

# An analysis of the development of Russian "nationalist" music in the 18th-early 20th century

Weiting Shi\*

School of music, Capital Normal University, Beijing 100089, China

\* Corresponding Author

**Abstract.** In the study of Russian music in the 21st century, there are voices against "nationalism". To make an objective and comprehensive evaluation, this paper reviews Russian music's development from the 18th century to the beginning of the 20th century according to the concreteness and variability of "musical nationalism". The paper believes that Russian "musical nationalism" sprouted in the 18th century, developed and matured in the 19th century, and then began to transform and change in the 1890s, showing different characteristics in three stages, with outstanding historical contributions.

**Keywords:** Russian music; Russian nationalist music, National Emotion.

## 1. Introduction

During the discussion of the "Russian Contemporary Music Festival" in 2000, the musicologist Marina Frolova-Walker suggested, "There is no such thing as Russian music in the world; there is only music from Russia. Adhering to the cultural tradition of Russian 'nationalism' amounts to upholding social reactionism." Richard Taruskin concurred with Walker's viewpoint. In his article "Non-Nationalists and Other Nationalists," he questioned the artificial categorization of Russian musicians into two camps: "nationalist" and "non-nationalist." Taruskin believed that a division would marginalize Russian music in Western countries and deepen the stereotype surrounding it.

These views have led me to wonder: Can abolishing the concept of musical "nationalism" really eliminate the "prejudice" of Western countries against Russian music? Can Russian music get rid of nationalism? By clarifying the concept of "musical nationalism" and seeing its concreteness and variability, this paper reviews the historical process of Russian "nationalist" music and explores its historical contribution. Explore the development of Russian "nationalist" music from a broader cultural perspective.

## 2. The origin and connotation of "music nationalism"

### 2.1. The origin of the concept of "nationalism"

"Nationalism" emerged in the process of the fusion of modern "Nation" and "State" into modern "nation-state". It is an idea based on "national emotion" and a kind of love and loyalty of members of the national community to their Nation. The pursuit and ideal of national survival and development. In his book *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Benedict Anderson argues that a "nation" is a collective that aspires to become a nation and establish a "nation-state," which embodies a full affirmation and respect for individual consciousness, placing the self-identification of its members at the forefront. This individual consciousness is not inherent but arises when members of the national community, through a series of social experiences, come to recognize themselves as belonging to a "nation." In other words, the love and loyalty expressed by people towards their "nation-state" based on "national sentiment," as well as the nations and states that emerge from historical movements involving politics, economics, and culture, constitute the original form of nationalism.

## **2.2. The connotation of "musical nationalism"**

Regarding the connotation of "music nationalism", different scholars have put forward their own opinions. Taraskin believes that nationality is a state, and nationalism is an attitude; Applegate argues that "nationalism" in music was a "new mode of cognition, a way of gaining experience, a way of seeing the world, and of determining one's place and identity in the world" for most educated Europeans of the time[1]. In the author's opinion, "musical nationalism" is similar to "nationalism", which is an ideological concept based on "national emotion". In the process of establishing "nation-state", composers who are members of the national community are influenced by the social trend of "nationalism", and use music to express their love and loyalty to their own nation. And the pursuit of national unity, independence, and strength. Later, this way of creating music gradually became a unique way of music creation.

In 20th century music history publications and dictionaries, the study of "musical nationalism" focuses on the works of the "Nationalist Schools" in Eastern and Northern Europe during the second half of the 19th century, as well as the compositions of "Neo-Nationalist" composers in the 20th century. Carl Dahlhaus analyzes what constitutes a work of "musical nationalism."

Dahlhaus comprehensively examines the development of "musical nationalism" in the 19th century, approaching it from both the external "historical function" of music and its internal "essence," and proposes the necessary conditions for analyzing musical nationalism [2]. 1). Mass Acceptance of Works: For a particular work or set of musical characteristics to be widely accepted by the public, it must be recognized as expressing love and loyalty to the nation, as well as embodying the ideals of national unity, independence, and strength. 2). Confirmation of Composers' Cultural and Political Ideology: After the 19th century, a composer's national affiliation became one of the criteria for validating the "authenticity" of national music. In other words, only when a composer from a particular country or nation, based on their cultural and political ideology rooted in "national sentiment", expresses support for the "nation-state" in their compositions, can those works be considered "nationalist" music. (Before the 19th century, there were no strict standards regarding a composer's national affiliation or citizenship.) 3). Maturity of Aesthetic Criteria and Techniques: Society's musical aesthetics needed to shift away from aristocratic obscurity towards democratic inclusivity. The development of "ethnomusicology" to a sufficient level, with a distinct vocabulary of folk music, could provide composers with more options in their creations, thereby resolving the aesthetic conflict between avant-garde tastes and popular interests. Composers' creative techniques must be both "original" and capable of creating unusual harmonic vocabularies, incorporating monophonic folk music into tonal music. This article begins with Dahlhaus's perspective to analyze the historical stages and musical characteristics of Russian nationalist music.

