after A.Ya. Vaganova. 2020. pp. 75-84. (in Russian).

⁴⁰ Starikova L.M. Theatrical life in Russia during the reign of Anna Ioannovna. Documentary Chronicle 1730-1740. Issue. 1. Moscow: Radiks, 1995. 752 p. (in Russian).

⁴¹ Starikova L.M. Theatrical and entertainment life of Russian capitals in the era of Anna Ioannovna // Questions of the theater. 2017. No. 3-4. pp. 177-221. (in Russian).

⁴² Starikova L. M. Strokes to the portrait of Empress Anna Ioannovna (private entertainment in the domestic court circle) // Entertaining culture of Russia in the 18th-19th centuries: Essays on history and theory. 2000. pp. 99-142. (in Russian).

⁴³ Starikova L. M. Strokes to the portrait of Empress Anna Ioannovna // At the origins of the entertainment culture of Russia in the New Age of the 18th–19th centuries. 1996, pp. 106–148. (in Russian).

⁴⁴ Starikova, L.M. New documents on the activities of the Italian troupe in Russia in the 30s of the 18th century in the Russian amateur theater of that time // Monuments of Culture. New discoveries. 1988 1989. pp. 67-95. (in Russian).

⁴⁵ Starikova, L.M. Theater in Russia of the 18th century: Experience of documentary research / L.M. Starikov. - Moscow: State. in-t. art history, 1997. 152 p. (in Russian).

⁴⁶ Susidko I.P. The first Italian operas in Russia // Quarterly musical magazine "Ancient Music". 2012. No. 1-2 (55-56). pp 2-5. (in Russian).

⁴⁷ Kaykova S.I. Francesco Araya in Russia (source study aspect) // Musicus (Musical). Bulletin of the St. Petersburg State Conservatory named after N.A. Rimsky-Korsakov. 2015. No. 4 (44). pp. 27-31. (in Russian).

⁴⁸ Bainova T.S. Petersburg ballet troupe and its role in the formation of Russian art of the 18th century. Theoretical and organizational aspects : abstract of the dissertation ... candidate of art history. St. Petersburg., 2017. (in Russian).

⁴⁹ Fomkin A.V. Historical traditions of modern ballet education (based on the activities of the dance school of Her Imperial Majesty - the Academy of Russian Ballet named after A.Ya. Vaganova): dissertation ... of a candidate of pedagogical sciences. St. Petersburg, 2008. 215 p. (in Russian).

⁵⁰ Mooser R.-A. Annales de la musique et musiciens en Russie au XVIII siècle. Geneve, 1945.

⁵¹ Ferrazzi M. Commedia dell'arte and its performers at the court of Anna Ioannovna 1731-1738. Moscow: Nauka, 2008. 311 p. (in Russian).

⁵² Ferrazzi M. Petersburg Tour of the Sacco Family (1733-1734) // Old and New in the Russian Literary Consciousness of the 18th Century. 2011. No. 26. pp. 36-51. (in Russian).

Volman⁵³, T.N. Livanova^{54,55}, R.S. Kimyagarova⁵⁶, A.A. Malyshev^{57,58}, A.A. Gozenbud⁵⁹, V.M. Krasovskaya⁶⁰, K.V. Malinovsky⁶¹, V.N. Vsevolodsky-Gerngross^{62,63}, N.F. Findeisen^{64,65} and others. It must be stated that such works, which are extremely important from a historiographical point of view for our topic, are not fully taken into account in historical studies of international relations between Russia and Europe in the 30s of the 18th century. In such works, information is found that makes it possible to assess the influence of a certain European culture on the development of Russia in a particular area of musical art, as well as to identify specific individuals who have left their mark on Russian culture. However, the analysis in such works is limited by the methodological framework of art history, musicology and historical musicology, which does not answer the research questions posed in our dissertation work. This, in turn, is natural and is explained by the fact that the researchers we mentioned pursued other goals and objectives, which they ultimately achieved.

⁵³ Volman B.L. Russian printed notes of the 18th century / B.L. Volman. Leningrad: Muzgiz. 1957. 293 p. (in Russian).

⁵⁴ Livanova T. Russian musical culture of the 18th century in its links with literature, theater and everyday life: Research and materials: In 2 volumes / Acad. sciences of the USSR; Institute of Art History. Volume 1. Moscow: Muzgiz, 1952. 536 p. (in Russian).

⁵⁵ Livanova T.N. Russian musical culture of the 18th century in its connections with literature, theater and everyday life: Research and materials: In 2 volumes / Acad. sciences of the USSR. Institute of Art History. Volume 2. Moscow: Muzgiz, 1953. 476 p. (in Russian).

⁵⁶ Kimyagarova R.S. From the history of theatrical terminology of the late XVII-XVIII centuries. : dissertation ... candidate of philological sciences. - Moscow, 1970. 200 p. (in Russian).

⁵⁷ Malyshev A.A. Lexico-stylistic features of the first Russian popular science article about opera (1738) // Uchenye zapiski Petrozavodskogo gosudarstvennogo universiteta. 2015. No. 1 (146). pp. 55-58. (in Russian).

⁵⁸ Malyshev A.A. Interpretation in popular science texts of the first half of the 18th century: on the example of the journal "Notes to St. Petersburg Vedomosti": dissertation ... of a candidate of philological sciences. Arkhangelsk, 2017. 288 p. (in Russian).

⁵⁹ Gozenpud A.A. Musical theatre: from its origins to Glinka. Leningrad: Muzgiz, 1959. 781 p. (in Russian).

⁶⁰ Krasovskaya V.M. Russian ballet theater from its origin to the middle of the 19th century. Leningrad; Moscow: Iskusstvo, 1958. 309 p. (in Russian).

⁶¹ Malinovsky K.V. "News about the Academy of Arts of I. I. Shuvalov" by Jacob Shtelin // Monuments of Culture: New Discoveries. Writing, art, archeology. Yearbook, 1978. 1979. [Electronic resource]. URL: https://www.vostlit.info/Texts/Documenty/Russ/XVIII/1740-1760/Staelin_Jacob/frametext1.htm (date accessed: 03/06/2023). (in Russian).

⁶² Vsevolodsky (Gerngross) V. The history of theater education in Russia. St. Petersburg : Edition of the Directorate of the Imperial Theatres, 1913. 464 p. (in Russian).

⁶³ Vsevolodsky-Gerngross V. Theater in Russia under Empress Anna Ioannovna and Emperor Ioann Antonovich. SPb., 1914. 101 p. (in Russian).

⁶⁴ Musical antiquity: Collection of articles and materials for the history of music in Russia: published by Nick. Findeisen N. Issues III and IV. St. Petersburg: Printing House of the Main Directorate of Udelov, Mokhovaya, 10, 1907. (in Russian).

⁶⁵ Findeizen N. Essays on the history of music in Russia from ancient times to the end of the 18th century. Moscow, 1928. 341 p. (in Russian).

Despite all the scientific and historiographical value, it seems impossible to classify such works as works on the history of international relations and foreign policy, since they do not reflect the specifics of interstate relations, the historical situation, the role and influence of international cultural and musical ties on the foreign policy of states.

In 1914, the work of V.N. Vsevolodsky-Gerngross “Theatre in Russia under Empress Anna Ioannovna and Emperor Ioann Antonovich”. The monograph covers many aspects of the theatrical life in Russia in the period under study, including the history of musical and theatrical relations between Russia and Europe, the activities of Europeans in Russia and their influence on the development of domestic musical culture. In the publication it is possible to find a variety of information about European composers, creative troupes, artists, singers, invited in the 30s of the XVIII century to conduct creative and professional activities in Russia, as well as about musical and theatrical performances created by Europeans in this period in Russia.

In 2004, N.A. Ogarkova defended her dissertation “Music as a phenomenon of ceremonial and everyday life of the Russian court: XVIII - early XIX century”⁶⁶. The author comes to the conclusion that in the 30s of the 18th century, the inclusion of European music in Russian ceremonial and public life was associated with the desire of the Russian court to create court and public settings identical to Europe. The author concludes that since that time, events of national importance could no longer take place in the absence of accompaniment of the phenomena of musical art, the purpose of which was to glorify the ruling person and the state.

A significant contribution to the study of the dialogue between Russia and Europe in the field of cultural relations and musical and theatrical art in the 30s of the XVIII century was made by the Soviet and Russian historian, chief researcher of the theater sector of the State Institute of Art History L.M. Starikov⁶⁷.

⁶⁶ Ogarkova N.A. Music as a phenomenon of the ceremonial and everyday life of the Russian court: XVIII - early XIX century: dissertation ... Doctor of Arts: 17.00.02. St. Petersburg: 2004. 617 p. (in Russian).

⁶⁷ Chernigovskiy M.M. L.M. Starikova and her contribution to the study of the history of Russian-European relations in the 30s of the XVIII century // Proceedings of the Department of History of Modern and Modern Times. 22(1). 2022, pp. 120-127. (in Russian).

Dealing with issues of the history of the theater, the researcher inevitably came into contact with the problems of the history of international relations between Russia and Europe. This is due to the fact that the development of this sphere in Russia was a striking result of interstate cooperation between the Russian Empire and Western European countries.

The researcher in one of his works notes that “The Russian theater of the 18th century was especially attractive and at the same time mysterious. But a huge part of its history consisted of legends that seemed to be impossible to prove or disprove (it was believed that previous historians had already done everything possible). However, the natural craving for the exact sciences did not give me rest. Concepts not based on sufficient factual material (quite common in relation to the history of the theater of the 18th century) did not convince me, did not give professional satisfaction. And in my work, I tried to abandon the concepts created in advance, trying to rely on any conclusion on a documentary foundation”⁶⁸.

The historian manages, on the basis of extensive factual material, to reconstruct many aspects of the cultural, musical and musical-theatrical life of the Russian Empire in the 30s of the 18th century. Setting the task of researching the problem of the development of the Russian theater during the reign of Anna Ioannovna, the researcher made an important contribution to the study of the history of international relations between Russia and Europe, which is a significant historiographical contribution.

L.M. Starikova published a number of works concerning the musical and theatrical relations between Russia and Europe in the period we are studying. Among them, it seems important to highlight the monograph “Theatrical life in Russia in the era of Anna Ioannovna. Documentary Chronicle 1730-1740”⁶⁹. This work was published in 1996 in Moscow. In the work, the author draws attention to the fact that a significant part of the historians who studied certain aspects of the state and social life of our country in the 30s of the XVIII century, treated this period as a dark era, not

⁶⁸ Starikova, L.M. Theater in Russia of the 18th century: Experience of documentary research. Moscow: 1997. 152 p. (in Russian)

⁶⁹ Starikova L.M. Theatrical life in Russia during the reign of Anna Ioannovna. Documentary Chronicle 1730-1740. Issue. 1. Moscow: Radiks, 1995. 752 p. (in Russian).

distinguished by important achievements in any from spheres. L.M. Starikova explains this state of affairs by highlighting two main reasons:

1. For a long time in the research discourse, there was an insignificant amount of reliable facts related to the period, which gave rise to the opinion that it was not possible to find more authentic and accurate materials and sources for the era we are studying;
2. The general spiritual and historical situation of the era, described by historians as “Bironovshchina”, etc.

Research L.M. Starikova and previously unknown documentary materials found by her illustrate and reconstruct the active and fruitful cultural dialogue between Russia and Europe in the designated period. The researcher manages to find information about musical events and musical and theatrical performances, European artists who worked in Russia at that time, as well as information about creative troupes. The monograph includes information about the activities of Western European troupes, namely Italian and German, professional troupes at the Russian court, about Russian amateur and semi-professional theatrical and creative actions, and also about private theater productions staged in Russia by foreigners. The monograph, among other things, provides information about the periodical press related to the theater and drama, information about the “portrait” of Empress Anna, about her private amusements in the court circle and the “funny wedding” of Prince Golitsyn and the Kalmyk Buzheninova.

A book published by a researcher in 2018 under the title “Theater and spectacles of Russian capitals in the 18th century. Historical-Documented Essays”⁷⁰ contains five such essays, four of which are devoted to the musical, theatrical and theatrical-spectacular life of Russian capitals in the 18th century. The fifth essay contains biographical information about artists of the epoch studied within the framework of the work. The second section (essay) of the book is devoted to the period of Anna Ioannovna (“Theater and spectacles in the era of Anna Ioannovna”). This section provides information about the phenomena and events of the theatrical and entertainment sphere of the capital cities of Russia, tells about the historical and

⁷⁰ Starikova L.M. Theater and spectacles of Russian capitals in the 18th century. Historical-documented essays. Moscow, 2018. 583 p. (in Russian).

documentary research of this period and provides information about the history of musical, theatrical and theatrical relations between Russia and Europe in the 1730s.

With the participation of L.M. Starikova in 2005 published an educational publication “History of the Russian Drama Theater: From Its Origins to the End of the 20th Century”⁷¹. This work covers the history of the formation and development of the Russian theater from its origins to the middle of the 20th century. The purpose of the publication is defined as “creating a holistic picture of the development of Russian stage art as a process of changing styles and trends in art, the birth of a new language in culture, determining the main trends in the formation of original national theatrical art”⁷².

The first section, compiled by L.M. Starikova, highlights the historical process of the formation of the Russian theater until the end of the 18th century. One of the paragraphs of the section compiled by the researcher is devoted to the period of interest to us. It reveals the main aspects of the development of cultural ties in this area of Russia and Europe, the role of individual Western European cultural and art workers in the development of Russian culture.

Valuable and fundamental publications in the form of scientific articles were made by L.M. Starikova in different years. Among them, it seems important to single out such articles by the researcher as “Theatrical and Spectacle Life of Moscow in the Middle of the 18th Century”⁷³, which was published in 1987 in the publication “Monuments of Culture: New Discoveries. Writing, art, archeology” (1986); “New documents about the Italian troupe in Russia in the 1730s and the Russian amateur theater of this time”⁷⁴, published in 1989; “Theatrical and spectacular life of the Russian capitals in the era of Anna Ioannovna”⁷⁵, included in the journal “Questions of the

⁷¹ History of Russian Drama Theatre: From Its Origins to the Middle of the 20th Century: Textbook. 5th ed., revised. Moscow: 2019. 624 p. (in Russian).

⁷² Ibid.

⁷³ Starikova L.M. Theatrical and Spectacle life of Russian capitals in the era of Anna Ioannovna // Questions of the theater. 2017. No. 3-4. pp. 177-221. (in Russian).

⁷⁴ Starikova L.M. New documents on the activities of the Italian troupe in Russia in the 30s of the 18th century in the Russian amateur theater of that time // Monuments of Culture. New discoveries. 1988. 1989, pp. 67–95. (in Russian).

⁷⁵ Starikova L.M. Theatrical and entertainment life of Russian capitals in the era of Anna Ioannovna // Questions of the theater. 2017. No. 3-4. pp. 177-221. (in Russian).

theater” in 2017. These articles are valuable achievements of Russian historiography, including on issues affecting the international cultural dialogue between Russia and Western European countries in the 1730s.

The study of the 18th century, including the period of Anna Ioannovna, became the reason for the international scientific cooperation of L.M. Starikova with M. Ferrazzi, a prominent Italian scholar specializing in the study of the history of Russian culture and art of the 17th and 18th centuries. The Italian researcher pays great attention to the study of Russian-Italian relations, including in the 30s of the XVIII century. Such cooperation, according to L.M. Starikova in one of her articles, continues for 25 years and is associated with the study of documentary materials of theatrical relations between Russia and Italy in the first half of the 18th century⁷⁶. As a result of such cooperation, several works were prepared and published, including M. Ferrazzi’s “The First Italian Ballet Masters at the Russian Court”⁷⁷.

Separately, it seems important to highlight the monograph by M. Ferrazzia “*Commedie e comici dell’arte italiani alla corte russa (1731-1738)*”⁷⁸, published in 2000 in Italy. The scientific publication presents studies of the Italian performances of comedies dell’arte realized in Russia from 1731 to 1738, as well as information about foreign artists who showed these performances.

An important contribution to the study of the history of relations between Russia and Europe and the study of the influence of Europeans on the formation of Russian musical culture of the 18th century is the work of the Soviet researcher B.L. Volman “*Russian Printed Notes of the 18th Century*”⁷⁹. This work illuminates various issues of Russian music printing of the 18th century, including the dynamics of the flow and development of international relations in the field of music publishing in the 30s of the 18th century. It is not possible to state that this period in this direction of musical

⁷⁶ Starikova L.M. On the question of the true “History of the ballet theater in Russia in the XVIII century” // Bulletin of the Academy of Russian Ballet named after A.Ya. Vaganova. 2020. pp. 75-84. (in Russian).

⁷⁷ Ferrazzi M. The first Italian choreographers at the Russian court. Antonio Rinaldi (Fusano) // Theater Issues. 2022, pp. 264-289. (in Russian).

⁷⁸ Ferrazzi M. *Commedie e comici dell'arte italiani alla corte russa (1731-1738)* / Marialuisa Ferrazzi. - Roma : Bulzoni, cop. 2000. 339 p.

⁷⁹ Volman B.L. *Russian notes of the 18th century*. Leningrad: Muzgiz. 1957. 293 p. (in Russian).

relations is presented by the researcher in an exhaustive way, however, the work is of unconditional historiographical value. The second chapter of the book “Music Editions of the Academy of Sciences” covers the main information about the music editions that were published in Russia under the influence of musical ties with Europe during the reign of Anna Ioannovna. However, the study mainly provides a musicological analysis of some samples of Russian musical notation.

An important contribution to the development of historiography on the history of Russian-European relations in the field of musical culture in the 30s of the 18th century was made by the Russian researcher M.N. Shcherbakova. The article “Music and Publishing Activities of the St. Petersburg Printing Houses of the Academy of Sciences”⁸⁰, published in 2008 in the publication of the St. Petersburg Scientific Center of the Russian Academy of Sciences “Proceedings of the Joint Scientific Council on Humanitarian Problems and Historical and Cultural Heritage”, includes an updated and detailed list of known to date, musical editions of the printing house of the Imperial Academy of Sciences in the 18th century. The list was prepared by the researcher together with the bibliographer of the scientific library of the St. Petersburg State Conservatory named after N.A. Rimsky-Korsakov E.L. Polyakov⁸¹. The list covers the period from 1730 to 1799, it contains information about 17 musical publications published in Russia during the period from 1730 to 1740: these are musical publications (sheets of music, musical instrumental cycles), translations of librettos of musical and theatrical works, musical-theoretical works. The list contains information of a bibliographical nature only.

Also, the history of music publishing in Russia in the 18th century was studied by D.F. Yuferov and G.N. Sokolovsky (monograph “Academic Printing House. 1728-1928”, 1929)⁸².

⁸⁰ Shcherbakova M.N. Musical and publishing activities of the St. Petersburg printing houses of the Academy of Sciences // Proceedings of the United Scientific Council on Humanitarian Problems and Historical and Cultural Heritage. 2007. 2008. pp. 116-137. (in Russian).

⁸¹ Ibid., p. 118.

⁸² Yuferov D.V., Sokolovsky G.N. Academic printing house 1728-1928: [On the 200th anniversary of its existence]. 2nd ed. Leningrad: Acad. Sciences of the USSR, 1929. 142 p. (in Russian).

The book “Italy – Russia: Four Centuries of Music”, published in Moscow in 2017 (editor-compiler – L.V. Kirillina), was prepared by the Moscow State Conservatory named after P.I. Tchaikovsky with the support of the Italian Embassy in Moscow. This publication includes articles on the history of Russian-Italian musical relations from the 18th to the 21st centuries. Articles for this publication, which present the results of a study of the history of musical relations between Russia and Italy, including those covering the period of interest to us, were prepared by domestic authors: I.A. Kryazheva (article “Italian opera in St. Petersburg of the 18th century”), P.V. Lutsker and I.P. Susidko (article “Italian opera of the 18th century in Moscow”). These articles contain important information about the musical and theatrical life in Russia in the 30s of the 18th century, they highlight events related to Russian-European musical ties.

In 2008 A.V. Fomkin defended his dissertation “Historical traditions of modern ballet education (based on the activities of the dance school of Her Imperial Majesty – the Academy of Russian Ballet named after A.Ya. Vaganova)”⁸³. Due to its specificity, the chronological framework of the study covers a fairly wide period – from 1710 to 1991. However, the first chapter highlights some of the problems and issues of the development of the Russian system of choreographic education under the influence of Russian-European cultural ties in the 1730s.

In 2017 T.S. Bainova defended her dissertation “The Petersburg ballet troupe and its role in the development of Russian art of the 18th century: creative and organizational aspects”⁸⁴. The period under study by T.S. Bainova devoted the second chapter, in which she presented the results of a study of the first Western European creative troupes carrying out professional activities in Russia, the initial stage of the formation of professional theatrical activity and choreographic education in our country in the 1730s. The researcher presents information about the specifics of the organization of the musical and theatrical business in Russia, Western European artists who played a

⁸³ Fomkin A.V. Historical traditions of modern ballet education (based on the activities of the dance school of Her Imperial Majesty - the Academy of Russian Ballet named after A.Ya. Vaganova) : dissertation ... candidate of pedagogical sciences. St. Petersburg, 2008. 215 p. (in Russian).

⁸⁴ Bainova T.S. Petersburg ballet troupe and its role in the formation of Russian art of the 18th century. Theoretical and organizational aspects: dissertation ... candidate of art history. St. Petersburg, 2017. 151 p. (in Russian).

special role in the development of Russian culture, as well as the specifics of the initial stage of the formation of the cultural project management system during the reign of Anna Ioannovna.

In 2022 E.V. Eremina-Solenikova defended her dissertation “Ballroom dance in Russia in the first half of the 18th century: the formation of a tradition of performance and teaching”⁸⁵. The paper presents the results of a large study on the problems of the formation of ballet art and choreographic education at the initial stage. In the study, it is possible to find information about the features of the integration into Russia of European experience in these areas, European choreographers and teachers who worked in our country, including in the 1730s. This work, from the point of view of art criticism, characterizes in detail the Western European influence on Russia in the period we are studying and is an important historiographical material.

