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The Concept of Musical Nationalism in Compositional Creativity: A Theoretical Aspect

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The aim of the article is to reveal the essence of the concept of musical nationalism and the principles of its manifestations in professional compositional creative work. *Results.* The need for national identity, the desire to express oneself, and the focus on uniqueness drive humanity towards creating certain products of activity in the scientific, research, and creative spheres, collectively shaping the patriotic mentality of the entire nation. Every conscious artist who aims to lobby for national content in the socio-cultural and even political space through his creative work appeals to factors that are reproduced in the audience's imagination as a symbol, code of the nation. The search for means and forms of expressing originality based on national characteristics, and the desire for cultural autonomy via the reproduction and artistic reinterpretation of typical features, mythology, mentality, folklore, etc. create traditions of the national style. The way this paradigm is expressed depends on the depth of experience of national issues by the author of an art work. Musical nationalism becomes the highest degree of realisation of the national idea in creative work, forms a unique concept, a content of which consists in conscious and purposeful reproduction by artists by means of music of bright national-mental attributes, values, ideas, thinking patterns and philosophising, psycho-emotional characteristics, temperament, world perception, and worldview, etc. *Scientific novelty.* For the first time in the history of Ukrainian art studies, the term "concept of musical nationalism" is introduced into scholarly discourse, and its meaning and the expediency of its use are explained. *Conclusions.* The professional musical art of any country becomes a reflection of the cultural heritage of the nation, and is based on the synthesis of the artistic content of the art sample, its emotional message, and those specific means of expression that are most capable of revealing the context of the work. One of the most distinctive identifiers of compositional creativity is the national factor, manifested by the artist in presenting characteristic features of the local society, certain archetypes, and traditions, which are originally interpreted in his heritage. A conscious, purposeful approach to the ideological content of music is the result of the author's creative reflection, a reflection through the prism of his own stylistic preferences and priorities of a number of national ideals, national dreams, centuries-old aspirations of his native people influenced by specific historical and political factors. All this forms the concept of musical nationalism.

Keywords: national idea; compositional creativity; musical nationalism

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Introduction

The cultural policy of any civilised country is closely linked to the in-depth study of the traditions and artistic heritage of the nation, aiming to strengthen the national foundation and further develop the cultural layer, particularly in terms of the identity and uniqueness of the people's heritage. Unfortunately, the destabilisation of national consciousness, the persecution based on national attributes, the formation of the consciousness of "inferiority", discrimination, etc., all are complex and purposeful instruments of influence on citizens' consciousness, leading to the loss of ties with their native roots. These methods have historically been consistently employed by the invading states towards oppressed nations. Thus, the destruction of a nation's culture essentially equates to the destruction of the nation itself. History is replete with numerous examples of attempts by giant empires to erase the national memory of subjugated ethnic groups by banning their native language, samples of folk or artistic creativity, which certainly leads to their death. Culture and art are perhaps the most powerful ideological tools, capable of shaping citizens' consciousness and guiding it in various directions, depending on the state's cultural policy. The turbulent events of the 19th, and 20th centuries, and the present day confirm a logical and evident fact — the inherent desire of people to exist and evolve within the framework of their native culture, which was formed by their ancestors and reinforced by centuries-old traditions. This is why the study of issues related to conscious self-identity, particularly artistic self-identity that forms the national idea of creativity, stands as an incredibly significant factor in the crystallisation of culture and contributes to the consolidation of citizens within a certain state on the basis of ethnic community and national identity. However, despite the vast array of scientific research (including contemporary Ukrainian studies) in the field of analysing, understanding, explaining, and positioning the national factor in culture and state cultural policies, in the domestic cultural and art studies space, we observe a lack of clarity and completeness in interpreting a concept that's widely recognised in the global academic discourse — "musical nationalism". The relevance of this research lies in the urgent need to highlight this definition, which from the end of the 19th century – the beginning of the 20th century significantly evolves and is established as a kind of concept in the professional compositional work of artists from numerous European countries, and later in the artistic heritage of Ukrainian authors.

Recent research and publication analysis. The theoretical framework of this research consists of numerous foreign and domestic works, which are based on the study of the issue of the national factor and its manifestations in art. In particular, the works of P. Bohlman (2010), R. De Koven (1909), A. Lowell (1914), J. Miles (1985), K. Nielsen and J. Vallejo (2022) are valuable in terms of studying the ideological orientation of artists' work in the context of national identity. Among the Ukrainian scholars who research interesting aspects of the issue, the following works can be noted: V. Draganchuk (2017), O. Kushniruk, (2009), S. Mahera, (2020), S. Papeta (2019), and others. It's worth mentioning the research by G. Astalosh (2022), dedicated to the issues of the national idea and its interpretation within professional musical creativity.

Aim of the article

The aim of the article is to reveal the essence of the concept of musical nationalism and the principles of its manifestations in professional compositional creativity.

According to this aim, the following *tasks* are set: to consider the concept of ethnic and national identity as the basis of a national idea in creativity, to characterise the essence and content of the term “musical nationalism”, and to determine the artistic parameters of the concept of musical nationalism within the context of professional compositional creativity.