## **3. The historical process of Russian "nationalist" music**

According to the traditional view, Mikhail Glinka was the first person in the Russian music industry to awaken the national consciousness, and through the efforts of the "The Five", Tchaikovsky, Glazunov, and Lyadov, Russia became a powerful country in world music. However, this paper argues that this view ignores the emergence of Russian "musical nationalism" in the first stage (18th century). "After more than half a century of exploring the nationalization of Russian opera creation, the Russian native composer finally successfully broke through in this opera by Glinka[2]." Therefore, This paper will divide the historical process of Russian "nationalist" music into three stages to review and explore its historical characteristics.

### **3.1. 18th century: the embryonic stage**

At the beginning of the 18th century, the music of Italy, France and Germany spread to Russia, and the concerts in Russia were all performed by foreign orchestras. Until the end of the 1740s, Russian composers enjoyed the flexible and pleasant melody lines of Italy, the active and free musical expression of France, and the thorough and tense harmony of Germany, and a group of musical talents

with very national characteristics emerged. In the process of westernization, Russian music art has its characteristics.

With the increase in the number and frequency of performances by Italian troupes in Russia, more and more Russian singers became involved and gradually rose to replace the positions of Italian vocalists in the orchestra[3]. Early Russian opera often had a melancholy Italian flavor. The first opera with a Russian script and performed by Russian actors was “*Cefal e Procris*” by Aleksandr Petrovich Sumarokov. By the 1770s, Russia gradually formed the "national music school", the emergence of "national opera", its early form was the opera buffa. The first Russian opera buffa "*Anyuta*", based on the script by Mikhail Ivanovich Popov, was premiered for Catherine the Great at Tsarskoye Selo on August 26, 1772. The creation of opera buffa dramatically reflects the formation of Enlightenment thought, the tension of the political situation of the Russian monarchy and the turmoil of social life, it is fundamentally different from the classical noble tragedy drama structure.

Opera buffa uses themes and melodies of folk music and is based on "national emotions". As members of the national community, composers use music works to express their love and loyalty to their nation. They pay attention to the various forms and daily lives of sentient beings under the Russian serfdom, which has a high degree of realism. It is also devoted to typifying and stylizing the language of all social strata and integrating it with the tastes of the Russian court.

With the formation of Russian "national opera" in the 18th century, it also promoted the development of Russian ballet. Russian ballet is often regarded as absorbing the essence of the three ballet schools of Italy, France and Denmark, combining the national literary and artistic traditions and the physical characteristics of actors to create the "Vaganova Russian classical ballet system". Russian composers also created national ballets simultaneously. In the late 18th century, many artists also made significant contributions to the development of ballet art, including ballet choreographers. Among them, "*The New Vityazh*", a ballet with a modern Russian theme created by I.I. Valberg, is the most famous.

### **3.2. Early 19th century - 1980s: mature stage of development**

The Great Patriotic War of 1812 and the Decembrist Uprising of 1825 are the markers of national, social, cultural and artistic ideas in Russia in the 19th century. In 1833, Sergey Semenovich Uvarov the Russian Minister of Education, put forward an important standard of "official nationalism". That is to say, the inherent factors that are unique to Russia are the Orthodox spirit, the authoritarian system and the national character, which have been formed, and the above three elements must be observed by the Russian national education[4].