Let us highlight the contribution to the study of musical culture and musical relations between Russia and Europe in the 18th century by the Swiss musicologist and music critic R.A. Mooser. The monograph “Annales de la musique et des musiciens en Russie au XVIII-me siècle”⁸⁶ published by him in Geneva in 1951 is a valuable scientific publication for historiography, revealing many aspects of the musical life of Russia in the 18th century, relations between Russia and Europe in this area, including including during the reign of Anna Ioannovna. For the first time, the publication contains documents that were previously not taken into account in studies of the history of Russian culture and Russian-European relations in this area.

In the study, in addition to the original reference publications of the mid-18th century, reference and encyclopedic publications of modern times are used. This group of sources includes domestic and foreign encyclopedias, dictionaries, reference books on the history of musical culture and musical and theatrical art, which are presented in the funds of the Russian National Library, the Russian State Library, scientific libraries of the Moscow State Conservatory named after P.I. Tchaikovsky and the St. Petersburg

⁸⁵ Eremina-Solenikova E.V. Ballroom dance in Russia in the first half of the 18th century: the formation of a tradition of performance and teaching : dissertation ... candidate of art history. St. Petersburg, 2022. 264 p. (in Russian).

⁸⁶ Mooser R.-A. Annales de la musique et musiciens en Russie au XVIII siècle. Geneve, 1945.

State Conservatory named after N.A. Rimsky-Korsakov and other Russian library repositories. Information from such publications is important for the study of the history of musical relations between Russia and Europe in the 30s of the 18th century, as it allows us to clarify and supplement many aspects of our study.

The materials of the scientific and educational portal and the electronic version of the Great Russian Encyclopedia were also used by us during our research work. Among the main tasks of the portal are “creation and maintenance of an electronic national knowledge base in Russian”, as well as “constant updating of content that allows Internet users to have access to the results of scientific research in real time”⁸⁷. In the encyclopedia, it seems possible to find articles and information about institutions and personalities directly related to the history of international relations between Russia and Europe in the field of musical culture in the 30s of the 18th century.

The materials of the musical encyclopedia “Grove Music Online”⁸⁸ – one of the world’s largest reference and encyclopedic resources - were also used by us, which made it possible to get acquainted with foreign sources related to the issues we are studying.

The use of resources such as the International Music Score Library Project (IMSLP)⁸⁹ and the International Catalog of Musical Sources (Répertoire International des Sources Musicales – RISM)⁹⁰ have allowed us to access digitized copies of original encyclopedia editions and treatises published in Europe in the Middle XVIII century, to clarify some of the phenomena of Western European musical culture that appeared in Russia in the period we are studying under the influence of interstate musical ties.

Fundamental work was carried out by St. Petersburg researchers and employees of the Russian Institute of Art History of the Russian Academy of Sciences, state libraries and archives, which consisted in the creation of an encyclopedic dictionary

⁸⁷ About the project // Great Russian Encyclopedia. [Electronic resource]. URL: <https://bigenc.ru/p/about-project> (date of access: 03/06/2023). (in Russian).

⁸⁸ Grove Music Online // Oxford Music Online. [Electronic resource]. URL: <https://www.oxfordmusiconline.com/> (date of access: 03/06/2023).

⁸⁹ International Music Score Library Project. [Electronic resource]. URL: <https://imslp.org/> (date of access: 03/06/2023).

⁹⁰ Répertoire International des Sources Musicales (RISM). [Электронный ресурс]. URL: <https://rism.info/> (date of access: 03/06/2023).

“Musical Petersburg. XVIII century”⁹¹ (responsible editor – A.L. Porfiryeva). This academic publication was created over 15 years, it contains information of a different nature: historical information about theatrical and musical organizations, biographical information about more than 1000 cultural and art figures who worked in Russia in the 18th century, including in the 30s. The rich factual material of the publication, based on reliable and verified sources, allows us to attribute this work to the unique historiographical achievements of modern science on the issues we are studying. The publication covers a wide range of branches of the musical art of St. Petersburg of the 18th century and Russian-European relations in this area, including musical theater, concert and entertainment life, music and literature, music in the press, music printing, instrument making, etc.

1.2. Source study problems of studying Russian-European musical ties of the Enlightenment in the 1730s

The study of the history of Russian-European musical relations of the Enlightenment in the 30s of the 18th century entails a number of source study problems. This is due, first of all, to the fact that the research object is not only the achievements and the result of human activity in the form of final results and phenomena, but also the methods, ways to achieve them in a specific historical period and space. We study, among other things, the creative and professional life of an individual and / or group of artists of the world, which, in turn, is expressed in the spiritual and emotional understanding of the reality in which they exist. “This is a reality that exists only in the mind of a person, sometimes organized into public opinion. It determines the content of the cultural-historical process”⁹², says the Russian historian V.I. Fokin.

In the process of studying the historical experience of interaction and mutual influence of the cultures of the peoples of the world, historians will certainly face the

⁹¹ Musical Petersburg. XVIII century: encyclopedic dictionary / Russian Institute of Art History; executive editor A.L. Porfiriev. St. Petersburg: Kompozitor. 1996. (in Russian).

⁹² Fokin V.I. International cooperation in the field of culture and the USSR in the 20-30s of the XX century : dissertation ... Doctor of Historical Sciences : 07.00.15. St. Petersburg, 2000. 418 p. (in Russian).

problems of finding sources that would provide an opportunity to study in detail the spiritual and emotional world of the individual in the context of the historical scale of the past. Hence, another problem arises – the problem of interpretation of such sources.

Studying the history of musical culture and interstate relations in this area, the researcher touches upon the problems in general of the history of world spiritual culture, which is an inseparable component of world history. In historical studies of events and phenomena that took place during the Enlightenment, in order to achieve historical authenticity, it is categorically important to be based on a system of a complex of documentary sources of a representative nature. The representative nature of the complex of documentary sources depends, in turn, on its detailed, comprehensive and in all respects reflecting the object studied in the framework of the study.

It seems possible to single out the documentary heritage as the most meaningful component of the source foundation of the study. The source performs the function of fixing the reality of the historical episode. The existence of such sources creates the basis for a comprehensive study of the activity of the individual, devoid of subjective attitude, since the researcher is deprived of the possibility of direct and immediate observation of the processes and phenomena being studied. The group of such sources includes documentary materials, the study of which makes it possible to recreate the factual part of the history of Russian-European cultural ties in the field of musical art in the 30s of the 18th century, to identify the main actors, their role and functions in establishing interstate cooperation, to establish formats and methods, as well as the basics of organizing interstate relations between Russia and Europe in the field of musical culture.

Narrative materials constituted another source group of our study. Such a group of sources is a valuable research material that allows you to know and study the process of musical and cultural processes through the prism of perception and observation of creative personalities and cultural figures of the time. Based on the descriptions of events and phenomena of the musical ties between Russia and Europe directly by their witnesses and eyewitnesses, it seems possible to look at the events under study, based

on their personal perception, to partly find themselves in the spiritual reality of the time under study based on the presentation of the authors of such sources, to trace their logic of thinking and features worldview, emotional state. On the other hand, such sources are less formal in terms of interpretation of facts, based on personal assessments of the authors and their observations, which leads us to the problem of verifying reliable information and the truth of the conclusions given in such sources. In this regard, working with such a source group requires special approaches and methods in their study.

Professor V.I. Fokin, studying and interpreting such materials as sources on the history of international cultural relations, relied on the research concept of “descriptive psychology” of the German cultural historian and philosopher W. Dilthey. This is due to the fact that such a “historical source is a real embodiment of culture in space and time”⁹³. Professor V.I. Fokin comes to the conclusion that the German scientist set the task of understanding the “other” for this concept, for which it seemed necessary to refer to the specific results of his intellectual activity. The objectification of human intellectual activity in the concrete results of his mental practice provides an opportunity to apply them for research analysis and consideration in the study of inter-civilizational cultural ties.

A large layer is the research findings of domestic and foreign historians of culture and arts, musicologists and art historians, in such works it is possible to find valuable sources and historical materials, but, in turn, requiring historical analysis, since the facts and events in such works are studied mainly from positions of art history and musicology science. It should be noted that such sources are not fully taken into account in historical studies of international relations in the field of culture and foreign policy of the Russian Empire, however, the analysis and accounting of such sources can largely complement the historical picture of interstate cultural relations of different periods.

We used the materials of the Complete Collection of Laws of the Russian Empire as a source for studying the issues and problems of the history of the formation of the

⁹³ Fokin V.I. International cooperation in the field of culture and the USSR in the 20-30s of the XX century : dissertation ... Doctor of Historical Sciences : 07.00.15. St. Petersburg, 2000. 418 p. (in Russian).

Russian system of education in the field of musical and theatrical art in the 30s of the 18th century. The Complete Collection of Laws of the Russian Empire is a multi-volume publication that includes Russian legislative and legal acts of the period from 1639 to 1913. This large-scale historical publication is a valuable collection of normative legal acts of the Russian state and the Russian Empire, used as a historical source in the study of various spheres of public life in our state. The purpose of this multi-volume publication was to systematize domestic legislative and legal acts and documents. It is important to note that a fairly significant part of such documents from the era of Anna Ioannovna was not included in the publication to a greater extent due to political considerations (according to the Great Russian Encyclopedia, up to 1/5)⁹⁴. For our study, materials related to educational institutions in which European artists conducted their creative and pedagogical activities are of interest.

The source base of our study included information materials from the periodical press of the era of Anna Ioannovna. This group of sources included copies of the newspaper “St. Petersburg Vedomosti”, as well as “Notes to the St. Petersburg Vedomosti” for 1730-1740. The study of these periodical materials is of great importance for the study of the history of cultural ties between Russia and Europe. These mass media are considered by us as a source on the history of international relations between Russia and Europe in the field of musical and theatrical art in the 30s of the 18th century. Based on such sources, it seems possible to establish facts of a different nature: the names of European cultural and art figures who worked in Russia, the facts of their biographies of the Russian period, the dates of musical and cultural events, significant people who attended them, the official attitude to certain events. When studying this group of sources, it seems possible to state that the musical and theatrical events of the period under study were significant social and state events and played an important role in the internal and external political agenda of the Russian court during the reign of Empress Anna Ioannovna.

⁹⁴ Complete Collection of Laws of the Russian Empire // Great Russian Encyclopedia. [Electronic resource]. URL: https://old.bigenc.ru/domestic_history/text/3155270 (date of access: 02/21/2023).

Saint-Petersburgskie Vedomosti reported on events in the musical and theatrical sphere, and the newspaper raised the importance of musical and theatrical genres. Based on the study of the content of newspapers, we come to the conclusion that through the media, readers formed a positive opinion about European opera and other areas of musical art represented in Russia by European artists during the period we studied. In the periodical press, European musical and theatrical genres are presented as special cultural phenomena, which can only be understood and perceived by culturally educated representatives of society.

The next group of sources is journalistic materials. It seems possible to conclude that “Notes to the Saint Petersburg Vedomosti” in the life of Russian society performed an information and educational function in the field of musical culture. In such sources, essays of a historical and theoretical nature are found, explanations regarding the phenomena of European musical culture, integrated into the Russian cultural space. The authors of the St. Petersburg Vedomosti and Notes, published precisely in the 30s of the 18th century, began the process of promoting the art of music, forming the horizons of Russian readers in the field of musical culture. The pages of the publication tell not only about the theoretical aspects of the musical genres emerging in Russia from Western European countries, but also about their history, as well as the development of certain areas of musical culture in different European countries. This allows us to state the beginnings of the origin and formation of musical-theoretical thought in Russia in the period we are studying and the leading role in this of the media we mention, since it is possible to find definitions of new musical genres appearing on the Russian stage in such sources. Thus, Vedomosti and Notes are valuable sources for studying the process of integration of European musical culture into Russia.

The source base of the study includes book monuments. According to the National Standard of the Russian Federation, book monuments are “handwritten books or printed publications that have outstanding spiritual, material value, have special historical, scientific, cultural significance and for which a special regime for accounting,

storage and use has been established”⁹⁵. In our study, book monuments were considered as sources on the history of international relations between Russia and Europe in the period under study. It should be noted that book monuments quite occasionally become sources for the study of certain historical processes and eras, however, our study shows the importance of considering some book monuments as a historical source, in our case, on the history of Russian-European relations in the field of culture and, in particular, musical art in the 30s of the XVIII century. Some book units classified as book monuments represent an exceptional and valuable group of narrative historical sources. The search, analysis and interpretation of such sources is an important problem of modern historical science and source studies.

Within the framework of this study, more than 10 copies of publications were studied, which in different years were classified as book monuments. These are editions of translations of Western European librettos of musical and theatrical works presented in Russia in the 30s of the 18th century, as well as musical editions issued during this period. The specificity of such publications lies in the fact that in almost all cases the musical events of the time (at least known at this stage in the development of scientific knowledge), accompanied by the release of a musical publication of any kind, were of social and state importance for the Russian court of the period of Anna Ioannovna. In this regard, it seems possible to trace and study not only the features of the first Russian musical publishing attempts (which, of course, has historical and cultural value for us) and the features of the European influence on this process, but also the features of celebrating events of social and state significance of the Russian court, as well as the role of Europeans in this. We come to the conclusion that one of the primary tasks of such events was to change the image of the Russian state, in this regard, it is important to trace the content of the events through which this task was achieved.

One of the studied book monuments became the reason for compiling a separate paragraph of our dissertation work. This decision was made to fully and

⁹⁵ National standard of the Russian Federation R 7.0.87-2018. System of standards on information, librarianship and publishing. Book monuments. General requirements. Moscow : Standartinform, 2018. p. 2. (in Russian).

comprehensively display the research results obtained in the course of its study⁹⁶. We are talking about the publication in 1738 of a musical work created and dedicated to the Russian Empress Anna Ioannovna by the Italian composer L. Madonis. The monument is one of the first attempts to create a Russian musical edition according to European canons, which testifies to the formation of the musical art of the noble culture of Russia as an important attribute of the absolutism of the Enlightenment.

In our opinion, the original purpose of creating this monument was to perpetuate the victories in the military and political spheres of the empress. In the engraving placed in the monument we are studying, the idea of the image of the invincible Russian Empire under the leadership of the Empress and her leading role in the system of international relations is clearly traced. At the same time, the creation of a musical work of this magnitude with the aim of presenting it to the head of state (despite the secular, non-politicized nature of the musical material in comparison with the content of the engraving) indicates respect, reverence for her and recognition of her political achievements by the Europeans. We study the book monument, among other things, as an important act in the context of the process of legitimizing the imperial status of Russian monarchs and Russia itself in the first half of the 18th century.

During the study of book monuments, the authors of the materials included in the book monuments were identified, their physical characteristics were described, the content and structure were characterized and historical facts and other components were clarified. To clarify certain aspects of the studied material of book monuments and decipher their conceptual and terminological apparatus, specialized reference literature was involved – encyclopedic dictionaries, treatises, including original editions of reference literature published in Europe in the middle of the 18th century. Since the edition of the work of L. Madonis is one of the first full-fledged Russian musical publications that have come down to us, in which only lexical units of Western European professional terminology are used, in order to conduct an exhaustive source study analysis, we considered it appropriate to decipher its conceptual and

⁹⁶ 3 paragraph III of the chapter “Musical presentation of the Italian musician L. Madonis to Empress Anna Ioannovna: source analysis of the Russian book monument of 1738”.

terminological apparatus as one of the factors Europeanization in the 30s of the XVIII century. The results are presented in Appendix No. 1 to the dissertation.

It is necessary to dwell separately on the problem of musical publications and notes as historical sources. Musical and musical publications in some research cases are full-fledged historical sources, along with documentary and other “traditional” for historical science. The value of musical publications and sheet music as historical sources is not fully appreciated. Such a corpus of sources, of course, is especially special and extremely specific, however, on issues and problems of the history of interstate and international cooperation in the field of culture (especially music), such sources are valuable research material. In addition to fixing and preserving the heritage of musical and composer creativity, musical publications and notes reflect other aspects of musical culture and culture in general, and therefore, the spiritual and historical situation. The totality of musical and musical publications issued at a certain historical time has an “independent source study value”⁹⁷. Such sources reflect various aspects of the spiritual and historical situation of a society of a particular period and largely characterize the historical period.

Based on the study of the totality of musical publications of the period under study, it seems possible to trace the public and state request and the need for the development of the musical culture of the social strata of society, conduct a comparative analysis of such a need in previous periods, and also determine the specifics and composition of the existing repertoire policy of the time. In the framework of our study, such a source complex is valuable for studying the dynamics of Russian-European relations in the field of culture, the influence of European culture on the development of the Russian state, since they illustrate many aspects of the processes of Europeanization of Russian culture of that time, which took place under the influence of interstate musical ties, in including the features of foreign cultural policy.

These publications provide additional information as well. Such information includes biographical information of the authors who own the published works. For our

⁹⁷ Petrovskaya I.F. Source study of the history of Russian musical culture of the 18th – early 20th centuries. Moscow: Muzyka, 1989, p. 51. (in Russian).

study, this is valuable information, since in the vast majority of cases this information refers to Europeans who worked in Russia at the time we are studying and played a leading role in the development of interstate relations with Western European states. This is a significant advantage when studying the history of international relations between Russia and Europe in the field of culture. Also, such publications make it possible to clarify in detail the activities of the organizations that issued them. In the 1930s, the printing corps of the Imperial Academy of Sciences was engaged in music publishing.

The array of book monuments studied by us allows us to assert that it is definitely expedient to discuss the possibility of separating musical and musical publications, copies of which are classified as book monuments, into a separate category of such monuments. We explain this by the fact that copies of musical and musical publications have their own specifics and special cultural and historical value, which, in our opinion, requires the development of special criteria for classifying them in a similar category of book monuments. This may contribute to the expansion of the list of publications potentially related to this category, which will have a positive impact on the development of the cultural policy of the Russian Federation in terms of preserving its cultural and historical heritage. Of course, this issue requires an assessment, detailed and all-aspect development by domestic specialists of various profiles, as well as special legislative and regulatory changes and additions.

During the study, our advantage (especially during the sanitary and anti-epidemic restrictions) was the use of materials posted on electronic resources and in electronic repositories of Russian and foreign state archival and library institutions. The global development of computer and information technologies in modern times makes it possible to create and organize large-scale storage resources for digitized historical documentary and historiographic materials with different access modes. Of course, not all sources (for example, documentary materials) are subject to public disclosure and publication on resources that provide free access to them.

However, in our opinion, the digitization of some of them (especially materials stored in foreign repositories or repositories that are far from the center of life of researchers, and at the same time subject to free placement) favorably affects the development of historical research on various topical issues and problems of modern science.

Electronic funds of digitized materials and catalogs of the Russian National Library and the Russian State Library at the time of the study made it possible to more carefully search and select the materials necessary for our study for the purpose of their subsequent and comprehensive study. The ability to search for materials by search expression and keywords greatly contributes to solving the problems of selecting sources of various kinds at all stages of the study, especially at the initial stage. Such access makes it possible to evaluate almost in full the composition and features of materials, the inclusion of which seems necessary in the source base of a particular study.

Electronic funds and collections of the Presidential Library named after B.N. Yeltsin made it possible to study in detail the sources and historiographical materials relating to the topic of our dissertation. Among such materials are collections of legislative and regulatory legal acts, publications of memoirs of foreigners who visited Russia during the period we are studying, rare book copies of the 18th, 19th and 20th centuries and other sources.

A particularly valuable project, the materials of which helped us to get acquainted with the periodicals of the period under study, is an electronic resource, “The newspaper St. Petersburg Vedomosti of the 18th century: Indexes to the content (1728-1781)”. The project was created by the Research Department of Bibliography and Library Science of the Library of the Russian Academy of Sciences. This project provides the possibility of remote and free work with copies of a valuable source for our research – the newspaper “Sankt-Peterburgskie Vedomosti”, published in our country during the reign of Anna Ioannovna.

The use of the Federal Library Project of the Ministry of Culture of the Russian Federation “National Electronic Library” also contributed to our research. This project was created in order to provide a wide range of users with access to digitized sources and publications, copies of which are stored in the state libraries of the Russian Federation. In particular, the portal of the Scientific Electronic Library “Book Monuments” contributed to us, thanks to which researchers and users can freely and in detail study digitized copies of publications classified as book monuments.

Modern studies of the history of musical ties between the Russian Empire and Europe, in our opinion, need significant development and an increase in the source base. Such sources, expanding the source base for the study of this topic, can be documents that describe and illustrate, in addition to the factual side of the development of the historical process, the process of development of intellectual paradigms and spiritual and moral values of society. Such sources involve a more varied and detailed methodological work, an interdisciplinary approach, as well as the use of the latest set of research methods developed by modern humanities.

CHAPTER 2.

MUSICAL AND THEATER TIES OF THE RUSSIAN EMPIRE AND EUROPE IN THE 1730s

2.1. Cultural and historical situation of the era and musical and theatrical ties of the Russian Empire and Europe in the 1730s

For our research, it is important to give an exhaustive assessment of any historical phenomenon and event without analyzing the spiritual and historical situation in which this or that phenomenon arose, formed and proceeded⁹⁸. The musical and theatrical ties between the Russian Empire and Europe, as well as the entire complex of interstate musical ties, in addition to being included in the historical situation of the period we are studying, depended on it and to a certain extent influenced the course of its development. The changes concerned not only the cultural life and socio-cultural conditions in the Russian Empire, but also the international situation, the perception of Russia in the layers of European society, changes in ideas about the Russian establishment and the position of the Russian Empire in the system of international relations.

The concept of “historical situation” is understood by us according to the definition of E.G. Blossfeld: “The historical situation is the totality and interweaving of socio-economic, socio-political, socio-cultural conditions, the international situation, against which this or that historical event occurs, any historical phenomenon is born and develops”⁹⁹. In this case, by a historical phenomenon, we mean the cooperation between Russia and Europe in the field of musical and musical-theatrical art, the scope and content of which were unprecedented in comparison with previous historical eras.

⁹⁸ Theory and methodology of historical science. Terminological dictionary / Managing editor A.O. Chubaryan. Moscow: Akvilon, 2014, p. 176. (in Russian).

⁹⁹ Ibid.