In the course of the research, the following methods were used to reveal the presented issue: historical (studying the issue in the light of a historical retrospective); source studies (working with scientific works on related issues); analytical and structural-logical (highlighting the main and related concepts, building a chain of conclusions in the process of reasoning, as well as interpreting the presented terminology); and the method of theoretical generalisation (drawing conclusions).

Main research material

The art of any nation is meant to convey its uniqueness, showcasing numerous artistic examples of its representatives. Against the backdrop of complex and not always unambiguous processes of post-war integration of European countries, gradual cultural assimilation is taking place. This is linked to the increase in migration and globalisation processes, the erasure of geographical boundaries, and the maximal convergence of the information space, which has significantly affected the socio-cultural sphere, including art. This process is particularly noticeable in the manifestations of mass pop culture, characterised by the standardisation of forms of expression and “adaptation” to widely accepted and accessible norms. There’s a considerable levelling of the national factor, which, based on historical heritage unique to a specific people, actually provides its original artistic image.

Artistic creativity is certainly influenced by the cultural achievements of other countries through the creative exchange of professional achievements of various schools. The professional artistic heritage evolves through reinterpreting the achievements of past eras, combining, synthesising, transforming, or even discarding certain contributions of predecessors. On the other hand, folk heritage is a huge creative layer that is remote in time, which connects with the roots and throws a bridge across the centuries to the present, providing a sense of unity, kinship, and identity. Therefore, consciously forming the national professional art, whether musical, literary, visual, theatrical, architectural, etc., each author of a work of art in one way or another turns to folk sources and cultural monuments of his people, emphasising unity with his own, original, unique traditions.

Based on a retrospective analysis of the issue of expressing the national idea in professional musical creativity, we come to the conclusion that the concept of musical nationalism often manifests much more vividly in the works of artists from oppressed nations or ethnic groups residing outside their historical homeland. The ethnic identity of such communities becomes a strong unifying component of their interaction,

marked by a nostalgic sense of historical belonging to one common environment (linguistic, geographical, cultural). Ethnic identity manifests itself at a deep level, becomes an internal need, and is caused by the lack or limitation of direct contact with the native culture, or with its forced prohibition. In this context, the national idea is formed and manifests itself much more actively than in free states, where there is actually no need to fight for the right to their national cultural identity. However, over time, the absence of obstacles leads to a weakening of the sense of identity of one's own culture. An essential component in the process of forming a conscious citizen of a state should be their national-cultural and patriotic upbringing, which includes not only knowledge of language and history but also respect for their own folk and artistic heritage. "The nation's way of thinking is revealed through its culture — in it, in its particular rhetoric, the archetypal sense-codes that make up the collective unconscious are 'deciphered'" (Drahanchuk, 2017, p. 7). Turning to traditions, studying, and comprehending the uniqueness of the artistic legacy of the ancestors is an ever-relevant issue both in the context of cultural history and in the process of education and aesthetic upbringing of future generations of any civilised country.

Let's try to explain the essence of the concepts of ethnic and national identity. First, let's distinguish between the definitions of "ethnic group" and "nation".

An ethnic group is defined as "...a community in which people are united by ideas of common origin and the presence of a cultural commonality — language, customs, myths, epics" (Lisovyi, 2009). Therefore, this is a person's conscious understanding of historical roots, genetic memory, and mental connection with ancestors. The conscious need for self-identification as belonging to such a specific group forms an ethnic identity. In encyclopaedic sources, a nation is explained as "...a community of people united regardless of their ethnic origin, by political interests, awareness of their community on a certain territory (land) with a certain state organisation (sovereignty), a common citizenship, legal rights, and obligations" (Kresina & Yavir, 2023). Thus, there is a certain difference between ethnic and national identity. Nationally conscious citizens are not always ethnically connected to the state in which they engage in societal activities. The history of culture has many examples when the artist, being a polyethnic person by origin, nurtured the idea of his national belonging to one or another nation through his work. As noted by A. Radei (2015): Unlike an ethnic group, a nation is something that is given to an individual as a result of his personal choice, not by the fact of his birth. An ethnic group is not chosen, but a person can choose a nation. The nation is, first of all, the state, social, and cultural belonging of an individual, and not his anthropological or ethnic belonging (p. 67). Therefore, the concept of national identity is the result of "...self-determination of a person or group in a social sense, the creation of an 'I - image' and 'We - image'..." (Smith, 1991, p. 16). A. Smith (1991), a researcher of this issue, points out that, unlike ethnic identity, national identity involves not only "...the awareness by members of a certain ethnic group of common origins, culture, language, traditions, territory, history, etc.," but also "...uniqueness, historical individuality, the presence of a national idea popular among the masses" (pp. 149–150).

The need for national identity, the desire not only to identify oneself with a particular nation but also to present oneself to the outside world, focus society's attention on the uniqueness and dissimilarity, originality in the global continuum, all of this not only generates socio-political parameters in the formation of a conscious citizen but

also accumulates towards the creation of certain outputs in scientific, research, and creative fields. Together, these contribute to forming a consciously patriotic mentality of the entire nation. In this aspect, culture and art play an exceptional role, becoming an inexhaustible life-giving source in the self-identification of a nation.