Mikhail Ivanovich Glinka stands as the flagship bearer of "nationalist" music. Born in a village, Glinka was familiar with Russian folk music from a young age. Later, he studied Western European classical music in Petersburg and became acquainted with urban music. His compositions such as “*Andante and Rondo*” and “*Symphony in B-flat Major*” marked his initial attempts to blend Russian musical elements with Western European techniques. Taruskin regarded “*A Life for the Tsar*” (the first Russian classical national opera) as representing "official nationalism," while the Russian-styled melodies created by Glinka represented an elegant and serious music unprecedented among Russian musicians before him, a music that commanded respect throughout Europe[6]. Glinka's opera "*Ruslan and Lyudmila*," based on Pushkin's eponymous poetic drama, and his orchestral fantasy "*Kamarinskaya*" have set benchmarks for Russian folk mythological operas and the symphonization of folk materials. Dargomyzhsky Alexander Sergeevich placed emphasis on the principles of realism and integrated the composition of recitative in operas with the tones of the Russian language. His creations such as “*Русалка, Esmeralda*”, and “*The Stone Guest*” all embody a distinct "national spirit."

The abolition of serfdom in 1861 shook the interests of the aristocratic and landlord classes, and even challenged the Romanov dynasty's rule, igniting a broader democratic movement. Influenced by this advanced ideological trend and the Populist Party, "The Five" represented by Mily Alekseyevich

Balakirev, Modest Petrovich Mussorgsky, Alexander Porphyrievitch Borodin, Cesar Cui, and Nikolai Andreivitch Rimsky-Korsakov, embarked on their creative journey. Their fundamental principle was to "follow the path of Glinka, write about Russian themes, and create works that embody the unique personality, authenticity, and populism of our nation"[6]. Vladimir Vasilyevich Stasov, a music historian and critic, served as a theoretical supporter of the "The Five" and frequently engaged in discussions with them about creative issues. Amidst this vibrant musical development, Russian "nationalist" music made significant strides forward.

The "nationalist" elements in the works of Peter Ilyich Tchaikovsky have been subject to skepticism, but in the author's opinion, he is also a representative figure of Russian "nationalist" music. Firstly, his works were widely accepted by the public at that time. For instance, "The *Overture 1812*" premiere greatly excited the audience at the ceremony, and it was subsequently performed in many Russian cities. Maxim Gorky praised it, saying, "The deeply nationalistic music of this overture echoes majestically and powerfully in the hall like smooth waves. It captivates you with something new, lifting you above the era...". The story of "*Eugene Onegin*" unfolds through the image of the aristocratic youth Onegin, and it received official recognition from Alexander III, who ordered the performance of the work. Secondly, Tchaikovsky's cultural and political ideologies were deeply rooted in a strong "national sentiment." He frequently published articles in newspapers and magazines on creating national music, demonstrating a profound love for the "nation-state." Although proficient in French, Italian, and German, he predominantly used Russian lyrics in the creation of his 105 art songs, stemming from his love for his mother tongue. "Tchaikovsky's music is deeply nationalistic, and he is a true national composer, not just because Russian songs can often be heard reflected in his most representative works or because he sometimes used authentic Russian folk melodies as the basis for his compositions, but because of his entire inner temperament and worldview. [7]" Lastly, as Russia was "reconstructing the nation-state,[8]" the musical techniques and aesthetic conditions of the time had matured. The development of Russian music abandoned the aristocratic profundity and became more democratic and accessible to the masses. "Ethnomusicology" had also developed sufficiently, making Russia a country with distinct national and folk music vocabularies, providing a solid foundation for Tchaikovsky's "nationalist" musical creations.

The respective successes of "The Five" and Tchaikovsky demonstrate that "nationalistic" musical works are not merely defined by the number of Russian themes and motifs employed, but more crucially, by the composers' emotional expressions, which are inextricably linked to their social environments and life experiences. This mode of musical expression, grounded in the essence of Russia's "national spirit" while integrating with Western elements (external forms), represents the primary trajectory of nationalism in Russian music during the second half of the 19th century.

In 1885, Troyan Belyaev founded the Russian Music Publishing House in Leipzig, specializing in publishing works by Russian musicians and organizing music seasons in Saint Petersburg. These activities promoted the dissemination of Russian "nationalistic" musical works. Alexander Konstantinovich Glazunov's music fused Rimsky-Korsakov's brilliant orchestration techniques, Borodin's magnificent epic quality, and Tchaikovsky's tender and profound lyrical characteristics, ultimately forming his unique, optimistic, bright, lyrical, and narrative musical style. He is also known as the last representative of the Russian "Nationalist School" of music.