The period of the reign of the Russian Empire of Anna Ioannovna, which we study in the framework of this dissertation research, is famous in historiography for a wide range of “clichés” and historical stereotypes. In Russian historiography, the period of the reign of the empress is considered in many studies as a transitional period, that is, a period that does not have historical significance, regressive, characterized by a decline in development compared to previous and subsequent eras. The same applies to the phenomena of the cultural life of the country, in particular, the musical and theatrical sphere. Russian historian V.O. Klyuchevsky completely characterized this period as follows: “This reign is one of the darkest pages in our history, and the empress herself is the darkest spot on it. <...> [after accession to the throne – note] she gave herself up to festivities and amusements that struck foreign observers with Motov’s luxury and bad taste¹⁰⁰ .

However, the descriptions of V.O. Klyuchevsky contradict the memoirs of one of these “foreign observers” – the Ambassador of the Spanish King Duke of Lyria and Berwick, who, as a direct observer of events and a witness to the spiritual and historical situation of the era, gives completely different assessments. In his memoirs, it seems possible to find the following words: “[Anna Ioannovna – note] loves pomp to excess, from which the Court surpasses all other European ones in its splendor. <...> In a word, I can say that she is a perfect empress, worthy of a long reign”¹⁰¹ .

The above quotes are about various cultural and social phenomena that took place during these years, including the musical and theatrical life of the Russian court of that time, as an integral part of the cultural agenda of our country during the era of the Empress. Almost from the very beginning of the reign of Anna Ioannovna, the sphere of culture of the Russian Empire received special attention from the Russian political elite. But is it possible to state with certainty that transformations of this kind were solely the result of the desires of the Empress to arrange “festivities and entertainment”? We assume that the reasons for the interest in transformations of this kind lie in the foreign policy interests and challenges of the era.

¹⁰⁰ Klyuchevsky V.O. Works in 9 volumes. Moscow: Mysl, 1989. p. 272. (in Russian).

¹⁰¹ Notes of the Duke of Lyria and Berwick during His stay at the Imperial Russian Court in the rank of Ambassador of the King of Spain [translated from French by D. Yazykov]. St. Petersburg, 1845. p. 114. (in Russian).

One of these challenges seems to be possible to define the problem of legitimation and recognition in the international arena of the imperial status of Russia and the imperial title of the Russian monarchs of the period under study. In 1721, following the results of the Northern War and as a result of the conclusion of the Treaty of Nystadt, there were changes in the international legal status of Russia - the Russian state was declared an empire, and the Russian Tsar – Peter I – received the imperial title. At this time, the Russian state was transformed from a power with a regional level of influence into a great world power – a full-fledged actor in the system of international relations and a participant in the global process.

The process of legitimization and recognition of this fact by the participants in the world process lasted several decades. In modern science, the problem of determining the signs of great power in the XVIII century is still relevant and debatable. However, it must be stated that the Russian court in this matter was focused on the European attributes of a great power, taking them as a basis for further transformational processes of the formation of imperial Russia. The formation and development of independent professional activity in the field of musical culture, the acquisition of the national musical and musical-theatrical repertoire is an integral part of the national and cultural identity of the state; this, in turn, is a factor in the formation of the imperial identity of the Russian state and the legitimation of the imperial status of Russia by Western European states within the framework of the period we are studying.

The Russian court, as a social institution that performed managerial functions in all spheres of the public life of the state, was focused on a reformist policy focused on the Western European way of life and experience. Being a special historical and political phenomenon of the Russian absolutist power, the Russian court carried out foreign policy functions, which were, among other things, aimed at ensuring favorable conditions for the entry of the Russian Empire into the European interstate system on equal terms and rights. Such challenges of the foreign policy nature of our state in the middle of the 18th century led the Russian court to search for new foreign policy instruments.

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The reforms of the Russian court in the field of culture, including musical culture, in the 30s of the XVIII century, we believe it is possible to identify as one of the factors in the formation of the European image of Russian enlightened absolutism. By enlightened absolutism we understand one of the phases of the development of the monarchical state system, as well as the historical and political phenomenon of the Enlightenment, characterized by a set of modernization measures that refer to the fundamental socio-political ideas and foundations of the Enlightenment, developed in the middle of the 18th century by the monarchical states of Europe. The formation of Russian absolutism, as an enlightened monarchy in the 18th century, is attributed in Russian historiography exclusively to the era of the reign of Catherine II¹⁰². However, the first attempts to establish the Russian Empire as a great European power, including the methods of “soft power”, as it seems to us, began much earlier: this is the creation of European-style luxurious residences, and the promotion of the development of arts, all that asserted the appearance Russian monarch as an enlightened one.

The leading role in such processes was assigned to transformations in the field of culture and education. Their main goal was to prepare a new generation of society, which would guarantee the long-term and strategic development of the state as an Enlightened Power, as well as ensure the continuous progress of their nation for a long historical perspective. This seems possible to explain such attention on the part of the

¹⁰² Bushuev S.V. History of Russian Government. Historical and bibliographic essays of the 17th - 18th centuries. Moscow: Knizhnaya Palata. 1994. p. 392-396. (in Russian).

Russian court during the time of Empress Anna Ioannovna to the phenomena of European musical culture and education in the field of arts, which in our country acquired state significance precisely in the 30s of the 18th century.

The formation of the image of Russian enlightened absolutism was supposed to contribute to the development and strengthening of international relations with European states. In this regard, the cultural and communication systems of Russian society have been integrated into the European cultural space. It seemed important to change the perception of Russia in the minds of foreign audiences through transformations in the field of culture. The Russian court was supposed to demonstrate the full potential of the state in the field of culture and musical and theatrical art, to show interest and ability to understand truly European areas of art, to demonstrate the spiritual and intellectual potential, allowing to fully appreciate the heritage of the musical culture of European states.

The introduction of European cultural policy into the development strategy of the Russian Empire in the 30s of the 18th century inevitably entailed the creation of identical conditions with European countries for the development of professional activities in the field of culture, including music. Our study shows that well-known and leading figures in the musical and theatrical art of Europe were invited to work in Russia during the period under study, the boundaries of whose popularity covered most of the European cultural space. The readiness of European musicians, artists, art teachers to move the center of life to the Russian Empire for the implementation of professional and creative activities was evidence that the Russian court creates equal (and in some ways superior) conditions for their professional path and creativity. This fact acted as an indicator of socio-cultural, public, political, social and other changes in the Russian state. This allows us to assert that in this era one of the directions of foreign policy was formed - a foreign cultural policy, the task of which was to change the ideas about the Russian Empire in the minds of Western European audiences and social strata by using culture as a foreign policy tool.

On the other hand, the acquisition of autonomy and sovereignty in the global cultural process was an important attribute of any state claiming the status of a great power in the middle of the 18th century. States in the Age of Enlightenment sought to widely disseminate among their societies the achievements of the musical theater and samples of the musical and theatrical repertoire. In the 30s of the XVIII century, the introduction of musical and theatrical genres new to the society of our state into the Russian cultural space provoked a gradual Russification of such genres, the emergence of their own national repertoire. This, in turn, was supposed to ensure the perception of the Russian Empire as a state that is a full member of the European cultural space, in which the cultural agenda corresponds to the European concept of the sphere of culture.

On the way to the integration of the Russian state into the European cultural space, the Russian court certainly faced the problem of preserving and forming national and cultural identity. National-cultural identity is one of the dominant factors that form the imperial identity of the state. We understand imperial identity as “a type of macropolitical identification that is formed on the basis of a common belonging to an empire as a state political form that meets three main features: the presence of the potential of a “great power”, a high degree of ethnic and cultural heterogeneity, and territorial organization according to the “center-periphery” principle, which is built, as a rule, on rigid hierarchical principles”¹⁰³.

In this regard, the problems of Europeanization and the consequences of such a process were particularly acute for the historical development of the Russian Empire in the 30s of the XVIII century. Under the Europeanization of Russian culture, we understand “the process of reorientation of the logic of the development of Russian culture as a non-European subject under the influence of the implantation of traditional directions and forms of culture of European states, followed by a transformation of the thinking and communication system of Russian society”¹⁰⁴. The Europeanization of Russian culture, as a foreign policy tool, allows the state to project into the minds of

¹⁰³ Podberezkin A.I. Modern military policy of Russia: educational and methodical. complex. T. 1. Moscow: MGIMO-Universitet, 2017. 356 p. (in Russian).

¹⁰⁴ Chernigovskiy M.M. Europeanization of Russian culture as an instrument of Peter the Great's foreign policy // Peter the Great and his era: a view from the XXI century (to the 350th anniversary of the birth of Peter I) [Electronic resource]: materials of the international scientific and theoretical conference. 2022, p. 261. (in Russian).

Western European audiences the intentions of an open policy in building interstate relations in terms of intercivilizational cultural dialogue. On the other hand, the borrowing and implementation of the logic of the development of culture by the state can be identified as the acquisition of a sign of the predictability of its actions for another participant in the world process, whose culture has become the source of such borrowing. This makes it possible to achieve the goal of increasing confidence on the part of the participants in the system of international relations, which was a topical issue on the foreign policy agenda of the Russian Empire in the 30s of the 18th century.

The cultural sphere of the Russian Empire was supposed to become “its own” for the European world, while forming its own national and cultural identity. “The dual nature of the Court put before its reformers of the XVIII century sometimes conflicting tasks. Performing a foreign policy function, the Russian Court had to become “their own” for the world of other European courts, but at the same time retain the trust of its own people”¹⁰⁵. Thus, based on the results of our study, it seems possible to draw the following conclusion: integrating European traditions of culture and, in particular, musical art, the task of the Russian court was not to pursue a policy of imitation of Western European traditions and phenomena of cultural and musical life, but to create such conditions and conditions in which Russian culture and its forms are accessible for perception and understanding by representatives of Western European society. On the other hand, the Russian court, in the conditions of integration interstate processes and the growing influence of the Russian state, was focused on introducing the national society to the phenomena of the European cultural and musical life of enlightened Europe. This was the main task of the foreign cultural policy of the Russian Empire in the 30s of the XVIII century.

Such a cultural and historical situation of the era, in our opinion, did not imply a stereotyped change of Russian culture to European one: for Europe, this era is the beginning of the liberal-bourgeois time, for Russia, the formation of a noble empire with a developing culture that claims to be on a global scale. At the same time,

¹⁰⁵ Ageeva O.G. The Imperial Court of Russia in the 18th century: Between Europeanization and Tradition // Russian History. 2014, p. 55. (in Russian).

integration processes, including those related to musical and theatrical culture, were related to the development of forms, phenomena and traditions of the culture of Western European countries as a method of expressing one's own national and cultural identity, which would be natural for European perception. The foreign cultural policy of the Russian Empire during the time of Anna Ioannovna was aimed at establishing interstate musical ties with Europe on the principles of the inseparable coexistence of the principles of two musical cultures – Russian and European.

2.2. Russian-European ties in the field of the opera theater in the 1730s

Russian-European relations in the field of the opera theater in the 30s of the 18th century began to develop in the very first year of the reign of Empress Anna Ioannovna of the Russian Empire. It can be stated that it was the musical and theatrical art that became the beginning of building cultural ties between Russia and Europe in this historical period.

The first contacts of Russia in this area were built with the Saxon-Polish court in 1730. Evidence of this is the correspondence between the Russian and Saxon-Polish courts, which refers to the request of the Empress for a troupe of Italian artists^{106,107,108}. It is interesting that this correspondence refers to the initial stage of building interstate and diplomatic relations between Russia and Western European countries, which the Russian court begins negotiations on cooperation in the field of culture. The negotiations ended successfully: the Saxon elector and Polish king Augustus II the Strong sent an artistic troupe to Russia.

¹⁰⁶ This correspondence was found and published in French by the Swiss musicologist R.-A. Moser. In Russian, the correspondence was published by the Soviet and Russian art historian L.M. Starikova in the monograph "Theatrical life of Russia in the era of Anna Ioannovna. Documentary Chronicle 1730-1740.

¹⁰⁷ Moser R.-A. *Annales de la musique et musiciens en Russie au XVIII siècle*. Geneve, 1945.

¹⁰⁸ Starikova L.M. *Theatrical life in Russia during the reign of Anna Ioannovna. Documentary Chronicle 1730-1740. Issue 1*. Moscow: Radiks, 1995. 752 p. (in Russian).

In February 1731, the Saint Petersburg Vedomosti reported that Italian court comedians of the Saxon-Polish Union had arrived in our country¹⁰⁹. A troupe led by musician and actor Tomaso Ristori arrived in Russia.

This troupe was accepted into service at the court of Augustus the Strong in December 1715¹¹⁰. The troupe that arrived in our country consisted of 22 singers and instrumentalists. It included one more musician: a young composer and son of T. Ristori – Giovanni Alberto Ristori. It is important to note that the troupe performed in Russia as part of the festivities in honor of the coronation of Empress Anna Ioannovna¹¹¹, which betrayed the special status of the artists' stay in our country. V.N. Vsevolodsky-Gerngross reports that J. A. Ristori created the cantata “Cantate zur Feier des Krönungstages der Kaiserin Anna von Russland à 4 voci con strom”¹¹² in honor of the coronation of the Empress. The troupe stayed in the Russian Empire until December 1731¹¹³, during which time it presented a series of musical and theatrical performances.

One of such musical and theatrical performances in the program of the troupe's tour to Russia was the opera “Calandro” by G. A. Ristori. This opera is the first one presented in Russia, the Russian history of this musical and theatrical genre begins with it. The premiere of the opera took place in Moscow on December 11, 1731¹¹⁴. The opera was performed by two European troupes – the troupe of T. Ristori and a group of musicians “from the German land”¹¹⁵ who joined it in August 1731. It seems possible to assume that the Russian premiere of the opera “Calandro” closed the coronation festivities of Empress Anna Ioannovna.

An opera based on a libretto by the Italian poet and opera librettist Stefano Benedetto Pallavicino was presented in Russia. “Calandro” was not created specifically

¹⁰⁹ From Moscow on the 18th day of February // St. Petersburg Vedomosti. 1731. No. 16.

¹¹⁰ Ristori, Giovanni Alberto / Grove Music Online. URL: <https://www.oxfordmusiconline.com/grovemusic/> ((date of access: 03/15/2022).

¹¹¹ Ferrazzi M. Petersburg Tour of the Sacco Family (1733-1734) // Old and New in the Russian Literary Consciousness of the 18th Century. 2011. No. 26. P. 36.

¹¹² Vsevolodsky-Gerngross V.N. Theater in Russia under Empress Anna Ioannovna and Emperor Ioann Antonovich. St. Petersburg, 1914.

¹¹³ Starikova L.M. Theatrical and entertainment life of Russian capitals in the era of Anna Ioannovna // Questions of the theater. 2017. No. 3-4. S. 189. (in Russian).

¹¹⁴ Ferrazzi M. Commedia dell'arte and its performers at the court of Anna Ioannovna 1731-1738. Moscow: Nauka, 2008, p. 30.

¹¹⁵ Starikova L.M. Theatrical and entertainment life of Russian capitals in the era of Anna Ioannovna // Questions of the theater. 2017. No. 3-4. p. 189. (in Russian).

for a trip to Russia: its first performance took place in Dresden in 1726. The opera was created by the composer for the son of August the Strong – Friedrich August¹¹⁶. In the structure of the opera there are three acts and 5 characters, it is a comic opera – buff opera. The Russian public got acquainted with a musical stage work, an action that synthesizes solo singing with dramatic skill.

We cannot say that opera appeared in Russia at that time intentionally. Russian and Soviet theater historian V.N. Vsevolodsky-Gerngross argues that Augustus II selected “unnecessary” actors and musicians for this cultural mission and sent them to Russia¹¹⁷ (most likely, “unnecessary” artists meant those who were not involved in the upcoming events of the court and were free at that time). Swiss musicologist R.A. Moser established that at the court of Augustus the Strong there were at least 5 creative troupes (Italian and French operas and comedies, ballet), as well as an orchestra and a church chapel¹¹⁸. That is, in Russia there could be artists of another musical, theatrical or theatrical direction.

L.M. Starikova comes to the conclusion that the arrival in Russia in 1731 of the Italian troupe was not an accident, “but an urgent cultural necessity”¹¹⁹. The researcher explains the emergence of Italian opera art in our country by socio-cultural aspects: in her opinion, Russian society needed communication with highly professional artists and musicians, virtuoso performers. This is also explained by the fact that it was the Italian opera that was the musical and theatrical format most suitable for introducing the Russian public to unknown genres and directions of musical art. Among the prerequisites for the emergence of the Italian theater in Russia, L.M. Starikova singles out attempts to establish an “Italian Ensemble” in Russia back in the time of Peter II.

Without ignoring the conclusions of the researcher, we come to the conclusion that the prerequisites for Russian-European relations in the field of opera were also of a foreign policy nature. On the one hand, Saxony was a state with which Russia pursued

¹¹⁶ Susidko I.P. The first Italian operas in Russia // *Ancient Music*. 2012. No. 1-2 (55-56). C. 3. (in Russian).

¹¹⁷ Vsevolodsky-Gerngross V.N. *Theater in Russia under Empress Anna Ioannovna and Emperor Ioann Antonovich*. St. Petersburg, 1914. (in Russian).

¹¹⁸ Mooser R.-A. *Annales de la musique et musiciens en Russie au XVIII siècle*. Geneve, 1945. T. 1. P. 39.

¹¹⁹ Starikova L.M. *Theatrical and entertainment life of Russian capitals in the era of Anna Ioannovna // Questions of the theater*. 2017. No. 3-4. p. 189. (in Russian).

the goal of establishing stable and long-term interstate ties and diplomatic relations as early as the 17th century. In 1697, after the death of Jan III Sobieski, the Saxon elector Friedrich August I was elected king of Poland under the name of August II. It is known that Augustus was elected the Polish king with the support of Russia¹²⁰. Thus, with the support of our country, Augustus became the head of two states. The policy of Augustus towards Russia during his reign was of a friendly nature, which allowed our country to acquire influential positions in the Polish lands. Of course, the cultural need for acquaintance with new areas of art and their development in our country existed and was acute, but it is impossible to deny the historical and political context of the situation. It makes sense to believe that Empress Anna Ioannovna's appeal with such a request to Augustus II was supported by the history of international relations of the Russian and Saxon-Polish courts and the current foreign policy agenda of the era.

We believe that one of the objectives of this cultural action was to illustrate the intentions to preserve the strategic relations of the Russian court with the Saxon-Polish union, to designate priority partners in foreign policy through a musical and theatrical project. Further historical events serve to confirm this: in 1732, after the departure of the troupe, a decision was made in St. Petersburg to create an additional post of a resident in the Saxon-Polish union – in Warsaw¹²¹. This need was due to the fact that Augustus II had two residences - in Dresden and Warsaw, while the diplomatic corps was concentrated in Dresden, due to the fact that Augustus spent the most time there. The decision was dictated by political motives: it seemed important to create a system of dual representation of Russia, that is, another Russian representative in Warsaw. Such a step played an important role in the process of events that took place after the death of August II in 1733 - in the War of the Polish Succession (1733-1735). The presence of the Russian representative in Warsaw ensured that Empress Anna was regularly informed of what was happening in Poland¹²². In 1734, with the support of Russia, the son of August II became the Polish king under the name of August III.

¹²⁰ Archive of the Foreign Policy of the Russian Empire of the Ministry of Foreign Affairs of the Russian Federation (AVPRI), f. Relations between Russia and Poland, op. 79/6, file 1846, l. 1-37.

¹²¹ AVPRI, f. Relations between Russia and Poland, op. 79/1, 1732, d. 1, l. 1-2 vol.; op. 79/6, d. 843, l. 1.

¹²² AVPRI, f. Relations between Russia and Poland, 1732, d. 1, l. 1-2.

On the other hand, Empress Anna strove immediately after her accession to the throne to change the perception of Russia, acquiring new symbols and attributes of a “great power” and a great empire, in which musical and theatrical phenomena and aesthetic processes are natural and integral components of the cultural sphere of society. The tour to Russia of the Western European troupe under the direction of T. Ristori became the starting point for changing the positioning and ideas about Russia in the system of international relations¹²³. The development of culture, musical theater, the performance of European professional musicians and artists in the country is a clear confirmation of the changes in the socio-cultural, political and economic nature during the Enlightenment. Opera in the period we are considering in the context of the intellectual movements of the era was “one of the most developed and complex organizational forms of European culture, a kind of symbol of civilization and wealth of the state”¹²⁴. At the same time, “the acquisition of such a symbol was a significant factor in the process of legitimizing the imperial title of Russian rulers in the international arena”¹²⁵.

The tour of the troupe under the direction of T. Ristori was the beginning of an unprecedented development of musical and musical-theatrical relations between Russia and Europe. The trip of the troupe of the Saxon-Polish court became a signal for European artists about the interest of Russia in the development of professional activities in the field of culture and arts. From that moment on, Russia became an attractive country for the creative activity and work of Western European musicians and artists, which, in turn, influenced the change in the perception of our country beyond its borders.

Interstate relations in the field of musical and theatrical art can be regarded as an attempt by Anna Ioannovna to introduce “soft power” into foreign policy, that is, a force that allows achieving the desired foreign policy result based on the voluntary

¹²³ Chernigovskiy M.M. Musical and theatrical relations of the Russian and Saxon-Polish courts at the beginning of the reign of Anna Ioannovna // University scientific journal. 2022. No. 67. p. 47. (in Russian).

¹²⁴ Susidko I.P. The first Italian operas in Russia // Ancient Music. 2012. No. 1-2 (55-56). C. 5. (in Russian).

¹²⁵ Chernigovskiy M.M. Musical and theatrical relations of the Russian and Saxon-Polish courts at the beginning of the reign of Anna Ioannovna // University scientific journal. 2022. No. 67. p. 47. (in Russian).

participation of partners and supporters¹²⁶, attractiveness, attractiveness, without any coercion. This initiative provides an opportunity not only to create a favorable environment and conditions for contacts between Russia and the Saxon-Polish Union, but also to successfully implement a major musical and theater project that laid the foundation for the professionalization stage in the development of musical art in Russia.

In 1735, after concluding a contract in Italy with an envoy from Russia, P. Mir, the Italian composer Francesco (Francisco) Domenico Araya came to our country. He holds the post of chief bandmaster of the Russian court. The work of the composer in our country continues until 1759 and has a great influence on Russian cultural and historical life. Basically, his life in Russia was connected with St. Petersburg. Many of F. Araya's opuses (including operas) written and performed in Russia are associated with events of national importance; the composer dates some of his operas and cantatas to the birthdays of ruling persons and other important dates (this is confirmed by numerous dedications on the title pages scores, other musical materials and libretto).