### **3.3. After the 1890s: the transformation and rheology stage**

The works of Sergei Vassilievitch Rachmaninoff and Alexander Nikolayevitch Scriabin from the Moscow Conservatory are both academically styled and richly imbued with national characteristics. Rachmaninoff said, "I am a Russian composer, and the land of my birth has influenced my temperament and appearance. My music is a product of temperament, so it is also Russian music. I have never consciously composed Russian music or any other kind of music. What I try to do when composing music is to directly express the feelings in my heart at the time of creation.[9]" His music creation incorporates the musical styles of Russian romanticism and the "national school", comprehensively blends the elements of Russian folk songs and Orthodox religious music in musical

language, depicts the natural scenery and social customs of Russia, and is full of Russian-style melancholy and strong perseverance. Unlike Rachmaninoff, the critics of the time considered Alexander Nikolayevitch Scriabin not to be a Russian national composer. Therefore, he once said, "Am I not a Russian composer just because I don't compose fantasies or overtures for Russian themes?" It is seen that Scriabin's early cultural and political ideology was based on "national sentiment" and he held a supportive attitude towards the "nation-state." "Scriabin's early work is characterized by nationalism.[10]" for example, "*Waltz*" (*Op.1*). "Like other Russian music, even in a waltz, the melancholy amidst the liveliness and the sadness within the richness cannot conceal the ethnic distinctiveness. This piece was later included in the ranks of famous Russian waltzes.[11]" In addition, many of his works are imbued with a profound sense of local flavor and Russian cultural characteristics, highlighting the intimacy of the Slavic nation.

Igor Fedorovitch Stravinsky was a private student of Rimsky-Korsakov. Unconstrained by rigid academic restrictions, his creations were fresh and legendary. He went through two World Wars and traveled through four countries, his work can be broadly divided into three periods: the Russian period (1905-1919), the neoclassical period (1919-1951), and the twelve-tone style period (after 1951). During the first period, most of his works were based on Russian folklore, closely related to the ancient Russian style. His creative approach also continued the tradition of the Russian nationalist school of music. He gained fame through three works: "*The Firebird*," "*Petrushka*," and "*The Rite of Spring*." On this foundation, he vigorously developed the characteristics of late Romanticism, embodying the transformation of "nationalist" music in the new era.

Sergey Sergeyevich Prokofiev was a musician during the Soviet era. His decade-long study at the Saint Petersburg Conservatory during his youth equipped him with comprehensive musical skills. By the late 1920s, due to his prolonged exile in foreign lands, his creative themes and content became increasingly scarce, with more abstract ideas creeping into his works and a loss of enthusiasm for creation. While conversing with music critic Sergei Mor in Paris, he said, "The atmosphere of a foreign country does not suit my wishes... My ears must hear the Russian language and the words of my fellow countrymen. Only they can give me what I cannot find here, their songs, my songs..." "There is an irresistible force drawing me back to Russia.[12]" After returning to his country, his creations embodied the transformation from "nationalism" to "patriotism". "*The Seventh Piano Sonata (Op.83)*" used a 7/8 beat rhythm to represent the dynamic toccata, allowing people to imagine the fearless spirit of Russian warriors. "*The Sixth Piano Sonata (Op.82)*", which contains three war sonatas, presented a concrete image of the Soviet Union's Great Patriotic War, expressed the composer's exact feelings about the era he lived in, and revealed a clear sense of "patriotism."

The "October Revolution" at the beginning of the 20th century ushered in the establishment of the Soviet Union, a socialist country, while the development of "nationalist" music across the 18th and 19th centuries witnessed significant transformations. In summary, Russian "nationalist" music first sprouted in the 18th century, matured in the 19th century, and then began to transform and evolve, with the 1890s serving as a demarcation point. The "nationalist" music of these three stages exhibits distinct characteristics. The "nationalist" music in its embryonic stage, represented by "opera buffa," exhibits an eclectic characteristic that embraces diverse elements. Ия Дмитриевна Немировская summarized the features of Russian opera buffa in the 18th century as follows: "1). Fashionable Enlightenment and sentimentalism, criticizing social snobbery and negating the relationship between spiritual virtues and social origins; 2). The integrity of the 'natural man' and the moral superiority of living in the embrace of nature; 3). The protagonist belonging to the non-privileged class: characters of low social origins - in Russian opera buffa, they are often peasants, merchants, and butlers; 4). The main themes include pastoral, domestic entertainment comedies, sentimental comedies, and fairy tales; 5). The dramatic principle. Most opera buffa revolves around duets and ends in farce.[13]" All these laid the groundwork for the creation of Glinka and Dargomyzhsky in the first half of the 19th century. The "nationalist" music established by Glinka encompasses the following aspects: 1). Quoting or adapting materials related to folk songs and dances, including the use of melodies, rhythms, and folk instruments; 2). Choosing themes with native mythological overtones or reflecting national

history, with some song lyrics imitating the style of folk song lyrics; 3). Borrowing from the literary works of Pushkin and other writers embodies the idea that "nationalism" is not merely an expression confined to the realm of music, but rather a multi-faceted and collaborative endeavor. By the 1980s, Russian musical creation reached its peak through the efforts of composers such as the "The Five", Tchaikovsky, and Glazunov. Composers during this period shared three distinct characteristics in their creations: 1). Continuing the musical characteristics created by Glinka, with extensive use of musical elements infused with national characteristics; 2). Closer integration of nationalism and realism, particularly after the 1860s, when critical realism emerged as a defining feature of nationalist musical works; 3). Within the established conservatory system, composers' creations diverged into two styles that were both opposed and united: those more inclined towards nationalistic themes and those more oriented towards Western influences. After the 1890s, Sergei Vassilievitch Rachmaninoff and Alexander Nikolayevitch Scriabin's compositions blended "nationalist" music with the professional style of the academy, while Stravinsky's "nationalist" music transformed primitivism. Following the establishment of the Soviet Union in the 20th century, "nationalism" evolved emotionally towards "socialism" and "patriotism," and technically towards the "avant-garde."

#### 4. Historical Contributions of Russian "Nationalist" Music

In Mussorgsky's "*Boris Godunov*", one can perceive an "extremely rich Russian atmosphere[14]," delving into the "nationalistic" connotations of its themes, characters, and harmonic vocabulary. However, it is crucial to recognize that this excavation of "nationalism" is not the sole criterion for assessing the work's value. Borodin Alexander's original techniques are evident in the works of composers such as Debussy, Jean Sibelius, and Stravinsky. The innovative and unique approaches in Mussorgsky's compositions are recognized as having creative intentions of modern music, inspiring composers like Debussy and Maurice Ravel with their bold harmonic vocabulary. Rimsky-Korsakov's orchestral works, on the other hand, significantly influenced Impressionist music[15]. This paper seeks the value of "nationalism" in Russian music from a broader perspective.

##### 4.1. Facilitating the Secularization and Dissemination of Russian Music

"From the perspective of the origin of art, artists gradually gained independent status after the completion of the first social division of labor[16]. In terms of the development of Russian music, it was only until the 1860s that a small segment of the population began to appreciate serious music. The rise of folk music can be traced back to the emancipation reform of 1861, which replaced feudalism with capitalism. This led to a rapid growth in people's demand for spiritual life, and art turned towards the masses, resulting in the formation of a vast art market. However, at that time, the major artistic groups and artists in Russia were active primarily in the two major cities of Saint Petersburg and Moscow. ( Figure 1)



Figure 1. Map of active areas of Russian art groups

These artistic groups and musicians mostly served the rulers or court aristocrats, while the development of folk culture and art in other regions progressed slowly. Amidst this musical landscape emerged a pioneering Russian musician - Mikhail Glinka. "He recognized that to develop Russian music, it was necessary to break with tradition, absorb advanced writing techniques from around the

world, and integrate them into the music of his own nation... Eventually, Glinka became the first renowned composer in the history of Russian music to skillfully employ Western European writing techniques, bringing Russian composition to a world-class level.[17]" His series of compositions marked the beginning of the intersection between Western serious music and Russian folk music, enabling music professionals, enthusiasts, and the general public alike to find solace in music, taking the first step towards the secularization of Russian music.

In the second half of the 19th century, Russian society was abuzz with intellectual pursuits, and many artistic fields such as literature, art, and music flourished. Stasov initiated and organized various art exhibitions, including exhibitions of ancient Russian manuscripts, prints, portrait paintings, and so on, collecting a vast amount of images, musical materials for the public libraries he was affiliated with, and categorizing them meticulously[18]. Stasov reformed the Saint Petersburg Public Library to make it more accessible to readers, offering extensive professional assistance to visitors, thereby facilitating the dissemination of Russian music and other arts to the masses. He was eager to support young talents, emphasizing the excavation of national characteristics in their works, and thus promoted the secularization of Russian music.