Together with the composer, a rather large troupe of musicians and actors, the Italian Company, headed by him, comes to our country, which later became the first permanent court troupe in Russia. The studies note that the Company performed in the 30s of the 18th century the same functionality that was subsequently performed by the Directorate of Imperial Theaters since 1766¹²⁷, thus the Company was in a sense the predecessor of this department, responsible for the organizational and managerial components of the Russian musical and theatrical sphere.

From 1736 until the end of the reign of Empress Anna Ioannovna, the Company performed three opera productions with ballet scenes. Their author is the Italian F. Araya, who gave Russia a new opera direction - the opera seria. The opera seria is based on a historical-heroic or legendary-mythological plot. The opera seria at the court of Anna Ioannovna no longer became a musical and theatrical performance, but a significant component of the state ceremonial.

¹²⁶ Nye Jr. J.S. *Soft Power. The means to success in world politics.* New York: Public Affairs, 2004. 193 p.

¹²⁷ Starikova L.M. *Theatrical and entertainment life of Russian capitals in the era of Anna Ioannovna // Questions of the theater.* 2017. No. 3-4. p. 192. (in Russian).

The first opera shown by this Company was “La Forza dell'amore e dell'odio” – “The Power of Love and Hate”. In some sources, the opera is called by the name of the main character – “Abiazare”. Like Calandro, the opera was not written specifically for a trip to Russia, it was created by the composer in 1734 in Italy to a libretto by the Italian Francesco Prat. Its Russian premiere took place in St. Petersburg on January 29, 1736 – the day after the Empress’s birthday – at the Imperial Winter House¹²⁸. “Sankt-Peterburgskiye Vedomosti” reported that “the rich opera under the title of ‘The Power of Love and Hatred’” was accepted by the empress and the audience “with universal praise”¹²⁹. Vedomosti also reports that on February 2, “for congratulations on tomorrow’s high namesake of Her Imperial Majesty” at court were “Tsesarevna” Elizaveta Petrovna and “Princess” Anna Leopoldovna, as well as “His Serene Highness the Prince of Brunswick” Anton Ulrich of Brunswick and “everyone court former local and foreign ministers”. The studied sources suggest that at the premiere of the opera, many of the foreign diplomatic representatives who were in Russia were present at the performance of the opera, which confirms the observation by foreigners of Russian cultural processes in this era.

The next opera was presented exactly one year later – on January 29, 1737. It was the opera “Il Finto Nino, o vero La Semiramide riconosciuta”¹³⁰. The Saint Petersburg Vedomosti noted that “a rich Italian opera was presented”¹³¹. Unlike previous operas, “Pretend Nin ...” was specially created for showing in Russia. The opera was created on a libretto by the Italian playwright Pietra Metastasio. The opera’s libretto was translated into Russian by Pyotr Medvedev and published by the printing house of the Imperial Academy of Sciences¹³². In 1738, another opera by F.D. Araya “Artaserse”. The opera was also created on the libretto by P. Metastasio.

The composer also leaves a mark on the history of Russian ballet art: with him comes to our country the Italian Company headed by him (this troupe was the first

¹²⁸ In St. Petersburg, 2 days of February // St. Petersburg Vedomosti. 1736. No. 10.

¹²⁹ Ibid.

¹³⁰ In St. Petersburg, 31 days of January // St. Petersburg Vedomosti. 1737. No. 9.

¹³¹ Ibid.

¹³² Metastasio Pietro Antonio Domenico. Feigned Nin or Semiramida is known: Drama on music acting by decree of Her Imperial Majesty Anna Ioannovna ... URL: <https://kp.rusneb.ru/item/reader/pritvornyy-nin-ili-semiramida-poznanna> (date of access: 01/16/2023).

permanent court troupe in Russia), which, in addition to well-known European singers, instrumentalists, comedians, artists and machinists, enter the dancers.

The vigorous activity of European musicians in the Russian Empire quite rapidly instilled European operatic traditions and forms into Russian culture. This had a significant impact on the subsequent development of the musical culture of our country. The gradual implantation of European musical and theatrical traditions into the Russian cultural space should have eliminated any argument confirming that Russia is not a leading power in the international cultural and aesthetic process. That is, the emergence of opera in Russia and constant professional activity in this area equalized the balance of power in the interstate cultural dialogue between Russia and Europe.

From a historical point of view, Russia's interest in developing ties in the field of opera with European states in the 30s of the 18th century was associated with the desire to acquire the reputation of the Russian state as an equal world power, on the territory of which opera art is an integral part of the state cultural agenda. The integration of elements of European cultural policy into the life of Russia influenced the perception of Russia by Europeans, because the presence of an opera house testified to the wealth of the state, both spiritual and material. The peculiarity of the opera theater in Russia during the period we are studying lies in its constancy, that is, the activity in this direction of musical and theatrical art acquired a regular rather than episodic character.

The foregoing allows us to regard Russian-European relations in the field of opera as a component of the foreign cultural policy of the Russian Empire in the era of Empress Anna. For the era – an unconditional foreign policy innovation, especially for the Russian history of foreign policy. Considering that later, in 1755, Francesco Araya will present in Russia the first opera written entirely in Russian text, it seems possible to conclude that in the 30s of the 18th century, conditions were created for the start of a long process of acquiring autonomy and independence of Russia in the art of opera, which, of course, influenced the position of the state in the system of international relations and its perception by the world community.

2.3. Russian-European ties in the field of ballet art and choreographic education in the 1730s

One of the areas of musical and theatrical relations between Russia and Europe in the 30s of the XVIII century was ballet art and choreographic education. At this time, Russian society got acquainted with another direction of art, ballet in Russia began its formation into an independent genre. It is the period of Anna Ioannovna's rule of the Russian Empire that becomes the initial period of formation, continuous development and professionalization of the national ballet art. The development of Russian ballet acquires national significance.

During the period under study, the history of ballet art in our country begins with the formation of a system of choreographic education, which began in 1731. The interest of the Russian state in such a specific direction of art can be explained by several factors. First, the foreign policy factor: the development of choreographic education and ballet art was one of the aspects in the formation of a single cultural space of Russia and Europe, which seemed important for the further integration interests of our country. For the development of a new direction of art throughout the decade, European experience and European artists are actively involved. Europeans create a solid foundation for the subsequent long-term development of Russian ballet. The creation of identical conditions with Europe for the development of choreographic art was also an important condition for reformatting the image of Russia in the international arena.

Secondly, the internal political factor: the initial task of choreographic education was educational. It is difficult to assume that already in 1731 the Russian court was focused on the development of professional business in the field of ballet theater. Choreographic education in our country began its development as an auxiliary and additional element in the educational system of the Russian Empire. This year, in our country, by decree of Empress Anna, the Shlyakhetsky Cadet Corps was founded¹³³.

¹³³ On the establishment of the Cadet Corps / Complete collection of laws of the Russian Empire. Volume VIII. 1728 - 1732 St. Petersburg, 1830.

According to the issued decree, in the system of training cadets, in addition to training in the disciplines of the military and educational cycles generally accepted for this type of institution, training in dance and music was provided. This was due to the fact that the cadet corps emphasized dual purpose: in connection with the expansion of the state apparatus and the development of external relations of the Russian state with foreign countries, the need for training personnel not only for the military sphere, but also for state and civil service increased. This approach distinguished the Russian corps from similar educational institutions in Europe.

To achieve this goal, fundamental changes were required in the educational system of future state, military and civil servants, especially those of a cultural and humanitarian nature. There was a need to acquaint future statesmen with modern phenomena of secular life, such as dance and music. The educational system of the corps was built on the principle of multi-subjects, in which the teaching of fine arts occupied a special place. Despite the fact that dance classes were introduced into the educational program of the Corps for educational and educational reasons, gradually the teaching of this art in our country acquired a professional character.

One of the first dance teachers in the Corps was Johann Jakob Schmidt¹³⁴, a native of the Bavarian city of Ansbach. J. Schmidt taught in Russia from 1732 to 1734, then resigned from the Corps of his own free will¹³⁵. In 1738 he returned to Russia and taught dance at the Academic Gymnasium, where he remained until 1740.

Among the dance teachers who influenced the development of choreographic education in Russia, the ballet teacher Philip Martin Besancourt is distinguished. A Frenchman by nationality, but originally from Riga, he worked in St. Petersburg from 1733, left it in 1746. During the years of work in Russia, he taught at the Cadet Corps and the Academic Gymnasium. Later, in March 1741, P.M. Besancourt to create a private school of “dancing and fencing”¹³⁶ – the first such institution in Russia.

¹³⁴ Vsevolodsky (Gerngross) V.N. The history of theater education in Russia: Edition of the Directorate of the Imperial Theatres, 1913. p. 207. (in Russian).

¹³⁵ Application for dismissal from Schmidt and payment of salaries on March 22, 1734 // Capitulations and warrants for dancing masters. Russian State Military Historical Archive (RGVIA). F. 314. Op. 1. Unit ridge 1683. L. 10.

¹³⁶ For news // St. Petersburg Vedomosti. 1741. No. 18.

Speaking about the formation of the system of choreographic education in our country, one cannot ignore such a person as Carl Conrad Menck. He began his teaching activity in Russia in 1733; archival materials indicate that C.C. Menck was of Swedish descent¹³⁷.

A special and significant role in the development of choreographic education in Russia and the development of Russian-European relations in the 30s of the 18th century was played by the French choreographer and teacher Jean-Baptiste Lande. A well-known choreographer in Europe came to our country during the reign of Anna Ioannovna, according to some sources, in 1733, he lived and worked here until the end of his life – until 1747¹³⁸. Before living in Russia, the French choreographer conducted his professional and creative activities in various European cities – Paris, Dresden, Stockholm, Copenhagen. Researcher M.S. Berlova argues that “the birth of Russian ballet should be considered not as a separate phenomenon, but as a logical conclusion to the creative path of the French teacher and choreographer, who developed the originality of his artistic language in Sweden and Denmark”¹³⁹.

Before working in the Cadet Corps, the French choreographer was engaged in private practice – he gave dance lessons to courtiers¹⁴⁰. Researcher M. Borisoglebsky comes to the conclusion that after meeting Empress Anna Ioannovna and showing her dance sketches, she recommended him for service in the Corps¹⁴¹.

In 1734¹⁴² (according to some sources, in August) J.-B. Lande was admitted to the Cadet Corps as a dance teacher - dance master. Over time, the French choreographer and teacher managed to professionalize the teaching of dance art in the Corps, a special ballet class was opened, within which dance was taught according to an in-depth program. Pupils and students of J.-B. Lande was entrusted with participation in serious

¹³⁷ Starikova L. Theatrical life in Russia in the era of Anna Ioannovna. Documentary Chronicle 1730-1740. Moscow: Radiks, 1996. p. 359. (in Russian).

¹³⁸ Lande / Great Russian encyclopedia. URL: https://bigenc.ru/theatre_and_cinema/text/2642672 (date of access: 07/29/2022). (in Russian).

¹³⁹ Berlova M.S. Activities of Jean-Baptiste Lande in Scandinavia. Prehistory of the Russian triumph // Theatre. Painting. Movie. Music. 2019. No. 2. P. 87. (in Russian).

¹⁴⁰ Borisoglebsky M. Materials on the history of Russian ballet. Volume 1. Leningrad: Leningrad State Choreographic School, 1938. P. 13. (in Russian).

¹⁴¹ Ibid.

¹⁴² Lande / Great Russian encyclopedia. URL: https://bigenc.ru/theatre_and_cinema/text/2642672 (date of access: 07/29/2022). (in Russian).

musical and theatrical events in our country. When in 1735 the Italian artistic troupe arrived in Russia under the direction of F.D. Araya, it did not include a full-fledged corps de ballet - a troupe of ballet dancers performing mass scenes in musical and theatrical performances. In 1736, when preparing and presenting the premiere of the composer's opera *The Power of Love and Hate* in St. Petersburg, the pupils of the Corps were entrusted with the role of a corps de ballet. The performance of young ballet dancers was a success, after which the students of J.-B. Lande often began to be involved in the productions of court musical and theatrical performances¹⁴³.

Gradually, a permanent opera and ballet theater was formed at the Russian court, and professional activity in the field of musical and theatrical art became established. This circumstance posed a new task - to meet the need to equip the court ballet troupe with personnel. This problem was due to the fact that the pupils of the Cadet Corps, who studied dance under the guidance of a French choreographer, graduating from an educational institution, ended their theatrical and creative activities. This state of affairs hindered the professional development of ballet, for which the tasks and demands increased from year to year.

In this regard, in 1737 J.-B. Lande submitted to Empress Anna Ioannovna for consideration a project to create the first Russian independent educational institution specializing in choreographic education. The project was approved by the Empress, as a result, the "Dancing School of Her Imperial Majesty" was established in St. Petersburg in accordance with the Imperial Decree of May 4, 1738¹⁴⁴. The history of this institution continues to this day – now it is the federal state budgetary educational institution of higher education "Academy of Russian Ballet named after A.Ya. Vaganova" is one of the oldest choreographic schools in the world.

The first set of the School consisted of 12 children – 6 boys and 6 girls¹⁴⁵. Only Russian pupils could be trained in the created educational institution¹⁴⁶. At the initial

¹⁴³ Bakhrushin Yu. A. History of Russian ballet. Moscow: Sovetskaya Rossiya, 1973. p. 23. (in Russian).

¹⁴⁴ Charter of the Federal State Budgetary Educational Institution of Higher Education "Academy of Russian Ballet named after A. Ya. Vaganova". St. Petersburg, 2011. (in Russian).

¹⁴⁵ Chernigovskiy M.M. The activities of the French choreographer J.-B. Lande in Russia in the 1730s // University scientific journal. No. 69. 2022. P. 230-233. (in Russian).

¹⁴⁶ Bakhrushin Yu. A. History of Russian ballet. Moscow: Sovetskaya Rossiya, 1973. 249 p. (in Russian).

stage of the formation of the School, the educational process was aimed at handicraft training, the training model had a narrowly professional orientation of training and was focused on teaching only dance¹⁴⁷. In the duties of J.-B. Lande included not only educational and methodological and pedagogical issues. In addition to the main range of duties, the French choreographer dealt with financial and administrative issues.

Despite all the fame and popularity of J.-B. Lande in Europe in the 20-30s XVIII century, Soviet historian and ballet expert Yu.A. Bakhrushin comes to the conclusion that the French choreographer “belongs to those foreign masters whose names entered the history of world ballet only in connection with their activities in Russia, where they were able to fully develop their creative potential”¹⁴⁸. The conclusion of the researcher allows us to conclude that the dialogue between Russia and Europe in the field of choreographic art and education in terms of potential development was not one-sided - such interstate cooperation favorably affected not only the educational and cultural spheres of our country. The conditions created in Russia for the development of this type of art, its interest in improving the cultural and humanitarian aspect of the educational system allowed European choreographers and ballet teachers to realize their creative and professional potential, which was not possible for all European artists before being invited to Russia. We have no doubt that the conclusion of the researcher was not intended to somehow devalue the skill and merits of the remarkable French ballet genius of the era. The point is that Russian-European cooperation in the person of cultural and art workers significantly influenced the course of the historical process, the development of education and culture, which indicates the importance and significance of the development of cultural and humanitarian cooperation, its boundless strength, which we are convinced on the basis of historical experience of the 30s XVIII century.

One of the features of Russian culture is the unity of the idea of the individual diversity of its components. It is important to note that the role of J.-B. Lande was to integrate the integrity of the general order into personal independence and the formation

¹⁴⁷ Fomkin A.V. Historical traditions of modern ballet education (based on the activities of Her Imperial Majesty's dance school - the Academy of Russian Ballet named after A. Ya. Vaganova): abstract of the dissertation ... candidate of pedagogical sciences. St. Petersburg, 2008, pp. 7-8. (in Russian).

¹⁴⁸ Bakhrushin Yu. A. History of Russian ballet. Moscow: Sovetskaya Rossiya, 1973. p. 24. (in Russian).

of Russia's own tradition in this direction of art, that is, one of the significant components of its national and cultural identity.

Thus, the formation and development of choreographic education in Russia under European influence in the 30s of the 18th century can be periodized as follows. At the beginning of the reign of Anna Ioannovna until 1736 – before the premiere of the opera by F.D. Araya “The Power of Love and Hate” – the inclusion of “dance” and ballet lessons in the educational programs of educational institutions was introduced for educational and aesthetic reasons. Their task was to introduce pupils to new forms of culture and art for Russia and familiarize them with Western European culture in order to create a common cultural space with European countries and educate the everyday skills of the Russian nobility in the traditions of European culture. European artists and choreographers were involved in teaching pupils as “primary sources” of contemporary trends in this area for the era, but, apparently, nationalizing this area and starting professional activities in this direction was not a priority task in the designated period. On the other hand, the life and work of famous Europeans in Russia were important for the image of the country, as it testified to the creation of conditions identical to those in Europe for their work.

The period after the premiere of the opera until 1738 – before the Imperial Decree on the creation of “Her Imperial Majesty's Dance School” – can be characterized as pre-professional, that is, the period during which choreographic education goes through the process of pre-professionalization. That is, at this time, the prerequisites for the creation of a system of choreographic education appear, there is an interest on the part of the state in the nationalization of ballet art and the acquisition of national independence in this area.

And the period after 1738 is the period of professionalization of the Russian system of choreographic education. The first professional educational institution in Russia is being created, specializing in the training of professional ballet dancers for the further development of musical and theatrical art in our country, the initial stage of the nationalization of ballet art and the formation of Russian ballet begins.

In the history of Russian-European choreographic ties, one cannot ignore such a person as Antonio Rinaldi, a representative of the Italian choreographic school, whose active creative activity began in Europe in the 30s of the 18th century¹⁴⁹. In historiography, A. Rinaldi is also known by his pseudonym Fossano or Fusano. There are several versions about the source of this creative pseudonym: some researchers adhere to the version that A. Rinaldi was called that by the name of his mother; others hold the point of view that the pseudonym comes from the Italian word “veretino” (fuso), which allegedly emphasized the skill and plastic virtuosity of the Italian artist. In Russian sources, A. Rinaldi is quite often referred to by this creative pseudonym.

A. Rinaldi came to Russia in 1735 together with the troupe of F.D. Araya. The troupe of dancers also included: Giulia Portesi, Cosimo Tesi and his wife Giovanna, Giuseppe Brunoro, Antonia Constantini¹⁵⁰.

In our country, the Venetian choreographer staged choreographic scenes in the composer's operas: he staged ballet episodes in the operas “The Power of Love and Hate” (1736)^{151,152}, “Artaxerxes” (1738)^{153,154}, and others. It is known that he staged ballet scenes in interludes - in “Italian intermezzos”, among which “Ortolano”, staged at the Russian court in 1736 “with fair ballets”^{155,156}. We noticed a rather curious moment when studying historical sources: in the “Sankt-Peterburgskiye Vedomosti” dated February 2, 1736, the authors of the article called ballet scenes “balls”, and the choreographer A. Rinaldi himself was called “ball director”; but in the issue of Vedomosti of November 18 of the same year, the concept of “ballet” is already used. This observation is interesting from the point of view of how the new direction of art for Russian society was first presented in the periodicals.

¹⁴⁹ Bakhrushin Yu. A. History of Russian ballet. Moscow: Sovetskaya Rossiya, 1973. p. 27. (in Russian).

¹⁵⁰ Ferrazzi M. The first Italian choreographers at the Russian court. Antonio Rinaldi (Fusano) // Questions of the theater. 2022. No. 3-4. p. 266. (in Russian).

¹⁵¹ In St. Petersburg on the 2nd day of February // St. Petersburg Vedomosti. 1736. No. 10.

¹⁵² Ibid.

¹⁵³ RINALDI // Great Russian Encyclopedia. Volume 28. Moscow, 2015, p. 530. (in Russian).

¹⁵⁴ RINALDI // Great Russian Encyclopedia. [Electronic resource]. URL: https://old.bigenc.ru/theatre_and_cinema/text/3510323 (date of access: 02/01/2023). (in Russian).

¹⁵⁵ November 18 in St. Petersburg // St. Petersburg Vedomosti. 1736. No. 93.

¹⁵⁶ Krasovskaya V.M. Russian ballet theater from its origin to the middle of the 19th century. Leningrad; Moscow: Art, 1958, p. 40. (in Russian).

Some researchers argue that, in addition to choreographic and staging activities, A. Rinaldi worked together with J.-B. Lande and conducted pedagogical activities in Russia¹⁵⁷. In 1738, the Italian choreographer left Russia, but in 1741 he returned to our country to serve at the court of Elizabeth Petrovna.

The period of the 30s of the XVIII century is the beginning of the continuous development of musical, theatrical, ballet art and choreographic education. Russian researcher T.S. Bainova comes to the conclusion that “Anna Ioannovna decided to start a professional theater at the court to strengthen the prestige of the country and her throne”¹⁵⁸. Satisfying the state foreign policy interest, which consisted in changing the image of the Russian Empire, the Empress lays the foundations for the ballet business of our country for a distant historical perspective.

The creation of a system of education in the field of arts in the country meant the acquisition of independence in the cultural sphere on the world stage. The processes associated with ballet art and choreographic education in our country can be regarded as an attempt by the Russian court to obtain one of the attributes of a “great state”. The formation of professional activity in this direction of art, the formation of Russian ballet art is a significant component of the national and cultural identity of the state as a factor of imperial identity.

The main task of such a resource investment by the Russian court was to gradually acquire full autonomy in ballet, that is, to provide the country with Russian professional ballet dancers, choreographers, choreographers and ballet teachers, as well as the theater, repertoire and specialists who ensure the work of creative troupes. This contributed to obtaining the sovereignty and equality of the Russian Empire in the global cultural process. At the same time, after the process of Europeanization - that is, the integration of new forms of art into Russia - the process of Russification of the ballet art assimilated in our country, that is, its inoculation to the Russian national culture and traditions, had to go through. The task was also to ensure that foreign art

¹⁵⁷ Borisoglebsky M. Materials on the history of Russian ballet. Volume 1. Leningrad: Leningrad State Choreographic School, 1938. P. 13. (in Russian).