Under the influence of Glinka and Stasov, Balakirev devoted himself wholeheartedly to the path of musical creation. He was "the first composer to embody the creative tendencies and style of the Five in his works[19]" and also the first person to collect folk songs from the Volga River region in the Caucasus. Endowed with exceptional musical talent, he was able to blend the simple yet passionate elements of Russian folk music with Western techniques, transforming them into his musical language. In " *Overture on Three Russian Themes* ", Balakirev used the melody of the folk song " *Little Birch Tree* ." Admiring Liszt's virtuosity and Berlioz's expansive creations with titles, he created " *Islamey* ," a piano work combining rich national flavor and virtuosity. He inherited Glinka's title of a one-movement composition orchestral form. His symphonic poem " *Tamara* " is rich in orchestral timbral characteristics, inspiring the later Impressionist composers Debussy and Ravel in their creations.

Rimsky-Korsakov met Balakirev, Stasov, and others in 1861 and decided to pursue music. He collected songs from a high-ranking government official named Filippov. In the 1870s, he published " *100 Russian Folk Songs* ." After the dissolution of "The Five," he joined the "Belyayev Circle," which specialized in publishing Russian music, where he edited and published Glinka's opera scores and Mussorgsky's posthumous works. He composed " *The Prince Igor opera* " and " *The Stone Guest opera* ". He is also the conductor of the free music School, the court choir, the military orchestra, and the 'Russian Symphony Concert'. He extensively promoted the outstanding works of Russian composers like Glinka and 'The Five' while also giving ample performance opportunities to the works of emerging Russian composers, such as Glazunov and Liadov, which were frequently performed at the 'Russian Symphony Concerts.[20]" Rimsky-Korsakov also participated in the 1905 Moscow workers' strike and arranged the revolutionary " *The Boatman's Song* ," which they sang in the streets, into a song with orchestral accompaniment, adding to its revolutionary significance.

Mussorgsky joined "The Five" in 1857. His musical creation did not fully embrace the Western European musical culture but rather made numerous innovations based on Glinka and Dargomyzhsky. The melodic characteristics of his works, which synthesize "epic" and "national" elements, manifest the essential roots of classicism and romanticism. His creative style not only influenced the development of music in his own country but also had an impact on music in the 20th century.

In summary, the "nationalist" musicians engaged in a series of social activities such as collecting folk songs, composing music, publishing sheet music, holding concerts, and conducting works, which made Russian music accessible to the masses and also elevated Russian national and folk musical elements onto the world stage, spreading and performing in countries like France, Germany, Italy, and the United Kingdom. Through the collective efforts of many intellectuals and musicians who advocated "nationalism," over a hundred cities (such as Penza, Kiev, Kazan, Saratov, etc.) gained



Violini I.

Violini II.

Viole.

V.Celli.

C.Bassi.

**C** Poco riten. Poco meno mosso.  $d = 88$

**Figure 3.** Borodin's Symphony No. 2 in b Minor (First movement)

The cello sings out the Russian folk tune, contrasting with the first theme of the "Gathering of Warriors". The melody is long, lyrical and songful, and the tonality also progresses steadily in D major. The timbre then shifts to flute and clarinet, evoking the musical colors of a reed flute. As shown in Figure 4.

**C** Poco riten. Poco meno mosso.  $d = 88$

Flauto piccolo.

2 Flauti.

2 Oboi.

2 Clarinetti in A.

2 Fagotti.

**Figure 4.** Borodin's Symphony No. 2 in b Minor (First movement)

Subsequently, strings are incorporated into this theme to depict the serene and pastoral atmosphere, capturing the inner world of the warriors as they deliberate and strategize before the battle. In the third movement, the clarinet plays a brief melody. The harp's chords are like those of the gusli, a traditional Russian folk instrument. The French horn, accompanied by string instruments, presents the theme with an extremely broad melody that echoes the overture of the opera "*Prince Igor*."

The most common ethnic musical instruments in Russia during the 16th to 18th centuries were the Gusli, Domra, Gudok, and Balalaika. However, due to the Russian religious culture's aversion to instrumental music and the government's promotion of Western instrumental music, Russian ethnic instruments were suppressed for a long time, confined to everyday performances by wandering folk artists, folk rituals, and secular plays satirizing society. Nevertheless, "nationalist" composers did not abandon Russian ethnic instruments in their creations. For instance, in Glinka's symphonic fantasy "*Kamarinskaya*," the variation theme is played on woodwind instruments to mimic the sound of the Balalaika, thereby presenting Russian wedding songs. Rimsky-Korsakov, in his opera "*Sadko*", used the harp to imitate the Gusli to depict the dance music during the grand banquet of the Sea King. It was only until the end of the 19th century that Russian ethnic instrumental music began to embark on a formal path of standardization and professionalization. Vasily Vasil'yevich Andreev improved various ethnic instruments and formed Russia's first folk orchestra with a certain modern significance in 1888.