¹⁵⁸ Bainova T.S. Petersburg ballet troupe and its role in the formation of Russian art of the 18th century. Theoretical and organizational aspects. dissertation abstract ... candidate of art history. St. Petersburg, 2017. p. 19. (in Russian).

became “our own” without losing its national and cultural identity, because in this case there was a danger of losing autonomy and achieving a regressive result during the flow of imperial identity.

2.4. “Ice Palace” and musical theatricalization

The event that took place in February 1740 became a special historical and historiographical symbol of the era of Anna Ioannovna’s rule of the Russian Empire. We are talking about the sensational construction in St. Petersburg of the Ice Palace, which was erected by decree of Empress Anna Ioannovna in honor of the wedding of M.A. Golitsyn and court Kalmyk A.I. Buzheninova. In this dissertation work, the “Ice Palace” is considered as one of the episodes of the musical and theatrical phenomena of the era. The architectural project and the events around which its construction took place are, in our opinion, vivid examples demonstrating the use of musical and theatrical events as an instrument of the foreign policy of the Russian Empire in the 30s of the 18th century.

Researcher L.M. Starikova presents the construction of the “Ice Palace” and this “funny wedding” as episodes that completed the musical and theatrical decade of Russia and Europe in the era of the empress¹⁵⁹. Considering this phenomenon as an event in the sphere of culture provides an opportunity to analyze it from the other side and come to the conclusion that the previously proposed research concepts do not fully reveal the role of the Ice Palace in the historical process of the period of Anna Ioannovna. In our opinion, this action was due to political reasons, it was a certain preventive foreign policy measure, the purpose of which, on the one hand, was to perpetuate the political victories of the Empress and the Russian Empire under her leadership, on the other hand, to demonstrate the strength of the Russian state (both scientific and technological, and spiritual-national).

¹⁵⁹ Starikova L.M. Theatrical and entertainment life of Russian capitals in the era of Anna Ioannovna // Questions of the theater. 2017. No. 3-4. p. 203. (in Russian).

An important source material in the study of the “Ice Palace” are such memoirs and scientific sources as: “Notes of Vasily Aleksandrovich Nashchokin”¹⁶⁰, “Notes on Russia by General Manstein”¹⁶¹, as well as “An authentic and detailed description of the building built in St. Petersburg in January 1740 Ice Palace...”¹⁶² (Academician G.W. Kraft). They allow you to get acquainted with these events directly from their eyewitnesses, who left valuable information and descriptions. The work of Academician G.W. Kraft allows you to get acquainted with the physical characteristics of an architectural object, the features of the process of its construction and internal structure, but it does not describe the history and reasons for its creation.

The context of the historical situation was in the Belgrade Peace Treaty, signed in September 1739 following the results of the Russian-Turkish war. On this occasion, a number of celebrations and theatrical events were initiated in Russia. Their task was to glorify the Russian Empire as an invincible great power, to glorify and glorify military and political achievements. It was decided to present these festivities as a symbol of the invincibility of the Russian Empire, demonstrating not only the military, but also the civil, scientific, cultural power of the Russian state.

The grandiose program of the theatrical celebration included the wedding of Prince M.A. Golitsyn, who was guilty of apostasy: while in Italy, he converted to Catholicism and married an Italian. The prince tried in every possible way to hide the facts of a change in religious faith and marriage with an Italian, but the Russian court became aware of these events in the life of M.A. Golitsyn. During a visit to Russia, the couple was detained: the fate of the Italian wife was taken up by the Secret Chancellery, and the empress decided to appoint the prince to the court jesters. In the late 30s of the XVIII century, it was decided to marry M.A. Golitsyn on the court Kalmyk A.I. Buzheninova, and include their wedding in the program of ceremonial events on the occasion of the conclusion of the Belgrade Peace Treaty.

¹⁶⁰ Notes of Vasily Aleksandrovich Nashchokin / [Foreword: D. Yazykov]. - St. Petersburg: Imperial Academy of Sciences, 1842. 385 p. (in Russian).

¹⁶¹ Notes on Russia by General Manstein: 1727-1744: translation by V. V. Timoshchuk from the original French manuscript of the author / [foreword by M. Semevsky]. - St. Petersburg: Printing house of V. S. Balashev, 1875. 397 p. (in Russian).

¹⁶² Kraft G.W. An authentic and detailed description of the Ice Palace built in St. Petersburg in January 1740. St. Petersburg: printed at the Imperial Academy of Sciences, 1741. 36 p. (in Russian).

One of the features of the festival, which makes it possible to define the construction of the Ice Palace and the wedding as a musical and theatrical phenomenon of the era, was the performances of performers and carriers of the musical and dance folklore of numerous peoples of the Russian Empire. To implement this large-scale project, a lot of preparatory work was carried out, in which most of the state was involved. K.G. von Manstein reports that the governors of all Russian provinces were given a decree “<...> to send several people of both sexes to St. Petersburg”. Such a need was caused by the fact that “These people, upon arrival in the capital, were dressed at the expense of the Court, each in the dress of their homeland”¹⁶³ in order to represent multilingual Russia in primordial national costumes, with folk songs, dances and music. V.A. Nashchokin gives the following description of the events: “And they were driving past the Palace: the bride and groom were sitting in a cage made on purpose, placed on an elephant, and passing through the wedding train of the above-mentioned peoples (Votyaks, Mordvins, Cheremis, Tatars, Kalmyks, Samoyeds and their wives and other peoples with Ukraine), with music belonging to each family and various toys...”¹⁶⁴.

Russia was presented as a multinational power, which was expressed in the presented national costumes and musical folklore. Musical theatricalization, which decorated the festivities associated with the “Ice Palace” and the wedding of M.A. Golitsyn, has become an integral part of the demonstration of a large number of nationalities of Russia, which are part of the empire and obey the will of the Russian monarch. “Now, before her and the entire capital, a multilingual Russia appeared in her original national costumes, with songs, dances, music, demeanor”, modern researchers conclude¹⁶⁵.

This perspective of considering the problem of “Ice Palace” allows us to conclude that the purpose of its musical theatricalization was to project a new image of the Russian Empire – a full-fledged participant in the system of international relations, with

¹⁶³ Notes on Russia by General Manstein: 1727-1744: translation by V. V. Timoshchuk from the original French manuscript of the author / [foreword by M. Semevsky]. - St. Petersburg: Printing house of V. S. Balashev, 1875. 397 p. (in Russian).

¹⁶⁴ Notes of Vasily Aleksandrovich Nashchokin / [Foreword: D. Yazykov]. - St. Petersburg: Imperial Academy of Sciences, 1842. 385 p. (in Russian).

¹⁶⁵ Starikova L.M. Theatrical and entertainment life of Russian capitals in the era of Anna Ioannovna // Questions of the theater. 2017. No. 3-4. p. 207. (in Russian).

unlimited development potential, independent national and cultural diversity, while creating state unity. Presenting the multinationality of the state through musical folklore is an extraordinary way for the era to demonstrate the image of the state, changing ideas about it in the public mind.

The organization of this event, in our opinion, was a bright move of a foreign policy nature on the part of the Russian court, as it was dedicated to the achievement of the state on the world stage. It is important to note the presence of guests of foreign origin among the observers of this action.

The prince's wedding was a symbol of Russia's victory over all kinds of heterodoxy and proof that Orthodoxy in our state is unshakable. On a specific example, the empress decides to demonstrate what a religious traitor is doomed to. At the same time, the design and construction of the Ice Palace demonstrated the scientific and technological achievements of the Russian Empire during the time of Empress Anna, the progress of scientific thought and the development of the Imperial Academy of Sciences. To implement the project, leading scientists and artists of that time were involved, including academician G. Kraft, senior secretary of the Senate A. Sverchkov, artists L. Caravak and I. Vishnyakov, architects D. Trezzini and I. Blank. It makes sense to believe that the purpose of building the Ice Palace, which many historians write about as some whim of the Empress, was to clearly demonstrate the development of not only scientific, but also artistic progress in Russia, since the implementation of such a project required the involvement of achievements in the arts.

The musical theatricalization of these events made it possible to present a new, developing multinational and invincible Russia, to demonstrate the entire boundlessness of the national and cultural diversity of the empire through musical and theatrical folklore and national clothes. Such an action glorified the victorious state and the jubilant national community, the power of the Russian system of state system under the auspices of the empire, and also contributed to the self-assertion of the Russian Empire as a great European power headed by Anna Ioannovna.

CHAPTER 3.

RUSSIAN-EUROPEAN TIES IN THE FIELD OF MUSICAL-THEORETICAL THOUGHT AND MUSIC PUBLISHING IN THE 1730s

3.1. European scientists and musical-theoretical thought in Russia in the 1730s

The active development of musical relations between Russia and Europe, as well as the formation of professional activity in this area in our country, entailed the need to form a domestic musical-theoretical thought. Of course, we are not talking about the formation of our own academic tradition in the field of musical science and theory in this historical period, but the appearance of the first attempts to acquire our own musical and scientific thought dates back to the era of Anna Ioannovna. Interstate musical relations between Russia and Europe played a key and important role here as well; in the 30s of the 18th century, Russian musical-theoretical thought began its formation under European influence.

Gradually, the musical and musical-theatrical life of the Russian court was to become an integral part of the daily life of Russian society. Regular visits to musical events and musical and theatrical performances entailed the need for orientation and knowledge of the terminological apparatus specific to these areas of art. This became one of the starting points for the formation of Russian musical and theoretical thought, the main task of which at the first stage of its formation in the 30s of the 18th century was to educate the Russian society, explain new genres and phenomena, and also had a scientific, educational and popularization function.

The contribution of European scientists to various branches of scientific knowledge on the territory of Russia in the 18th century is quite tangible, observable and has a certain large-scale character. Music science is no exception. It is the period we are studying that is characterized by the formation of musical science, the appearance in

the domestic media of popular science explanations of new phenomena in the musical life of Russia that appeared in the 30s of the 18th century, as well as the publication of the first research works by the printing house of the Imperial Academy of Sciences. The task was to prepare society and adapt public consciousness to understanding and orientation in new cultural and musical trends brought from Europe to Russia, to understand and realize new musical trends and musical and theatrical genres, their essence, content, plot in a public and understandable way for a wide audience. circle of people forms and interpretations.

Among the European scientists who influenced the development of musical-theoretical thought in Russia and domestic musical art, it is important to single out the personality of the scientist of German origin Jacob von Stehlin. Some researchers call J. Shtelin one of the first Russian art historians¹⁶⁶, an art connoisseur, art critic, ballet expert¹⁶⁷. Russian scientist, music researcher N.F. Findeisen calls J. Shtelin “the first Russian musical historian”¹⁶⁸. His life was connected with Russia for several decades. His works related to the art of music in modern times are valuable sources on the history of the musical culture of Russia and Russian-European cultural relations in different periods of the 18th century.

The first historical essay on the development of the opera belongs to J. Shtelin during his life in Russia and his professional activity at the Imperial Academy of Sciences. In 1738, in the Notes to the St. Petersburg Gazette, an article by a scientist was published under the heading “Historical description of this theatrical action called opera”¹⁶⁹. In modern materials on the history of Saint Petersburg Vedomosti, this article by J. Shtelin is called the first publication on musical art published in Russia¹⁷⁰. The appearance of such an article was a natural historical phenomenon, in view of the growing and actively developing musical ties between Russia and Western European

¹⁶⁶ Grebennikova D.A., Pollak E.A. Fine Art at the Top of Elegance: Izvestia about the Art of Dance and Ballets in Russia by Jakob Stehlin // Austrian Journal of the Humanities and Social Sciences. 2016. No. 3-4. p. 14. (in Russian).

¹⁶⁷ Ibid., p. 15.

¹⁶⁸ Findeizen N. Musical antiquity: A collection of materials for the history of music in Russia. Issues III and IV. St. Petersburg: Printing House of the Main Directorate, Mokhovaya, 10, 1907. p. 1. (in Russian).

¹⁶⁹ Notes to St. Petersburg Vedomosti. St. Petersburg, 1738.

¹⁷⁰ History of the “Sankt-Peterburgskie Vedomosti” // Saint-Petersburg Vedomosti. [Electronic resource]. URL: <https://spbvedomosti.ru/history/> (date of access: 02/16/2023). (in Russian).

states and the interest of the Russian court in integration processes related to the European cultural and political life.

“Notes to Saint Petersburg Vedomosti” (published from 1728 to 1742) is defined by modern researchers as a Russian periodical – a popular science magazine aimed at representatives of different groups of Russian society and introducing domestic readers to new and little-known concepts, words, as well as phenomena of various spheres of public life in Russia¹⁷¹. One of the functions of the journal was educational and informational, which confirms the state and social significance of the formation of musical and musical-theatrical art in Russia during the study period.

J. Shtelin’s article “Historical description of this theatrical action, which is called opera” is quite voluminous and informative, impresses with its factual volumes and detailed material. In it, the researcher provides a historical description of the development of opera in Western European countries and Russia, and also reveals the plot content of some musical and theatrical works. The article is written in a popular science and casual style, it is devoid of a strict academic manner of presenting the material, but contains definitions and explanations of musical terminological and conceptual units, which allows us to attribute this article to sources on the history of Russian musical and theoretical thought in the 30s of the XVIII century.

The article defines the genre of opera. J. Shtelin explained the opera to the Russian reader as “a kind of theatrical action, which is presented in music”, as well as theatrical actions that are “shown from singing faces” and “sent by singing”¹⁷². Opera by J. Shtelin is defined, among other things, as “drama on music”. The researcher explains opera as an exceptional art form created by the dominant, elected and elite representatives of society. The article exalts the role of Anna Ioannovna in the appearance of opera in Russia, focuses on the fact that it was during her reign of the Russian Empire that our country was able to get acquainted with such a high musical and theatrical genre.

¹⁷¹ Malyshev A.A. Interpretation in popular science texts of the first half of the 18th century: on the example of the journal “Notes to St. Petersburg Vedomosti”: dissertation ... candidate of philological sciences. Arkhangelsk, 2017. 288 p. (in Russian).

¹⁷² Notes to St. Petersburg Vedomosti. St. Petersburg, 1738.

One of the messages of the article seems to be the following: acquaintance and understanding of opera art entailed the inclusion of a person in a certain elite social circle, in a group of selected and culturally educated people, his familiarization with an intelligent social stratum. Thus, we can identify another function of the appearance of opera in Russia, which consists in the reorientation of socio-cultural and socio-historical processes in Russia within the framework of the period under study.

The article presents in detail the process of development of the opera genre in European countries, especially in Italy. Here the important role of opera in the secular life of the societies of Western European countries is emphasized, attention is focused on the refined, noble, refined essence of the genre and musical theater in general. The adoption in Europe of this musical and theatrical direction by the Catholic Church is also noted, which, most likely, should have projected the consciousness of Russian society the idea of the inconsistency of judgments and views about the incompatibility of new musical phenomena for our country with religious foundations and traditions. In confirmation of this, the experience in Rome is described, where the head of the church – Pope Clement XII – allowed in 1731 to carry out opera productions throughout the year.

Such a detailed description of the situation of opera art in Europe in the article by J. Shtelin, the modern researcher A.A. Malyshev defines it as “opera toponymy”¹⁷³. Indeed, the scientist presents quite detailed information related to the state of the opera in different European cities, talking about the opera theaters of the time. For the period we are studying, this article is a whole opera atlas, a fairly detailed guide to opera life in different countries. Among other things, the article also tells about famous figures of musical and theatrical art – about composers, singers, instrumentalists, choreographers, etc. A number of operas created by foreign composers are also given. The article provides a description and comparative analysis of the opera situation in different countries, the researcher gives an assessment of some figures in the musical and theatrical art.

¹⁷³ Malyshev A.A. Lexico-stylistic features of the first Russian popular science article about opera (1738) // *Uchenye zapiski Petrozavodskogo gosudarstvennogo universiteta*. 2015. No. 1 (146). p. 56. (in Russian).

The article becomes a source for acquaintance with musical and theatrical terminology, without which it would be difficult to describe such a complex genre as opera. Such concepts as aria, interlude, opera writer, opera gang appear in Russian discourse. Some of the terms used are accompanied by definitions and explanatory comments, the purpose of which is to briefly explain new (or recently appeared and widely unused at the time of publication of the article) lexical units for the language. In this regard, it seems possible to state the fact that the musical conceptual and terminological apparatus in Russian discourse was formed in the 30s of the 18th century under the influence of Russian-European relations in the field of musical and theoretical thought.

Despite the popular science style of the article, this publication by J. Shtelin is a significant factor in the history of musical and theoretical thought in Russia, from which the formation of its own methodological basis for the science of arts begins. The purpose of the work, which is to create conditions for the general cognitive acquaintance of Russian society with the history and theoretical foundations of musical and theatrical art, has grown into a more global mission. The article became the starting point for the formation of the theoretical foundations of musical and theatrical activity in Russia.

Valuable sources of information on the history of art are the so-called notes of J. Shtelin, which he created throughout his life in Russia. These notes can be classified as the first attempt to create an art history in Russia in the 18th century. Researchers note that J. Shtelin had a habit of recording in writing everything that he observed and got acquainted with¹⁷⁴. Some of these notes were first published in the second half of the 18th century¹⁷⁵ in German. Such notes contain information about the development of various areas of art in Russia during the reign of Anna Ioannovna, including musical and musical-theatrical art, opera, and ballet.

¹⁷⁴ Grebennikova D.A., Pollak E.A. Fine Art at the Top of Elegance: Izvestia about the Art of Dance and Ballets in Russia by Jakob Stehlin // *Austrian Journal of the Humanities and Social Sciences*. 2016. No. 3-4. p. 14. (in Russian).

¹⁷⁵ Malinovsky K.V. "News about the Academy of Arts of I. I. Shuvalov" by Jacob Shtelin // *Monuments of Culture: New Discoveries. Writing, art, archeology. Yearbook, 1978. 1979.* [Electronic resource]. URL: https://www.vostlit.info/Texts/Documenty/Russ/XVIII/1740-1760/Staelin_Jacob/frametext1.htm (date accessed: 03/06/2023). (in Russian).

These works can be attributed to the first manifestations or the emergence of Russian musical criticism, but for us – in modern times – the notes of J. Shtelin are valuable historical sources on the history of culture and cultural relations between Russia and Europe in the 18th century. He owns the following works: “News about the art of dance and ballets in Russia”, “Abridged news about Russian dances and theatrical ballets in Russia”, “News about music in Russia”, “On the history of theater in Russia”, etc.

The notes of J. Shtelin describe in sufficient detail the ongoing processes and phenomena associated with the development of choreographic education in Russia in the 30s of the 18th century. In fact, these notes are actually the only historical sources of personal origin. J. Shtelin tells in detail about the activities of the French choreographer J.-B. Lande, about his students, teaching methods and much more.

The popular science works of J. Shtelin, originally intended to educate Russian society in the field of musical and musical theater art, his acquaintance with Western European phenomena and cultural achievements, became the foundation for the further development of various areas of Russian musical science. On the one hand, this is the theory of musical and theatrical art and its conceptual and terminological system; on the other hand, musical criticism and the history of Russian musical art. Thanks to his activities in Russia and the memoirs of J. Shtelin printed in German about the cultural life of our country in the 18th century, representatives of the societies of Western European countries could reliably get acquainted with the real state of affairs in Russia.

In this area of musical relations between Russia and Europe in the 30s of the 18th century, it is also important to highlight the activities of the European scientist, mathematician, mechanic and physicist Leonhard Euler. L. Euler arrived in St. Petersburg back in 1727 and worked here on his first visit until 1741 (the second time his activities in Russia proceeded from 1766 until the end of his life in 1783)¹⁷⁶, he was a member of the Imperial Academy of Sciences, with which life the scientist was connected for a single decade. The role of L. Euler in the work of the Imperial Academy

¹⁷⁶ Euler / Great Russian Encyclopedia. URL: <https://old.bigenc.ru/mathematics/text/4940182> (date of access: 07/29/2022). (in Russian).

of Sciences is significant. In addition to the natural and exact sciences, L. Euler contributed to the development of music theory. Russian researcher of our time R.A. Nasonov refers the personality of L. Euler to a number of founders of Russian musical culture¹⁷⁷.

In St. Petersburg, in 1739, L. Euler published the treatise “The Experience of a New Theory of Music” (original title: “*Tentamen novae theoriae musicae ex certissimis harmoniae principiis dilucide expositae*”¹⁷⁸; translation proposed by the researcher N.A. Almazova, who owns the modern translation of this work: “The experience of a new theory of music, clearly stated in accordance with the immutable principles of harmony”¹⁷⁹). The edition contains 263 pages and is published entirely in Latin. There are 14 chapters in total, which are divided into sections. The essence of the treatise is to present the theory of composition within the framework of strict mathematical laws and expressed by a number of patterns using precise scientific and theoretical methods, a description of music as one of the forms of the cognitive function of human consciousness. The content of the treatise included theoretical questions about pitch and its perception by a person, musical harmony, tuning, intervals and chords, problems of composition, music systems, etc.

It is not possible to regard this work as a phenomenon and fruit of Russian musical art, musical culture and science. This work is rather another attempt (or another factor) to study and assimilate the experience of European musical culture in Russia, which was the creation of prerequisites for the development of its own academic tradition in the field of domestic musical and theoretical thought in a historical perspective, oriented towards Western European settings, in subsequent historical periods. R.A. Nasonov comes to the conclusion that the publication of this treatise by a European scientist in Russia symbolized “its inclusion in a single space of European musical culture”¹⁸⁰, which also confirms our point of view.

¹⁷⁷ Nasonov R.A. Euler's paradoxes // *Academy of Music*. 1995. No. 1. pp. 140–150. (in Russian).

¹⁷⁸ Eulero L. *Tentamen novae theoriae musicae ex certissimis harmoniae principiis dilucide expositae* [Electronic resource]. URL: https://archive.org/details/bub_gb_aekmN1V98GcC/page/n5/mode/2up (date accessed: 06/09/2023).

¹⁷⁹ Euler L. The experience of a new theory of music, clearly stated in accordance with the immutable principles of harmony // Translation by N.A. Almazov. St. Petersburg: Nestor-Istoriya. 2007. 271 p. (in Russian).

¹⁸⁰ Nasonov R.A. Euler's paradoxes // *Academy of Music*. 1995. No. 1. pp. 140–150. (in Russian).

The publication of the treatise was another argument confirming that the Russian Empire has the same opportunities and potential in the spheres of culture and musical art as the Western European powers. It is important to emphasize that from a historical point of view, the role of L. Euler in the development of scientific and musical-theoretical thought, musical culture and art does not lie in the scientific provisions proposed by him, relating directly to musical-theoretical knowledge (presenting such assessments in the results of this dissertation research would mean going beyond its goals and objectives). The very fact of publishing such a work in Russia, taking into account the spiritual and historical situation of the era both within the Russian state and in the international arena, by the end of the reign of Anna Ioannovna, was an indicator of large-scale transformations in our country that took place over this decade. On the other hand, it was part of the process of forming the prerequisites for the future “explosion” in the 19th century of great Russian musical art.

The activities of European researchers J. Shtelin and L. Euler played an important role in the development of Russia as a powerful empire, as well as in changing its image in the minds of foreign audiences. Their activities provided favorable conditions for the flow of cultural dialogue between Russia and Europe, further building up interstate cooperation. At the same time, the formation of domestic musical-theoretical thought created a situation of continuous development of professional activity in the field of fine arts, which was an important attribute for building the image of a powerful state in the international arena.

3.2. Russian musical publications of the 1730s

In the Russian Empire, music publishing received serious and significant support from the state in the 30s of the 18th century. This period for this industry is the beginning of formation. This industry is gaining unprecedented momentum in Russia. It is important to pay attention to the fact that the development of the industry is becoming one of the state tasks in the field of culture. And in this matter, the Russian Empire

begins to occupy its own independent niche in the international arena, while not abandoning the European experience. Samples of Russian music publications and Russian music printing of the period of Anna Ioannovna are vivid and unique evidence of the rapidly developing musical art in our country under the influence of interstate cooperation with Europe. The formation of music publishing and music printing in Russia also speaks of the growing interest in the musical art in the country, the change in the agenda of the era in the field of culture.

It is absolutely no exaggeration to note that music publishing, as well as book printing, are included in a number of significant state and social achievements of a historical scale, along with the emergence of writing and other achievements of human society. Musical publishing plays an important role in the history of mankind and civilizations, its emergence is a turning point and marks a new frontier in the history of each state. The importance of the emergence of musical notation lies in the ability of society to exchange and preserve the national musical and cultural heritage. On the other hand, the origin and formation of music publishing as a social and social phenomenon illustrates the transformational processes of the internal development of society - its socio-cultural, political, economic spheres, as well as cultural upsurge.

The formation of musical publishing in the 30s of the 18th century played a role in strengthening Russian statehood and imperial self-identification in subsequent historical periods. The preservation of the cultural and musical heritage of such a powerful empire as the Russian one was a task of state importance. During the reign of Anna Ioannovna, Russian music printing is going through its initial stage, European experience in this branch of publishing is being integrated into our country. At the initial stage, the responsibility for the development of music publishing in the country was transferred to the Academy of Sciences and its subordinate printing sector¹⁸¹. Professor M.N. Shcherbakova argues that “the music and publishing activities of the

¹⁸¹ Shcherbakova M.N. Musical and publishing activities of the St. Petersburg printing houses of the Academy of Sciences // Proceedings of the United Scientific Council on Humanitarian Problems and Historical and Cultural Heritage. 2007. 2008. p. 116. (in Russian).

Academy of Sciences in the 18th century played a fundamental role in the formation and development of Europeanization processes”¹⁸².

It is important to clarify what is meant by the concept of “music publication” – the end result of music publishing and musical notation. In addition to musical publications, this category of publishing activities includes librettos of musical and theatrical works - printed literary texts of musical and dramatic performances, as well as translations of librettos, literary texts of cantatas, scientific and musical and educational literature. In the period we are studying – in the period of the beginning of the emergence and formation of professional activity in the field of domestic musical culture – the main source for Russian music publishing and music printing was the creative activity of European artists in our country, however, the creativity of Russian cultural figures did not remain completely aloof.

In our time, some examples of Russian music printing from the time of Anna Ioannovna are recognized as publications of spiritual, material value and of special historical and cultural significance, as they are classified as book monuments. Among such book items is the publication of a cycle of sonatas by the Italian violinist and composer L. Madonis (1738), dedicated to the Empress, as well as translations of the libretto of operas and interludes to the music of L. de Leo, G.M. Orlandini, I.A. Hasse, F.D. Araya. Such publications are investigated in this dissertation research.

To the first examples of Russian music printing in the 30s. XVIII century can be attributed to the “Song” of the Russian poet and translator V.K. Trediakovsky, which was created by him in Hamburg in honor of the coronation festivities of Empress Anna Ioannovna, its full name is: “A song composed in Hamburg for the solemn celebration of the coronation of Her Majesty Empress Anna Ioannovna, autocrat of all Russia, the former tamo August 10 (according to a new calculation), 1730”. “Song” was published as an appendix to the translation by V.K. Trediakov’s French novel by Paul Talleman (Jr.) “Ride to the Island of Love” (Paul Tallement, “Le Voyage de l’Isle d’amour”) as a

¹⁸² Shcherbakova M.N. Musical and publishing activities of the St. Petersburg printing houses of the Academy of Sciences // Proceedings of the United Scientific Council on Humanitarian Problems and Historical and Cultural Heritage. 2007. 2008. p. 116. (in Russian).

music leaflet (41.5 x 32 cm). The translation of the novel was dedicated to Prince A.B. Kurakin and printed in 1730 by the printing house of the Academy of Sciences.

Here is a fragment of the text of the cantata:

“Long live Imperatrix Anna

Crowned on the throne,

More beautiful than the sun and stars shining now!

Long live, many years

Dressed in golden porphyry,

In imperial rank.”¹⁸³

In the above fragment, we see the use of the word “Imperatrix”, this is the Latin form of the word “Empress”. Russian historian, academician P.P. Pekarsky claims that V.K. Trediakovsky, due to the free creative use of the imperial title of the Russian monarch, had to give written explanations on this matter¹⁸⁴. The purpose of creating this work is specifically traced in the title, and it was unlikely that it had at least some task to denigrate the honor and dignity of the empress. However, despite this episode with the first example of Russian musical notation, in the future, significant events in the life of Anna Ioannovna were accompanied by publications of similar commemorative sheets that were presented to her.

In 1732, another similar sheet was published, printed in the printing house of the Academy of Sciences. We are talking about a work created in honor of the arrival of Empress Anna in St. Petersburg, the approximate full name is: “A welcome song for the return of Empress Anna Ioannovna to St. Petersburg” (without attribution)¹⁸⁵. According to researcher B.L. Volman, not a single copy of this sheet has survived¹⁸⁶. Establish the fact that this sheet was published by B.L. Volman succeeded while studying the inventory of engraved boards, in which under number 123 there is an entry

¹⁸³ Trediakovsky V.K. Song. composed in Hamburg for the solemn celebration of the coronation of Her Majesty Empress Anna Ioannovna, Autocrat of All Russia, the former August 10 (according to a new calculation), 1730. (in Russian).

¹⁸⁴ Pekarsky P. History of the Imperial Academy of Sciences in St. Petersburg. T. II, St. Petersburg, 1873, pp. 61-63. (in Russian).

¹⁸⁵ Volman B.L. Russian printed notes of the 18th century / B.L. Volman. Leningrad: Muzgiz. 1957. p. 208. (in Russian).

¹⁸⁶ Ibid., p. 28. (in Russian).

about music boards for congratulating the Empress on her arrival in St. Petersburg in 1732. Including this opus is mentioned in the order of the President of the Academy of Sciences I.D. Schumacher, which instructs the academic printing house to publish it. According to the order, the Greeting Song was printed in 254 copies on different types of materials (French and plain paper, etc.)¹⁸⁷.

The researcher managed to find a page in the library of the USSR Academy of Sciences (Library of the Russian Academy of Sciences), which contains two prints: the “coronation” song of V.K. Trediakovsky and “welcome” song by an unknown author. Comparison and analysis of these works allow B.L. Volman to come to the conclusion that, in terms of poetic and musical style, the greeting song may belong to the authorship of V.K. Trediakovsky. However, this opus is not included in the collected works of the poet and translator, which included a significant part of his cants, which, in turn, does not allow us to state with certainty about the established authorship. The order for the publication of the work was issued on January 14; it indicates the need for the earliest possible release of copies from the publication, since the arrival of the Empress in St. Petersburg was scheduled for January, 1732.

It is known that in 1733 several librettos of interludes on music were published - one of the musical and theatrical genres: L. de Leo “To the Canary Islands”, G.M. Orlandini “The Old Man Miserly” and “The Card Player”.

The author of the libretto of the interlude on the music of the Italian composer L. de Leo “To the Canary Islands” is the Italian playwright and librettist P. Metastasio. The libretto was translated into Russian by V.K. Trediakovsky. At this point in time, it is known about two copies of this publication that have been preserved to our time – one is stored in St. Petersburg (in the Russian National Library), the second in Moscow (in the Library of the Russian Academy of Sciences). The copy stored in the Library of the Russian Academy of Sciences, was classified as a book monument in 2020¹⁸⁸, is stored in the Scientific Research Department of the Library’s Rare Books. The

¹⁸⁷ Materials for the history of the Imperial Academy of Sciences. St. Petersburg: Printing House of the Imperial Academy of Sciences, 1886. Volume II. p. 97. (in Russian).

¹⁸⁸ To the Canary Islands // Book Monuments. [Electronic resource]. URL: <https://kp.rusneb.ru/item/material/podryatchik-opery-v-ostrovy-kanariyskie> (accessed 02/09/2023).

specimen is classified as a book monument based on a chronological criterion. The volume of the publication is 12 pages; its size is 18.6 x 14.3 x 0.1 cm. The libretto is preceded by a fairly brief plot annotation, followed by a translation of the dialogue between the interlude characters. The text of the libretto is presented only in Russian.

The author of the Russian translation of the libretto of G. M. Orlandini's interludes "The Old Man Miserly" and "The Card Player" was also made by V.K. Trediakovsky. A copy of the edition of the translation of the libretto into Russian of the interlude "The Old Man is Miserly" is stored in the Library of the Russian Academy of Sciences, classified as a book monument based on a chronological criterion (2020)¹⁸⁹. It contains 19 pages, its size is 18.6 x 14.4 x 0.1 cm. According to the list of musical editions of the printing house of the Academy of Sciences in the 18th century, compiled by Professor M.N. Shcherbakova, the circulation of this publication was 100 copies¹⁹⁰. The edition of the translation of the libretto of the interlude "The Card Player" into Russian is also kept in the Library of the Russian Academy of Sciences and is classified as a book monument based on the chronological criterion (2020). Contains 12 pages, its size is 18.6 x 14.7 x 0.1 cm.

According to the list of M.N. Shcherbakova, it is known about 6 editions carried out by the academic printing house in 1734, including musical editions and translations of the libretto. Among them is the translation of the libretto into Russian of the musical interlude by A. Belmuro "Falling in love with himself or Narcissus". Translation from French was made by V.K. Trediakovsky. At the moment, a copy of the publication is stored in the Library of the Russian Academy of Sciences, in 2022 it was classified as a book monument based on a chronological criterion¹⁹¹, and a copy is also classified as a single book monument¹⁹². The copy contains 15 pages and measures 18.8 x 16.0 x 0.1 cm.

¹⁸⁹ The Old Man Miserly : Interlude on music. - Reprinted: Peretz V.N. (...) // Book monuments. [Electronic resource]. URL: <https://knpam.rusneb.ru/kp/item16421> (date of access: 02/09/2023).

¹⁹⁰ Shcherbakova M.N. Musical and publishing activities of the St. Petersburg printing houses of the Academy of Sciences // Proceedings of the United Scientific Council on Humanitarian Problems and Historical and Cultural Heritage. 2007. p. 119. (in Russian).

¹⁹¹ Belmuro A. Falling in love with himself or Narcissus. (...) // Book monuments. [Electronic resource]. URL: <https://knpam.rusneb.ru/kp/item42915> (date of access: 03/06/2023).

¹⁹² Expert opinion on the results of the expertise of book monuments No. 15 dated 04/13/2022.

In the same year, a translation of the libretto of the musical interlude by G. M. Orlandini “Thinking to Be Sick” was published, carried out from French by V.K. Trediakovsky. The copy is stored in the Library of the Russian Academy of Sciences, classified as a book monument on the basis of a chronological criterion and as a single book monument¹⁹³. The copy contains 12 pages, its size is 18.8 x 15.0 x 0.1 cm. There is an edition of the translation of the libretto of the musical interlude of the same composer called “Jealous Husband”¹⁹⁴, made by V.K. Trediakovsky. This copy is also stored in the Library of the Russian Academy of Sciences, classified as a book monument based on a chronological criterion and as a single book monument¹⁹⁵. Contains 12 pages, size – 18.7 x 14.8 x 0.1 cm.

In 1734, translations of the libretto of two musical interludes by the German composer and music teacher I.A. Hasse – “Posadsky nobleman” and “[Pritvornaya] German woman”, made by V.K. Trediakovsky. The edition of the translations of the libretto of the interludes is stored in the Library of the Russian Academy of Sciences, classified as book monuments on the basis of a chronological criterion^{196,197}. The edition of the translation of the libretto “Posadsky nobleman” contains 13 pages and its dimensions are 18.6 x 14.7 x 0.1 cm. The edition of the translation of the libretto “[Pritvornaya] German Woman” contains 14 pages and its dimensions are 18.8 x 14.8 x 0.1 cm.

The sixth musical edition, published in 1734, was “Aria e menuet”. The edition consists of one sheet, the size of which is 40.5 x 50 cm. At the bottom of the sheet it is indicated that the sheet was presented by the son of Ernest Biron – Carl Ernest Biron – on April 28, 1734¹⁹⁸. The publication is dedicated to the day of the coronation of the Empress in Moscow on April 28, 1730. In 1734 K.E. Biron was 6 years old. Due to the difficulty of the musical and literary text, it seems difficult to assume that their

¹⁹³ Expert opinion on the results of the expertise of book monuments No. 37 dated 06/27/2022.

¹⁹⁴ Jealous husband : Interlude on music. (...) // Book monuments. [Electronic resource]. URL: <https://knpam.rusneb.ru/kp/item42866> (date of access: 03/06/2023).

¹⁹⁵ Expert opinion on the results of the expertise of book monuments No. 15 dated 04/13/2022.

¹⁹⁶ Salvi, Antonio (1664 - 1724). [Posadsky] nobleman : Interlude on music (...) // Book monuments. [Electronic resource]. URL: <https://knpam.rusneb.ru/kp/item16418> (date of access: 03/06/2023).

¹⁹⁷ [Pritvornaya] German Woman: Interlude on Music (...) // Book Monuments. [Electronic resource]. URL: <https://knpam.rusneb.ru/kp/item45150> (date of access: 03/06/2023).

¹⁹⁸ Volman B.L. Russian printed notes of the 18th century / B.L. Volman. Leningrad: Muzgiz. 1957. p. 32 (2). (in Russian).

authorship belongs to the 6-year-old son of E. Biron. Researchers are inclined to the version that the composition of this “Aria or Minuet” was ordered from court musicians and created with the possible participation of writers.

The sheet is framed by a rich frame, which depicts state and musical symbols. In the upper part of the sheet there is a crown, in the corners of the sheet there is a monogram (monogram) of Empress Anna. The musical material is placed on 4 lines, below which is the full version of the poetic text in two languages – German and Russian.

Between 1735 and 1738 Russian music printing began to master the technology of producing larger-scale musical publications. We are talking about the publication of a sonata cycle for violin and bass by the Italian composer and violinist G. Verokai. The Italian musician lived and worked in Russia from 1731 to 1738¹⁹⁹, he was a court musician, took part in all musical and theatrical performances and festivities of the Russian court. The title page of the edition contains the following information: “Douzes Sonates A’Violon seul avec la basse (dediees) a’son Altesse Serenissime Monseigneur Le Prince Charles Duc Regnat de Bronsvic et de Wollenbuttel etc. etc. etc. Par Ms. Verocai Venizian Premier ouvrage a St. Petersburg”^{200,201}. Based on this information, the sonata cycle was dedicated to Prince Karl of Brunswick. Researchers note the influence of Russian musical culture on the composer’s style of G. Verokai, which can be traced when studying this sonata cycle: it is argued that “among the usual turns of European-Italian music <there are> traces of the influence of Russian, rather even Ukrainian songs”²⁰². As an example, B.L. Volman points to the fifth sonata – the thematic plan of the second adagio. The publication contains 72 pages²⁰³.

It is known about the publication in 1736 of one literary text of the cantata and two translations of the libretto of operas by F.D. Araya. In St. Petersburg, the literary

¹⁹⁹ Volman B.L. Russian printed notes of the 18th century / B.L. Volman. Leningrad: Muzgiz. 1957. p. 33. (in Russian).

²⁰⁰ Volman B.L. Russian printed notes of the 18th century / B.L. Volman. Leningrad: Muzgiz. 1957. p. 32 (3). (in Russian).

²⁰¹ Shcherbakova M.N. Musical and publishing activities of the St. Petersburg printing houses of the Academy of Sciences // Proceedings of the United Scientific Council on Humanitarian Problems and Historical and Cultural Heritage. 2007. 2008. p. 120. (in Russian).

²⁰² Volman B.L. Russian printed notes of the 18th century / B.L. Volman. Leningrad: Muzgiz. 1957. p. 34. (in Russian).

²⁰³ Shcherbakova M.N. Musical and publishing activities of the St. Petersburg printing houses of the Academy of Sciences // Proceedings of the United Scientific Council on Humanitarian Problems and Historical and Cultural Heritage. 2007. 2008. p. 120. (in Russian).

text of the cantata “The Dispute of Love and Jealousy”²⁰⁴, created by the Italian composer in honor of the day of the coronation of Anna Ioannovna, was printed. The cantata was created for two voices accompanied by a choir. The edition of the cantata contains 16 pages, its size is 18.6 x 14.1 x 0.2 cm. A copy of the publication is stored in the Library of the Russian Academy of Sciences, attributed to book monuments based on the chronological criterion²⁰⁵. In the same year, the libretto of the opera (drama on music) by the same composer “The Power of Love and Hate” was published. A copy of the publication is stored in the National Library of Russia, classified as book monuments on the basis of a chronological criterion²⁰⁶. The publication contains 104 pages; its size is 19.0 x 15.5 x 2.5 cm. Also during this year, the academic printing house published the libretto of F. Araya’s opera “[Pritvornyi] Nin or Semiramis is known”²⁰⁷. A copy of the publication is stored in the Library of the Russian Academy of Sciences, attributed to book monuments based on the chronological criterion²⁰⁸. The publication contains 176 pages; its size is 17.7 x 14.3 x 1.6 cm.

Information about the musical edition issued in 1737 can be found in the order of the President of the Imperial Academy of Sciences I.A. Korf²⁰⁹. We are talking about printing “chants on good paper” for the purpose of consecrating the organ of the German Church of Peter and Paul in the amount of 456 copies on paper of different quality. B.L. Volman comes to the conclusion that these were notes of chorales in German²¹⁰.

From musical editions of 1738, it is known that a translation of the opera libretto and the instrumental cycle of a European musician for violin and bass was printed. In 1738, published a translation of the libretto of the opera (drama to music) by F.D. Araya “Artaxerxes”. In the list of M.N. Shcherbakova notes that the translation of the libretto

²⁰⁴ The Dispute of Love and Jealousy : Cantata for two voices with a choir (...) // Book monuments. [Electronic resource]. URL: <https://knpam.rusneb.ru/kp/item18348> (date of access: 03/06/2023).

²⁰⁵ Expert opinion on the results of the expertise of book monuments No. 6 dated 10/09/2020.

²⁰⁶ Expert opinion on the results of the expertise of book monuments No. 61 dated 08/05/2020.

²⁰⁷ Metastasio Pietro Antonio Domenico. [Pritvornyi] Nin or Semiramis is known // Book monuments. [Electronic resource]. URL: <https://kp.rusneb.ru/item/reader/pritvornyy-nin-ili-semiramida-poznanna> (date of access: 01/16/2023).

²⁰⁸ Expert opinion on the results of the expertise of book monuments No. 15 dated 04/13/2020.

²⁰⁹ Materials for the History of the Imperial Academy of Sciences, Volume III. St. Petersburg, 1886, p. 525. (in Russian).

²¹⁰ Volman B.L. Russian printed notes of the 18th century / B.L. Volman. Leningrad: Muzgiz. 1957. p. 35. (in Russian).

was made by P. Medvedev²¹¹, this is confirmed in the Dictionary of the Russian Language of the 18th century²¹². At the moment, a copy of the publication is stored in the Library of the Russian Academy of Sciences, attributed to book monuments based on the chronological criterion²¹³. The publication contains 164 pages; its dimensions are 18.6 x 14.2 x 1.2 cm. In the same year, the sonata cycle of the Italian violinist and composer L. Madonis was published. This publication is a valuable source on the topic studied in the dissertation, in connection with this research; this publication is devoted to the next paragraph of the present work.

From the editions of 1739, it is known about the printing of the musical and scientific work of the European researcher L. Euler “Experience of a new theory of music”, consisting of 263 pages and 1 sheet of music^{214,215}.

The Russian music publishing business is going through an important stage of its formation and development. In Russia, their own musical publications appear, national experience is being formed in the field of preserving the musical cultural heritage, its distribution and preservation. Activities in the field of music publishing are gradually becoming professional and permanent, the Russian publishing industry is gaining experience in producing not only music publications of various sizes (from music sheets to full-fledged multi-page music publications), but also translations of librettos, musical and scientific literature.

²¹¹ Shcherbakova M.N. Musical and publishing activities of the St. Petersburg printing houses of the Academy of Sciences // Proceedings of the United Scientific Council on Humanitarian Problems and Historical and Cultural Heritage. 2007. 2008. p. 120. (in Russian).

²¹² Dictionary of the Russian language of the XVIII century. Medvedev Petr // Akademik. [Electronic resource]. URL: https://russian_xviii_centure.academic.ru/523/%D0%9C%D0%B5%D0%B4%D0%B2%D0%B5%D0%B4%D0%B5%D0%B2_%D0%9F%D0%B5%D1%82%D1%80 (date of access: 03/06/2023). (in Russian).