### 4.3. Enriching the World's Musical Culture

The musical works of "nationalism" in Russia have not only promoted the development of domestic music but also played a role in promoting the development of music in other countries. They have influenced rock music and European music composition techniques, enriching the world's musical culture.

“The status of an artwork in the world's art is determined by what it represents that is not uniquely possessed by its original ethnic group, in other words, the value of an artwork is determined by the extent to which it can be universally accepted[23]”. Russian "nationalist" music did not grow in isolation on Russian soil. Their musical theories stemmed from the analysis and study of scores by Bach, Beethoven, and others. Their compositional systems, musical genres and forms, are closely connected to the historical development of Western music. Consequently, when Westerners encounter Russian nationalist music, they are delighted and curious. In France, the renowned theorist Bertrand analyzed Russian operas in his work "*Studying National Musicality through Musical Theater*," and he reviewed the opera "*Ruslan and Lyudmila*" in the French magazine. The Artistic Thoughts in Russian Creation are summarized and its role in Russian creation is clarified in the book "*The Great Encyclopedia of Music of the Paris Conservatory*". In Germany, Glinka was first mentioned in the *Allgemeine Musikalische Zeitung*, prompting music theorists to begin translating Glinka's works. After watching *Ruslan and Lyudmila* in Moscow, a German musician provided a detailed description of Glinka's work in the *Neue Musik-Zeitung*, praising Glinka's monumental achievement in localizing Russian “nationalist music” creation. In Portugal, *Glinka's national music* was published in the *Diario de Notícias*, furthering Portuguese people's understanding of Russian culture and art. Additionally, literature research on Russian "nationalist" music can be found in Italy and, the United Kingdom. Although there were some critical voices in these studies. It also contributed to the music criticism and historical materials development in various countries.

The influence of Russian "nationalist" music endures and grows stronger over time, inspiring composers from diverse countries to incorporate their musical vocabulary into the creations. Taking Mussorgsky Modest Petrovich's "*Pictures at an Exhibition*" as an example, this masterpiece has undergone extensive adaptations worldwide. French composer Maurice Ravel transformed the piano score into a string arrangement, enriching its color palette. Chinese composer Xiuwen Peng adapted it into a piece performed by Chinese traditional orchestras. Rock bands in the 1970s also showed great interest in *Pictures at an Exhibition* and used them as their material. For instance, the rock band "E.L.P" performed “*Pictures at an Exhibition*” in its entirety with a rock twist. At the same time, "La Roux transformed ‘*Pictures at an Exhibition*’ into an electronic track that served as the overture to the first song on their album[24]” .A Japanese musician, at the age of 19 (1980), traveled from his hometown of Nagasaki to Tokyo to hold a solo concert, where he amazed the audience with his grand guitar arrangement of '*Pictures at an Exhibition*.'" David Raksin, an American composer and music professor, enthusiastically collected various adaptations of "*Pictures at an Exhibition*," amassing 82 versions by 1992. In 2002, Yu Jingjun's chamber music adaptation of "*Pictures at an Exhibition*" premiered successfully at the Sydney Opera House.

The Russian "nationalist" music has enriched the techniques of musical composition. Taking the use of altered chords (a fundamental method of tonal expansion in classical music) as an example, Glinka and Dargomyzhsky frequently employed secondary dominant altered chords, utilizing a "voice-leading-driven" approach, where altered chords emerged "accidentally" vertically as voices progressed horizontally. Although such chords still occupied a significant proportion in the works of composers from "The Five", the dominant altered chords began to break free from the augmented sixth chord, achieving a preliminary liberation in chord arrangement. The altered notes of dominant altered chords became more diverse. In the works of Rachmaninoff and Scriabin, altered chords were used even more boldly. The augmented sixth chord ceased to be the mainstream, and altered chords no longer sought stepwise progression in each voice during their introduction and resolution. "Rachmaninoff explored subdominant chords more frequently, while Scriabin showed an interest in dominant functional group chords. Most of his early and middle works involved the transformation

of dominant seventh chords, foreshadowing the 'mystic chords' that emerged in his later works[25]".The Russian "nationalist" composers explored the vertical chord structures, gradually expanding the traditional tonality. We can observe the development of Russian music through the evolution of chords: "From initially imitating Western Europe to attempting to integrate Western European compositional techniques with national culture and ideology, and finally forging a unique development path that ultimately secured a significant position in the history of world music.[26]"

## 5. Conclusion

"The fusion and confrontation between the East and the West are the most prominent characteristics on the land of Russia.[27]" This characteristic promotes the development and change of Russian "nationalist" music. Through sampling, complementarity, and the incorporation of specific instruments, timbres, genres, and stylistic variations, new music is created, establishing a fresh auditory experience that further defines national identity.

## References

- [1] Applegate, Celia. "How German is it? —Nationalism and the Idea of Serious Music in the Early Nineteenth Century", 19CM, vol.11, No.3, (Spring, 1998), pp.274-296.
- [2] Zhaorun Sun. "Original Opera" and "National Opera": Reflections on the genre definition of the opera Life for the Tsar. Opera, 2022, (03):32-39.
- [3] Wilson Dixon. Christian Music Journey. Shanghai: Shanghai People's Fine Arts Publishing House,2002
- [4] Ying Liu. Formation and Development of Nationalism in Russian Music in the 19th century. Art Review,2018, (24):4-9.
- [5] Nationalism. The New Grove Dictionary of Music and Musicians.
- [6] Kewen Tian. History of Western Music (3rd Edition). Wuhan: Wuhan University Press, 2011.197.
- [7] Suzh Bribekina. Translated by Yang Zejianmin, A Biography of Tchaikovsky, Beijing: People's Music Publishing House,1986:184.
- [8] Debin Liu. The division of State types: a way to expand international security research. Research in International Politics,2012,33(01):14-22.)
- [9] Robert Walke. Translated by Guifeng He. Rachmaninoff. Nanjing: Jiangsu People's Publishing House,1999:223.
- [10] Harold C. Schoenberg, translated by Fir. The life of a great composer. Beijing: Life · Reading · New Knowledge Sanlian Bookstore, 2007:560.
- [11] Songkun Li. The Controversial Scriabin Music and Communication. Art Exploration,2016,30(02):118-121.
- [12] Prokofiev waits, translated by Sun Youlan, Xu Qiyue,. A Silent man is like a song -- Selected Works, Memoirs and Commentaries of Prokofiev. Beijing: Culture and Art Press, 1997,3(1):2,283.
- [13] Zhaorun Sun. The treasure of Russian art music in the "Pre-Glinka Period" -- the creation of Russian comic Opera in the 18th century. Music Life,2023, (01):42-47.
- [14] Joseph Coleman, translated by Yandi Yang. Opera as drama. Shanghai: Shanghai Conservatory of Music Press,2008, p. 248.
- [15] Qiuhua Zhu. History of Western Music. Beijing: Peking University Press, 2002. Page 262,
- [16] Daoyi Zhang. Daoyi Zhang. Anhui, Anhui Education Publishing House,1999. Pages 18-19.
- [17] Jingwen Wang. Research and reflection on Glinka's nationalist music from the perspective of art sociology. Northeast Normal University,2022. P. 24.
- [18] Hancheng Mei. Awakening and Prosperity. Southeast University, 2006. 45.
- [19] Xuan Shen. A brief history of Western music. Shanghai: Shanghai Music Publishing House,1999:289.
- [20] Haitao Liu. A study of Rimsky Korsakov's symphonic composition. Northwest Normal University,2011. P. 44.
- [21] Hongzhi Chen. Glinka and the Russian Power Group. Oriental Press,1997.
- [22] Ying Liu. Regional color in Borodin's music. Music World, 2011, (12):61-64.
- [23] Paul Henry Lang. Translated by Yang Yandi et al. Music in Western civilization. Guizhou: Guizhou People's Publishing House,1996:581.
- [24] Jing Peng. Hunan Normal University,2014. P. 41.
- [25] Bingyue Shan. The Historical Evolution of Traditional Harmony Development from the perspective of Variable Chord. Shanghai Conservatory of Music,2023. P.84.

- [26] Bingyue Shan. The Historical Evolution of Traditional Harmony Development from the perspective of Variable Chord. Shanghai Conservatory of Music,2023. P.198.
- [27] Ying Liu. Regional Color in Borodin's Music. Music World,2011, (12):61-64.