²¹³ Expert opinion on the results of the expertise of the book monument (s) No. 15 dated 04/13/2022.

²¹⁴ Shcherbakova M.N. Musical and publishing activities of the St. Petersburg printing houses of the Academy of Sciences // Proceedings of the United Scientific Council on Humanitarian Problems and Historical and Cultural Heritage. 2007. 2008. p. 121. (in Russian).

²¹⁵ More detailed information about this edition is presented in the 1st paragraph of Chapter III of this dissertation.

3.3. Musical dedication of the Italian composer L. Madonis to Empress Anna Ioannovna: source analysis of the Russian book monument of 1738

The paragraph presents a source analysis of the Russian book monument “Twelve Different Symphonies for Violin and Bass” of 1738²¹⁶. In March 2022, a copy of the publication under study, according to the results of an expertise by the Expert Council of the Russian National Library, was classified as a book monument²¹⁷. The copy is classified as a book monument on the basis of a chronological criterion (according to Article 16.1 (paragraph 2, subparagraph 2) of the Federal Law “On the Library Sphere”), it is classified as a single book monument as “an instance of a printed publication that has independent qualities of a historical and cultural object”²¹⁸. The book monument analyzed by us is a special source on the history of international relations between Russia and Europe in the field of culture and musical art in the 30s of the 18th century, it is one of the first samples of Russian musical printed publications that have survived to our time²¹⁹.

The book monument contains a sonata cycle for violin and bass by the Italian violinist and composer Ludwik Madonis. The European musician created this cycle during his stay in Russia and dedicated it to the Russian Empress Anna Ioannovna. In addition to the sonata cycle, the publication contains an engraving with a historical and political plot, created with the participation of European masters. The monument is evidence of the ideas and interpretation of the international situation at the time of its creation, the attitude of European artists who lived in Russia during her reign towards the Empress, allows us to trace the beginning of the development in Russia of Western European musical terminological vocabulary, foreign system of musical notation, new musical genres for Russia.

²¹⁶ Twelve different symphonies for violin and bass composed and presented to Her Imperial Majesty the All-Russian Empress Anna Ioannovna from Ludvuk Madonnis in the service of Her Imperial Majesty the violin musician most submissively in St. Petersburg. - 1738 // Russian National Library. M 980-4 / M.130.

²¹⁷ On the approval of expert opinions adopted by the Expert Council on book monuments of the federal state budgetary institution “Russian National Library” : order of the National Library of Russia dated March 2, 2022 No. 42.

²¹⁸ Ibid.

²¹⁹ Fokin V.I., Chernigovsky M.M. The main directions of cooperation between Russia and Europe in the field of musical and theatrical art in the 30s. XVIII century // Historical Bulletin. 2022. Volume 5. No. 5. p. 108. (in Russian).

In connection with the participation of Europeans in the development of domestic musical art, the process of mastering Western European professional musical terminology began. Evidence of this is the book monument we are studying. The monument is one of the first examples of Russian book printing, in which the entire conceptual and terminological apparatus consists of Western European musical professional vocabulary.

This source is one of the clearest evidence of the dynamics of the development of musical art in Russia and Russian-European cultural ties during the reign of the Empress. The paragraph describes the physical state of the book monument, the engraving included in the book monument, characterizes the structure and content of the musical material, deciphers the conceptual and terminological apparatus.

The Italian violinist and composer Ludwik Madonis was born in Venice, in various reference materials the year of his birth is indicated approximately - around 1700. In the sources and literature, there are different variants of transliteration into Russian of the name and surname of the Italian musician. We borrowed the transliteration of the first and last names from the signature at the end of the introductory text to the edition of “12 Symphonies”. There is evidence that he was trained under the guidance of Antonio Vivaldi. L. Madonis began to work as a composer in Europe, his first works were published in Paris. He wrote chamber-instrumental compositions for violin (sonatas, concertos). The Italian musician came to Russia in 1733 and stayed in our country until 1738 (then he returned in 1740 and stayed here until the end of his life – until 1767). During the reign of Anna Ioannovna, he served as the first violinist of the court orchestra²²⁰.

A violin cycle created in our country was presented by a European musician to the Russian Empress Anna Ioannovna in 1738. The Italian musician dedicated to the Russian Empress a cycle of chamber sonatas for violin and digitized bass (that is, a written bass voice with digitization for harpsichord, which is the accompaniment of the violin part, with the possible accompaniment of the cello part). The cycle is written in a

²²⁰ Music Encyclopedia / Ch. ed. Yu.V. Keldysh. Moscow: Sovietskaya Encyclopedia, 1976. Volume 3. (in Russian).

concert virtuoso style. The researchers note that in some numbers of the cycle, musical Russicisms are found – phrases borrowed from Russian folk songs^{221,222}. At the same time, it is noted that the composer partially borrowed Russian musical motifs and processed them according to the traditions of European music.

The cycle was first published in St. Petersburg by the printing house of the Imperial Academy of Sciences. The uniqueness of the publication lies in the fact that it is one of the first examples of Russian musical publications, classified as a book monument, contains a work by a European composer (dedicated to the Russian monarch), an engraving with a historical plot (created with the participation of European artists), is a source on the history of development in Russian Western European musical and terminological vocabulary and, in general, has a historical and cultural value. It is known that today three copies of this edition have been preserved: two of them are kept in St. Petersburg (Department of printed music and musical sound recordings of the Russian National Library and in the Department of Engravings of the Russian Museum)²²³; one is in Geneva (Bibliothèque de Genève). We are examining a copy stored in the National Library of Russia.

The edition was printed “from copper boards engraved with chisels on machines designed for printing engravings and drawings”²²⁴. Externally, the copy is an album in a cardboard cover. It consists of 90 pages, 73 of which contain musical text (only those pages that contain musical material are numbered in the publication), 2 pages are engravings (identical to each other), 2 pages are introductory text (dedication), the remaining pages are originally empty (excluding library stamps and ciphers affixed in the modern period on some pages). The specimen size is 25×34 cm (height to the base). The instance is complete. Of the features of the specimen under study, we single out the

²²¹ Kruzhnov Yu.N. “12 symphonies for violin and bass” by Lodovico Madonis: an attempt to republish // Sheet music in the musical life of Russia. Russian musical publications of the 18th – early 20th centuries: Collection of source studies. 2003. Issue 2. pp. 235-244. (in Russian).

²²² Livanova T. History of Russian music. Moscow ; Leningrad: State Musical Publishing House, 1940. Volume 1. 456 p. (in Russian).

²²³ Kruzhnov Yu.N. “12 symphonies for violin and bass” by Lodovico Madonis: an attempt to republish // Sheet music in the musical life of Russia. Russian musical publications of the 18th – early 20th centuries: Collection of source studies. 2003. Issue 2. pp. 235-244. (in Russian).

²²⁴ Note printing // Great Russian Encyclopedia [Electronic resource]. Access mode: <https://bigenc.ru/music/text/3615243> (date of access: 08/24/2022). (in Russian).

erased entry made with a pencil on the title page (it is not possible to establish the authorship and content of the entry). It should be noted that the publication (especially in the musical text) contains a number of misprints and inaccuracies of a different nature, which were clarified by the employees of the National Library of Russia I.F. Bezuglova and Yu.N. Kruzhnov in the 2006 reissue.

The structure and content of the book monument:

1. Engraving.

There is an engraving on the sheet, its plot has a historical and political context. The author of the composition and sketch of the engraving is the Italian late Baroque artist of the 18th century Bartolomeo Tarsia (in the publication “Bartolomeus Tarsia Inv.”²²⁵, lived in Russia from 1722 to the 1750s²²⁶), engraver and creator of the printing form - Philipp Mattarnovi (in the publication “Philipp Mattarnovy Sculp.”²²⁷).

The plot of the engraving unfolds under the vaults of heaven. In the center of the engraving is the coat of arms of the Russian Empire, which occupies a significant part of the entire composition; on his shield is a monogram (monogram image) of Empress Anna Ioannovna. The monogram image frames the order chain, on which the sign of the Order of the Holy Apostle Andrew the First-Called is located. On the sides of the emblem - on the left is an allegorical image of the Victory (rises above the ground, exalting the coat of arms of the Russian Empire), on the right – Wisdom and military tactics (located on the ground). Most likely, the creation of these images was based on the artistic representations of ancient Greek mythology about the goddess Nike and the goddess Athena.

In the lower part of the engraving, horizontally under the Russian coat of arms, there are images of defeated military opponents: on the right (under the foot of the image of Wisdom), a Zaporozhian Cossack with a saber in his hand is depicted lying on

²²⁵ Abbreviation (mark on engraving): from lat. Invenit (lit. invented) - an indication of the authorship of the original idea of the composition.

²²⁶ Tarsia // Great Russian Encyclopedia [Electronic resource]. Access mode: https://bigenc.ru/fine_art/text/3920000 (date of access: 11/24/2022). (in Russian).

²²⁷ Abbreviation (mark on engraving): from lat. Sculpsit (lit. cut with a chisel) - an indication of the name of the engraver, the creator of the printed form of the engraving.

the ground; on the left (next to the foot of the image of Victory) there are two images chained, which, as we assume, belong to representatives of the Ottoman Empire and the Crimean Khanate. One of the images, located on the left side, has an earring in the right ear (for which he is chained to a chain), a turban (a headdress assembled from a piece of fabric) is put on his head, a sarpech with a feather is attached to it (jewelry in the form brooch). Sarpech may indicate that the engraving depicts a representative of the Ottoman dynasty or a high-ranking military leader of the empire. In these images, the artists conveyed feelings of horror, despair, hopelessness.

In the background (spatial zone of remoteness) of the engraving on the right side (behind the image of Wisdom) one can see the outlines of a fortress, over which smoke rises.

The plot of the engraving was based on military-historical events that took place during the first stay of L. Madonis in Russia. On the left side of the engraving, an action unfolds related to the Russian-Turkish war (1735-1739), which took place during the preparation of this musical edition: the image of Victory only touches the images of military opponents from the Ottoman Empire and the Crimean Khanate, the idea is traced that Russia's victory in this battle is predetermined. On the right side, the image of the defeated Zaporizhian Cossack, apparently, is associated with the pardon and return of the Cossacks under the control of Russia in 1734 (due to the events of the Northern War, in May 1709 the Zaporizhian Sich was liquidated).

The outlines of the fortress in the background of the right side symbolize the image of a fortress besieged by Russia, but it is not possible to identify which fortress was supposed by the artists, during this time Russia or with its direct participation several fortresses were besieged: Danzig (1734), Kinburn (1736), Perekop (1736), Azov (1736), Bakhchisaray (1736), Ochakovskaya (1737). Perhaps the artists assumed all the besieged fortresses in one image.

2. Page with basic information about the publication (title page).

This page contains the name of the publication, information about the place and year of publication.

Full name of the publication: “TWELVE DIFFERENT SYMPHONY FOR VIOLIN AND BASS composed and presented to HER IMPERIAL MAJESTY THE ALL-RUSSIAN EMPRESS ANNA Ioannovna from Ludvuk Madonnis in the service of HER IMPERIAL MAJESTY the violin musician most submissively in ST. PETERSBURG” (character case transferred in accordance with the original source)²²⁸. Under the title is the year of publication – 1738.

3. Page with the dedication of Ludwik Madonis to Anna Ioannovna.

At the top of the page is the phrase “Most Serene Sovereign Great Empress Anna Ioannovna Autocrat of All Russia”²²⁹ and part of the introductory text to the publication on behalf of the author of the violin cycle. On the back of the sheet there is a continuation of the introductory text. Throughout the text, the phrase “Your Imperial Majesty” is repeated four times, which differs from the rest of the text in that it is written in full capital letters and highlighted in bold. In the same way, the word “Monarchess” is printed in the text (the context is “Great Monarchess”), the phrase “Imperial Her”, three times “Her”. Here is a fragment of the text: “And to whom else would they be offered, except for the GREAT EMPRESS ANNA IOANNOVNA, before whom Her self-confessed enemies tremble during the War; Friends with extreme diligence in the Union and in the World wish to be with her” (the register of characters is transferred in accordance with the original source). At the end of the text: “YOUR IMPERIAL MAJESTY. Most Lowly Slave”, signed: “Ludwik Madonis”²³⁰.

4. Sonata cycle (1 book).

The first book of the cycle includes 6 of 12 sonatas, which are divided into movements. The number of movements in sonatas varies between 4 and 5.

5. Engraving (identical to the engraving at the beginning of the edition).

6. Sonata cycle (2 book).

²²⁸ Twelve different symphonies for violin and bass ... in St. Petersburg. – 1738 // National Library of Russia. M 980-4 / M.130.

²²⁹ Twelve different symphonies for violin and bass ... in St. Petersburg. – 1738 // National Library of Russia. M 980-4 / M.130.

²³⁰ Twelve different symphonies for violin and bass ... in St. Petersburg. – 1738 // National Library of Russia. M 980-4 / M.130.

The second book of the cycle includes the following 6 of 12 sonatas, which are divided into movements. The number of movements in the sonatas of the 2nd book also varies between 4 and 5²³¹.

One of the tasks of creating the monument was to glorify and perpetuate the victories in the military and political spheres of Empress Anna Ioannovna. The engraving of the monument clearly shows the idea of the image of the invincible Russian Empire under the leadership of the Empress and her leading role in the system of international relations. We see how the position of the Russian monarchy in terms of the historical and political events of the time, the position and influence of the empress in the world is projected through the engraving of this musical edition. The musical material of the monument, in contrast to the engraving, is exclusively secular in nature, while the creation of a musical work of this magnitude with the aim of presenting the Empress testifies to respect, reverence for her and recognition of her achievements by artists from Europe. The book monument was an important act in the context of the process of legitimizing the imperial status of Russian monarchs and Russia itself, as well as in the process of cultural development, which has survived to this day as one of the first samples of Russian music printing. The monument, as a historical source, illustrates the changes that took place during the stay of Empress Anna Ioannovna on the Russian throne, allows us to consider and study some aspects of the cultural life of the state and, thus, the general spiritual and historical situation of the time.

²³¹ The translation of the musical terminological apparatus, as an integral part of the source analysis of this book monument, is placed in Appendix No. 1.

CONCLUSION

In the 1730s, musical relations between Russia and Europe developed as a process of interstate and international cooperation. European culture had a one-sided influence on Russia, especially on the Russian nobility as a state class. The introduction of European culture to the Russian nobility was dictated by the monarchy, pursuing, in turn, the goal of joining a number of European monarchies, for which actions were taken to eliminate dissimilarity in the cultural sphere. Cultural influence from Europe was also enhanced by the fact that it was carried out through public policy, which included, in addition to the aspirations to follow foreign fashion trends in the field of culture, aspirations to achieve a certain position in society, as well as advancement in public service.

The Europeanization of noble culture in Russia was combined with the preservation of traditional folk culture. This created a huge danger of losing the cultural unity of the country. Therefore, to overcome this threat, an absolute monarchy with its despotic system in Russia was required. At the same time, the European culture of the nobility ensured the intellectual superiority of the ruling class. At the same time, the nobility resolutely opposed foreign dominance at court, seeing this as a threat to their power. Hence his role in the era of palace coups. This made the Russian nobility a kind of guardian of the Russian national interests of that time, “the salt of the Russian state”, as it was felt in their self-consciousness.

During the period under study, the importance of interstate cooperation in the field of musical culture increased, which was expressed in the content-rich activity of European artists, musicians, scientists, and teachers on the territory of the Russian Empire. Interstate musical ties between Russia and Europe were a significant component of the history of international relations in the period we are studying, they made it possible to open Russia in a new way for Europeans, to reveal its cultural and musical potential in all its imperial diversity. All this determined the content of interstate musical ties, revealed the distinctive and original character of the entire complex of cultural ties between states in a given historical time.

In a broad sense, such a phenomenon of international relations as interstate musical ties influenced the spiritual and cultural sphere, creating the prerequisites and foundations for the entry of the Russian Empire into the cultural space of Western Europe. The historical significance of Russian-European musical ties in the 30s of the 18th century is due to the fact that this form of international interaction contributed to the process of cultural rapprochement and mutual understanding of the high society and the monarchies of states, changing ideas about Russia in the layers of European society by balancing the background of international relations. All this was one of the driving forces in building constructive and strategic interstate ties in various spheres of public life of the Russian and European powers on the basis of trust and a more harmonious cultural perception of Russia as part of the European political space.

In the course of our research, an attempt was made to reveal the complex and content of the musical ties between the Russian Empire and Europe in the 30s of the 18th century. Such areas of musical cooperation as musical and theatrical ties were researched and studied (relations in the field of opera art, ballet art, choreographic education, musical theatricalization of Russian historical events as a foreign policy tool, as well as the spiritual and historical situation in which such cooperation developed and flowed), Russian-European relations in the field of musical and theoretical thought, Russian-European relations in the field of music publishing and musical notation. In addition, the historiography of the topic we are studying was studied, as well as source problems and aspects of the history of interstate musical relations in the 30s of the 18th century.

The results of our research, presented in the first chapter of this dissertation work “RUSSIAN-EUROPEAN MUSICAL TIES IN THE AGE OF ENLIGHTENMENT IN THE 1730s: HISTORIOGRAPHICAL AND SOURCE STUDY ASPECTS”, led to the conclusion that the issues we are considering were still not completely exhausted. Historiographical analysis allows us to conclude that prior to our study; complex scientific works on the study of interstate musical relations between Russia and Europe during the reign of Empress Anna Ioannovna as an integral part of the totality of international relations were not carried out. The works related to this issue were of a

highly specialized nature (most often of an art history and musicology plan), which do not allow an exhaustive assessment of the influence of musical ties on interstate relations, perceptions of each other's states and, in particular, on the development of the Russian state from a historical point of view. It must be stated that the historiography, which is associated with the era of Anna Ioannovna, is filled with a number of historiographic myths and clichés, and an important research array in the form of works by musicologists was not fully taken into account when assessing the historical significance of the period and the personality of the empress in the history of Russia.

This situation led to the fact that most historians did not regard the period of the 30s of the 18th century as independent and valuable in itself, became underestimated in terms of its importance for the formation of Russian culture in the first half of the 18th century, was mistakenly perceived in historiography as a period of exceptional dominance of foreigners. This significantly distorted the representation of the historical situation of the era, depriving science of an objective view of an important stage in the formation and development of the Russian Empire and its international relations with Western European states. Such a historiographic situation left a negative imprint in determining the content of studies of the period under consideration, the problems and issues of which were studied through the prism of historiographic and historical-ideological stereotypes.

Source analysis showed the need for a more thorough clarification and identification of the specifics of the application of methodological foundations and principles when working with sources on the history of international relations between Russia and Europe in the field of musical culture. This is especially true of working with such sources specific for historical research as, for example, book monuments, on the basis of the study of which it seems possible to illustrate different, previously unknown aspects of the spiritual and historical situation and value orientations of public consciousness in a particular historical period. On the other hand, our study pointed to another need, which is to develop and expand the source base on the topic of our research at the expense of sources that clearly demonstrate the process of development of spiritual and intellectual paradigms, values, and the results of the spiritual and

creative activity of society. Working with such a source group provokes a search for new approaches of an interdisciplinary nature, an appeal to modern and relevant scientific methods and approaches created by the humanities of our time.

The results of our research, presented in the second chapter of this dissertation work “MUSICAL AND THEATER TIES OF THE RUSSIAN EMPIRE AND EUROPE IN THE 1730s”, made it possible to identify the features of the historical period in which international cooperation in the field of musical culture proceeded, to comprehend the process of development and the flow of dialogue between Russia and Western European countries in such musical and theatrical areas as the opera and ballet theater, education in the field of choreographic art.

The study of the historical situation of the era made it possible to assess the significant role of the musical dialogue of countries in the development of the Russian state at the stage of the formation of the empire as an absolute monarchy of the European type. The current state of the methodological apparatus of the humanities, regardless of the subjectivity of any author of research papers, as well as the formed historical and political views, has created conditions for expanding problematic issues, providing a diverse study of individual research plots, including the essence of the object and subject of research. This made it possible to consider the musical ties between Russia and Europe as an instrument of the foreign policy of the Russian Empire, whose tasks included, among other things, the establishment of interstate relations through the use of culture as a tool of “soft power”, as well as the formation of the image of Russia in the layers of Western European society as an enlightened monarchy and reliable power. This seemed to be an important aspect on the foreign policy agenda due to the fact that Russia has increased its level of influence in the international arena, becoming an equal and strongest participant in the system of international relations in Europe. On the other hand, the Russian court pursued integration goals in terms of relations with Europe, in connection with which cultural integration became one of the key factors in political rapprochement with Western European monarchies.

The launch of Europeanization processes by the Russian court, in our opinion, was not intended to implement a policy of imitation of Europe (such a concept is popular among historians in terms of interpreting this phenomenon in the first half of the 18th century): its goal was to reorient the logic of the development of Russian culture to create conditions for harmonious perception each other of Russian and Western European society. Forms of manifestation of musical culture, unknown to her and accepted in Europe, were integrated into Russia, significant educational work was carried out. Conditions were created in which Russian musical culture was integrated into new creative forms.

Invited Western European artists, musicians, artists, teachers for creative and pedagogical work in the Russian Empire became a fairly effective foreign policy tool designed to change the image of the Russian Empire - a state that is absolutely equal in terms of opportunities and conditions for the development of the cultural sphere. In the 30s of the XVIII century, the Russian court attracted famous and authoritative European musicians, artists and teachers to work in our country, many of them linked their lives with Russia forever. This, in turn, was a clear confirmation that in our country the sphere of culture and art is of state importance, cultural policy is not inferior to European countries, that the Russian state is not outside the processes of the Enlightenment. This circumstance allows us to state the use of culture as one of the tools for the implementation of Russia's foreign policy in terms of achieving goals in the international arena in the 30s of the 18th century.

We are convinced that foreign policy interests and tasks must be attributed to the prerequisites for the emergence of European opera in our country. A full-scale European opera appeared in the Russian state in 1731 through diplomatic contacts between the Russian and Saxon-Polish courts on the personal instructions of the Saxon elector and Polish king Augustus the Strong. Relations between Russia and the Saxon-Polish Union were established long before the reign of Anna Ioannovna. This circumstance, in our opinion, became decisive in choosing a European state with which one of the first cultural contacts would be established and interstate projects in the field of culture would be jointly implemented in the initial period of Anna Ioannovna's reign. This was

a tour to Russia of a creative troupe led by T. Ristori of the court of Augustus the Strong. As noted by foreigners who were in Russia at that time and observed the cultural processes of the times of the Empress, the Russian court was not inferior, but even competed with European countries in terms of cultural development, which confirms our hypothesis that the Russian establishment uses the sphere of culture as a foreign policy tool.

All this was reflected in a special way in the development of national musical culture. The emergence of such a genre in Russia as opera changed not only the perception of the country abroad, but also influenced the development of our country – the sphere of culture. The emergence of a previously unknown genre of opera required educational work, the adaptation of a new genre to the Russian audience, for whom European culture was unknown and incomprehensible. In this connection, Russian writers began to prepare translations of Western European opera librettos into Russian. On the other hand, significant educational work was carried out among the Russian audience with the help of the media, which posted introductory materials telling about the new musical and theatrical genres that were emerging in Russia at that time. Thus, it seems possible to state about the cultural transformations that took place within the borders of the Russian Empire under the influence of musical and cultural ties with Europe.

The origin of the system of the domestic system of choreographic education under the influence of cultural ties with Europe also refers to the era we are studying. It seems possible to single out the periods of development of this area of education in the field of arts as follows:

1. From the beginning of the reign of Empress Anna until 1736 (the premiere of F. Araya's opera "The Power of Love and Hate") – the stage in which dance lessons were introduced into the education system of the Cadet Corps and other educational institutions under the guidance of Western European teachers and choreographers from general education, educational and aesthetic purposes;

2. From 1736 to 1738 – the pre-professional stage of the formation of the Russian system of choreographic education;

3. Since 1738 (creation of the first professional educational institution specializing in the training of professional dancers) - the period of professionalization of the domestic system of choreographic education.

The establishment in Russia of the first professional choreographic educational institution is an important attribute of a great power in the middle of the 18th century.

We have considered the problem of musical theatricalization of the “Ice Palace” and the wedding of Prince M.A. Golitsyn. These historical events, which took place at the end of the reign of Empress Anna Ioannovna, are considered by us as events of foreign policy importance. Despite the skeptical opinion and concepts of interpretation of these events that have developed in historiography, in our opinion, these events were of great importance for the image of the Russian state of the era of Anna Ioannovna. These events unwittingly summed up the period of her reign:

1. Firstly, they were included in the program of state celebrations in honor of the conclusion of the Belgrade peace treaty following the Russian-Turkish war, which lasted from 1735 to 1738;

2. Secondly, the very fact of the wedding and the construction in honor of her of the “Ice Palace”, known in a negative way, were associated with the change of religious faith by Prince M.A. Golitsyn from Orthodox to Catholic during his stay in Europe (it seems possible to state that actions of this nature were equated by the Russian court with treason);

3. Thirdly, the very fact of the construction of such an architectural structure as the Ice Palace was evidence of Russian scientific and technological progress and the development of the Imperial Academy of Sciences during the reign of the Empress.

The musical theatricalization of these events consisted in attracting representatives of different nationalities of the Russian Empire, who participated in the

celebration in national costumes, performing musical folklore. Such a musical and cultural action demonstrated the multinational Russia, its national and cultural identity, invincible image and spiritual and national potential.

The results of our research, presented in the third chapter of this dissertation work “RUSSIAN-EUROPEAN TIES IN THE FIELD OF MUSICAL THEORETICAL THOUGHT AND MUSIC PUBLISHING IN THE 1730s”, allow us to state the formation of these areas of musical culture in Russia in the 1730s. It was during the period of Anna Ioannovna that the music publishing industry received unprecedented and significant state support and became industries in the development of which the Russian court showed interest. The development of music publishing and music printing are those branches that belong to a number of historically important social and state achievements of the nation. The emergence of such industries indicates a change in the cultural agenda and spiritual values, since these industries are primarily designed to preserve the musical and cultural heritage of the state. In the 30s of the 18th century, the Russian state gained experience in organizing such a complex process as the preparation and production of musical publications, which was used over a long historical period, the Russian music publishing sphere is going through the initial stage of formation during this period. The formation and development of music printing is a significant factor in strengthening statehood and (if we talk about the period we are studying) imperial self-identification. In the 30s of the 18th century, the powers to develop this area of book printing were transferred to the Imperial Academy of Sciences and its subordinate printing sector.

Our source analysis of the book monument of 1738 – the musical dedication of the Italian musician L. Madonis – showed that one of its tasks was to perpetuate the military and political achievements in the international arena of Empress Anna Ioannovna. In the engraving, which is part of the monument, its creators presented the image of the Russian Empire during the time of Anna Ioannovna as an invincible great power that occupies a leading position in the system of international relations in the 30s of the 18th century. The musical and artistic material of the publication, which is one of the first full-fledged examples of Russian music printing, is purely secular, but the very

fact of creating a major musical work in honor of the monarch testified to his significant role in the development of the state and respect for him from European artists . This publication, today classified as a book monument, was an important historical and political act in the context of the process of legitimizing the imperial status of Russian monarchs and Russia.

The Russian court in the 30s of the XVIII century was interested in the development of such uncharacteristic for our state areas of art in connection with the historical challenges of the era. One of them seems possible to single out the problem of legitimizing the acquired imperial status of Russia in 1721 and the imperial title of Russian monarchs by the establishment of Western European countries, which remained an urgent foreign policy task and challenge of the era in the 30s of the 18th century. An important factor in this process was the issue of acquiring imperial attributes, which testified that Russia has all the spiritual and cultural potential that allows it to have influence on the entire system of international relations. The formation and development of national musical art, musical theater, the system of education in the field of arts, music printing and musical-theoretical thought in the 18th century – in the Age of Enlightenment - were significant indicators of the great power of the state. All this led the Russian state to autonomy and sovereignty in the global spiritual, historical and cultural process, which, in turn, was reflected in the growing influence of the Russian Empire in the global world order.

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**The conceptual and terminological apparatus of the book monument
(the sonata cycle of L. Madonis, which was dedicated to the Empress Anna
Ioannovna)**

Sonata 1: Adagio – Capriccio/Presto – Adagio; Stacato; Sarabanda/Adagio; (4 movements)²³²; Moderato.

The first sonata has five movements. At the beginning of the first movements is the designation Adagio (Italian, quietly, calmly, slowly). In the 18th century, this term was originally understood to mean performance as “with tenderness”²³³. In the treatise of the German flutist and music theorist of the XVIII century J.J. Quantz states that “true Adagio should resemble a tender request”²³⁴. In tact 2, the indication tr, which means Trillare (from Italian - the most commonly used melisma - melodic decoration of sound). In tact 13 of the movement, the new term Capriccio and the tempo indication Presto appear. Capriccio (in the original, a typo; Italian capriccio, caprice, whim) is an instrumental piece written in a virtuoso and brilliant style; Presto (Italian, fast) is a tempo designation used since the beginning of the 17th century. “Initially, there was little or no distinction between Presto and Allegro; it was not until the 18th century that Presto became the designation for a faster pace than Allegro”²³⁵. At the end of tact 43, Ad:~ is indicated, at tact 44 – decoding – Adagio, which indicates a return to the original tempo of the movement. In the last tact there is the designation Ad libitum (Latin, at one’s own discretion) – indicates the possibility of the performer’s free choice of the nature of the performance (tempo, dynamic and other characteristics).

²³² Here and below means that the part has no name.

²³³ Music Encyclopedia / Ch. ed. Yu.V. Keldysh. - Moscow: Sovetskaya Encyclopedia, 1976. Volume 1. 52. (in Russian).

²³⁴ Quantz J.J. Versuch einer Anweisung die Flöte traversiere zu spielen. Berlin, 1752.

²³⁵ Music Encyclopedia / Ch. ed. Yu.V. Keldysh. - Moscow: Sovetskaya Encyclopedia, 1976. Volume 4. 431. (in Russian).

The second movements of Stacato (an inaccuracy in the original; staccato, Italian, abruptly) is a musical performance technique (stroke), characterized by abrupt performance of sounds. In tact 51, the new term Segue (Italian, continue as before), indicating the continuation of the performance in the same character as before.

The third movements of Sarabanda (Spanish: zarabanda) is an old Spanish dance. At the beginning of this movement, the Adagio tempo indication appears again (see Sonata 1, Adagio).

There are no composer instructions in the fourth movement.

The fifth movement – Moderato (Italian, moderately) – designation of the tempo, which can also indicate the nature of the performance.

Sonata 2: (1 movement); Allegro non presto; Recitativo/Adagio; Allegro.

Consists of four movements. The first movement has no composer's instructions. In tacts 21-22 and 27 there are signs $P_{=}$, F^e , $P_{=}$, this is an abbreviated spelling of the dynamic indications Piano (Italian, quiet)²³⁶ and Forte (Italian, strong)²³⁷. In the last tact there is a composer's indication – Adagio, which in this case indicates a slowdown in the main tempo at the end of the movement.

The second movement has an indication of Allegro non Presto, which indicates both the tempo and the nature of the performance of this movement, since Allegro (Italian, cheerful, lively) according to J.J. Quantz “the main nature of Allegro is gaily and liveliness”²³⁸; the term Presto (see Sonata 1 Capriccio/Presto); Non (Italian, not). Thus, the indication Allegro non Presto can be translated as “gaily, not fast”.

In the third movement, Adagio and Recitativo are indicated. Adagio – see Sonata 1; Recitativo (Italian, from recitare - to recite) – a type of technique in vocal performing arts, based on melodeclamatory production of speech (recitative); recitative style and manner are sometimes used in instrumental music, integrating elements of the opera-

²³⁶ Nikulshin S.B., Chernigovsky M.M., Larionov A.V. Vocal music. Dictionary of foreign terms. St. Petersburg; Saratov: Amirit, 2020, p. 94.

²³⁷ Ibid., p. 70.

²³⁸ Quantz J.J. Versuch einer Anweisung die Flöte traversiere zu spielen. Berlin, 1752.

vocal genre into the instrumental one. Tact 20 is an indication of *Ad libitum* (see Sonata 1, *Presto*).

At the beginning of the fourth movement, the composer put down the designation *Allegro* (see Sonata 2, *Allegro non Presto*).

Sonata 3: *Largo – Mezzo manico/Andante; Allegro; Larghetto; Giga/Allegro.*

Consists of four movements. At the beginning of the first movement, *Largo* (Italian, broadly) is indicated - a term that prescribes performance at a slow pace, as well as a relatively restrained nature of performance. *Andante* (Italian, walking step) – a term used to denote the measured nature of musical performance, the pace of a calm step; *Mezzo manico* (Italian) is a musical and performing technique that allows you not to resort to playing on open strings on string instruments²³⁹ (currently this technique is called playing in positions). From tacts 17 to 27, *Alta suo logo* (in the original) indicates that this fragment should be played an octave higher or in a higher register compared to the main one (see Sonata 4, *Adagio Sarabanda*).

The second movement is marked with *Allegro* – see Sonata 2, *Allegro non Presto*. Tact 19 – an indication of *Arpeggio* (Italian, *arpeggio*) – a way of melodic (successive) performance of chord sounds.

The third movement has an indication of *Larghetto* (Italian, diminutive of *largo* – quite broadly) – a term indicating to the performer a slower pace and restrained nature of the performance than *Largo*.

An indication at the beginning of the fourth movement – *Giga* (English, *jig*) – a dance that originated in England and became widespread in Western European countries in the 16th - 18th centuries; *Allegro* – see. Sonata 2, *Allegro*.

Sonata 4: *Adagio; Allegro; Sarabanda/Adagio; Presto; Allegro.*

Consists of five movement. The first movement has an indication - *Adagio* (see Sonata 1, *Adagio*).

²³⁹ Quantz J.J. Versuch einer Anweisung die Flöte traversiere zu spielen. Berlin, 1752.

The beginning of the second movement is marked Allegro (see Sonata 2, Allegro non Presto). In tacts 31, 73 and 86, the term Segue appears (Italian, to follow, continue as before; see Sonata 1, Stacato).

In the third movement, two indications are given - Adagio and Sarabanda (see Sonata 1). The fourth movement is designated Presto (see Sonata 1, Capriccio Presto).

The fifth movement has an indication of Allegro (see Sonata 2, Allegro non Presto). From tact 46 to 59, there is the previously mentioned indication All'alta – a suo Luogo (see Sonata 3, Andante), but they are written differently: in the third sonata in one word “Alalta”, without “a” before “suo” and “luogo” as “logo”.

Sonata 5: Adagio; Fuga/Allabreve; Allegretto; Siciliana/Largo; Alegretto.

Contains five movements. In the first movement there is an indication of Adagio (see Sonata 1, Adagio).

At the beginning of the second movement there are two indications: Fuga and Allabreve (in the original). Fuga (lat., Italian, fuga, run, flight, fast flow) is “a polyphonic form containing an imitative exposure of an individualized theme and its further implementation in different voices in various contrapuntal and tonal-harmonic conditions”²⁴⁰. Allabreve (Italian) - “an outdated designation of doubling the tempo, when in a tact for 4/4, the beat becomes not a quarter, but a half (meter 2/2)”²⁴¹. Recorded with the words Alla breve (and/or a special sign on the staff at the beginning of the work/part of the work). Tact 30 – Segue l'ordine. Segue (see Sonata 1, Stacato); l'ordine (Italian, order, sequence), hence Segue l'ordine can be translated as “continue as before, in the same sequence”. Tact 44 is the Arpeggio term (see Sonata 2, Allegro). At the end of the movement, Adagio indication speaks of slowing down the main (original) tempo.

²⁴⁰ Music. Big Encyclopedic Dictionary / Editor-in-Chief G.V. Keldysh. - Moscow: Bolshaya Rossiyskaya enciclopedia, 1998. p. 588. (in Russian).

²⁴¹ Musical Encyclopedia / Chief Editor Yu.V. Keldysh. - Moscow: Sovetskaya Encyclopedia, 1976. Volume 1. 106. (in Russian).

The third movement of Allegretto (Italian, diminutive of allegro) – “indicates the lively, graceful nature of the music”²⁴².

The fourth movement has the following indications: Siciliana and Largo. Siciliana (Italian, Sicilian) is a vocal or instrumental piece that originates from a Sicilian folk dance or dance song^{243,244}. Largo (see Sonata 3, Largo). There are two indications at the end of the movement: Ad:o is short for Adagio (see Sonata 1, Adagio) and Segue (see Sonata 1, Stacato).

The fifth movement is Alegretto (misprint in the original; see Sonata 5, Allegretto).

Sonata 6: Cantabile; Capriccio/Moderato; Andante; Vivace – Minore – Vivace.

Contains four movements.

The first movement indicates Cantabile (Italian) – melodious, melodious^{245,246}. The designation Cantabile also indicates the nature of the performance. The second movement is Capriccio/Moderato (see Sonata 1). In tact 96, Arpeg’s performance note is affixed: – shortened from Arpeggio (see Sonata 3, Allegro). The third movement is provided with an indication of Andante (see Sonat, Largo/Andante Mezzo manico).

The fourth movement of Vivace (Italian, lively, lively) is a term that prescribes the lively and graceful nature of the performance. This movement consists of two sections: major and minor. The minor section, designated as Minore (Italian, from Latin minor – smaller), has an indication at the end - Al maggiore da capo - literally “from the major from the beginning”, that is, you need to return to the beginning of this movement, repeat the first section (“maggiore”) and end on the word Fine (Italian, end).

²⁴² Musical Encyclopedia / Chief Editor Yu.V. Keldysh. - Moscow: Sovetskaya Encyclopedia, 1976. Volume 1. 106. (in Russian).

²⁴³ Music. Big Encyclopedic Dictionary / Editor-in-Chief G.V. Keldysh. - Moscow: Bolshaya Rossiyskaya enciclopedia, 1998. p. 501. (in Russian).

²⁴⁴ Nikulshin S.B., Chernigovsky M.M., Larionov A.V. Vocal music. Dictionary of foreign terms. St. Petersburg; Saratov: Amirit, 2020, p. 105.

²⁴⁵ Music. Big Encyclopedic Dictionary / Editor-in-Chief G.V. Keldysh. - Moscow: Bolshaya Rossiyskaya enciclopedia, 1998. p. 233. (in Russian).

²⁴⁶ Nikulshin S.B., Chernigovsky M.M., Larionov A.V. Vocal music. Dictionary of foreign terms. St. Petersburg; Saratov: Amirit, 2020, p. 49.

Sonata 7: Andante; Allegro; Andante; Minuetto – Variatio 1 – Variatio 2 – Variatio 3 – Variatio 4.

Consists of four movements.

The first movement is indicated by Andante (see Sonata 3, Largo/ Andante Mezzo manico). The second movement is Allegro (see Sonata 3, Allegro). The third movement is provided with an indication - Andante (see Sonata, 3 Largo / Andante Mezzo manico).

The fourth movement is marked by the composer as Minuetto. Conventionally, it seems to differentiate it into two sections: Minuetto and Variatio (the part for the bass is written out only in the first section of the movement (Minuetto). This is due to the fact that in the second section of the movement, violin variations are performed with the accompaniment of a bass, which is completely identical to the bass part in the first section. However, the harpsichordist could add variety to the movement within the given bass part. At the end of the movement there is an indication Fine (Italian, end).

Sonata 8: (1 movement); Allegro; Adagio; Rondau (Non presto) – Affettuoso – Rondau.

Consists of four movements.

The first movement has no composer's instructions. The second movement is labeled Allegro (see Sonata 3, Allegro). The third movement has an indication – Adagio (see Sonata 1, Adagio).

The fourth movement is provided with the following composer's remarks - Rondau Non Presto. Rondau (Italian, French rondeau, from rond - circle) - one of the most common musical forms, which is based on the alternation of the main theme - refrain (chorus) and repeatedly updated episodes²⁴⁷; Non (Italian, no, no); Presto (see Sonata 1, Presto). Therefore, the term Non Presto can be translated as “not quickly”. Affettuoso (Italian, very tenderly, passionately) is a term denoting the nature of the performance. Fine (see Sonata 7, Minuetto).

²⁴⁷ Musical Encyclopedia / Chief Editor Yu.V. Keldysh. - Moscow: Sovetskaya Encyclopedia, 1976. Volume 1. 706. (in Russian).

Sonata 9: Adagio; Allegro moderato (in the original – All.^o moderato); (3 часть); Andante – Minore – Magior.

Consists of four movements.

The first movement is Adagio (see Sonata, 1 Adagio).

The second movement is marked by the composer as All.^o moderato (in the original). All.^o is short for Allegro (see Sonata 2, Allegro non Presto). Moderato (see Sonata 1, Moderato). Thus, Allegro moderato is translated as “moderately cheerful”, “moderately fast”.

The third movement has no composer’s instructions.

The fourth movement is given an indication – Andante (see Sonata 3, Largo/Andante Mezzo manico). This movement can be differentiated into three sections: first to the word Minore – at the end of this section there is a composer’s indication – Siegue (in the original, see Sonata 1, Stacato), from Minore to the word Magior (in the original, see Sonata 6, Vivace) and from Magior to the end of the whole movement.

Sonata 10: Cantabile; Allegro ma non Presto; Andantino; Andante; Minuetto – Variazione 1 – Variazione 2 – Variazione 3 – Minuetto.

Consists of five movements.

The first movement is Cantabile (see Sonata 6, Cantabile).

The second movement is Allegro ma non Presto. About Allegro (see Sonata 2, Allegro). About Presto (see Sonata 1, Presto). Conjunction Ma (Italian, but), particle non (Italian, no, no). Therefore, Allegro ma non Presto can be translated as “gaily, but not fast”. In tacts 13, 32 there is an indication – Arpeggio (see Sonata 3, Allegro).

The third movement – Andantino (Italian, diminutive of andante - walking step) – indicates a slower pace than Andante. From tacts 32 to 40, the indication *Al alta a suo loggo* applies (see Sonata 3, Largo/Andante Mezzo manico).

The fourth movement is provided with an indication of Andante (see Sonata 3, Largo/Andante Mezzo manico).

The fifth movement is Minuetto. Similar to the fourth movement in Sonata 7, this movement can be seen as consisting of two sections: Minuetto and Variazione (a section with three variations for the violin part). At the end of the Variazione section, there is an indication Da capo il Minuetto - from the beginning of the minuet (da capo, Italian, from the beginning), that is, play first until the word Fine.

Sonata 11: Adagio; (2 movement); Andante; Variationi/Allegro (in the original – Variationi/All:º) – Variationi 2 – Variationi 3 – Variationi 4 – Variationi 5 – Variationi 6 – Variationi 7.

Consists of four movements.

The first movement has an indication of Adagio (see Sonata 1, Adagio). At the end of the movement, the composer put down Ad.^º – short for Adagio, which indicates a slowdown in the main (initial) tempo at the end of this part (mainly after the second time).

The second movement has no composer's instructions. The third movement is Andante (see Sonata 3, Largo/Andante Mezzo manico). At the end of this movement is the Adagio (see Sonata 11, Adagio).

The fourth movement is identical in construction to the fourth movement of Sonata 7, Variationi/All.^º. Variationi/All.^º – a section with six variations for the violin part. Like Minuetto and Variatio from Sonata 7, the bass part is written only in the first section of the movement.

Sonata 12: Adagio; Capriccio/Moderato; (3 часть); (4 часть); Allegro (в первоисточнике – All.^º).

Consists of five movements.

The first movement is Adagio (see Sonata 1, Adagio).

The second movement is Capriccio/Moderato. For Capriccio, see Sonata 1, Capriccio; for Moderato, see Sonata 1, Moderato. At the end of this movement there is

an indication *Da Capo* (Italian, from the beginning), that is, you should start this movement from the beginning and play until the word *Fine*, indicated in tact 22.

The third movement has no composer's instructions.

In the fourth movement, tact 45, the composer indicates *Seguito* (Italian, continuation), similar to *Segue* (see Sonata 1, *Stacato*).

The fifth movement is preceded by the composer's comment: "*Questa pratica si puo Suonare senza Basso se piace*" (translation: you can play this movement without bass at your discretion), followed by the second indication *All.^o*. At the end of the movement, *Finis* (Lat.) indicates the completion of the movement and the sonata cycle.