The search for ways, means, and forms of expressing identity based on national characteristics, the desire for cultural autonomy through the prism of reproduction and the artistic re-reading of typical features, mythology, thinking, mentality, folklore, etc., give rise to certain traditions of national style. Thus, implementing the issue of identity in artistic creativity, artists create unique concepts of the national idea through their creative activities. Studying the issue, today's outstanding Ukrainian opera singer S. Mahera (2020) notes: "...the national idea is based on a series of values that guide a particular people towards the desired goal — the construction of an independent state, the arrangement of ethno-national existence in a unique way inherent only to this community" (p. 68). However, its context, nature, and format will depend on many factors. The degree, prerogative, or even a kind of leitmotif of certain components in the artistic interpretation of the national idea are shaped by the nation's own history, with its foundation being the national dream.

The artistic embodiment of this issue provides humanity with numerous interesting examples. Every conscious artist who aims to advocate for national content in the socio-cultural and even political sphere appeals to factors that the recipient reproduces in their imagination as symbols or codes of the nation, whether on an associative, conscious, or subconscious level. However, of course, the extent or breadth of this content depends on the depth of the artist's engagement with the national issue.

In our opinion, it is necessary to distinguish the term "musical nationalism" from the common cliché of the so-called "national orientation" of creativity. Undoubtedly, these are related concepts that reflect similar tasks and goals of the authors of the composition. However, as mentioned earlier, "musical nationalism" represents the highest degree of realisation of the national idea in creativity. Such artists do not merely belong to certain national schools based on external features, principles of composing music, or stylistic components. They are advocates of the fundamental ideas of nationalism, fighters for statehood, particularly for its vital component — music and culture as a whole.

The specified research subject has a special place in musicology. The term "musical nationalism" is quite frequently encountered in the global and European academic discourse. It emerged to denote the heightened and emphasised ideological aspect in the professional creativity and artistic expressions of national identity during the Romantic era: "The nationalist movements of the 1800s sought to create music that reflected the desired ideals of nations. This imperative originated and grew as European nations increasingly defined themselves in opposition to each other and the number of colonies grew" (Nielsen & Vallejo, 2022, p. 1). Later, this definition has been actively used to characterise bright national art samples of the following generations of musicians (P. V. Bohlman (2010); R. De Koven (1909); A. Lowell (1914); J. Miles (1985); K. Nielsen & J. Vallejo (2022)). The most widespread interpretation of this term is used to describe professional music in which certain distinct motifs, principles of form, harmonisation, etc., play a dominant role and are strongly associated with a specific country or nation. The foundation for such artistic works is undoubtedly folk song and dance

creativity, which reflects the culture of its bearers. In Ukrainian musicology, this term is much less common (G. Astalosh, (2022); V. Drahanchuk (2017); O. Kushniruk (2009); S. Liudkevych (1999)).

Concept (from Latin *Conceptio* – comprehend, perceive) is defined as “... a system of views, concepts about certain phenomena or processes, a way of their understanding, interpretation; the fundamental idea of any theory, the main concept; an idea or plan of a new, original understanding; a constructive principle of artistic, technical, and other types of activities” (Ryzhko, 2014). The concept of nationalism is a multidimensional notion that encompasses ideology, political movements, a struggle for national freedom and values, and a specific cultural doctrine. Therefore, the concept of nationalism as a whole reflects an entire system of values, representing a particular worldview model in human consciousness, an ideology with the ultimate goal of national independence.

If the concept of nationalism is a complex constructive system of views, a holistic worldview, then the concept of musical nationalism becomes one of its ideological components, and means a single idea, its demonstration through an artistic product. As stated by V. Drahanchuk, examples of a concept in art “...can be sound or colour, etc., but nevertheless, these are particular sign systems (for instance, the lamentous or vocative semantics of musical concepts can be explained by experts, but it is felt intuitively by many sensitive musical listeners). Musical sounds fully reveal the sensory sense of the concept...” (Drahanchuk, 2017, p. 9). Therefore, we consider that the concept of musical nationalism is a multi-level mental and sensory complex that synthesises a whole range of associative musical means of expression (most often folkloric prototypes, genres, modes, intonations, etc.) and a way of world perception, worldview of the nation (through artistic manifestations, particularly the emotional nature of music, depiction of musical portraits, images, plots).

Obviously, not every composer who refers to the characteristic features of folk music in his professional work adheres to the idea of nationalism. The national “colouring” to some extent manifests in the creative output of many artists from different eras, either through quoting the folklore of a certain ethnic group or by turning to typical genres, forms, specific canons, etc. Moreover, composers frequently turn to folklore sources of non-native culture, expressing interest or succumbing to trends for “exotic” motifs (A. Dvořák, F. Liszt, J. Brahms, M. Skoryk, and many others). Quoting (direct or indirect) the characteristic music of an ethnic group, region, or people does not necessarily form the concept of musical nationalism.

The term nationalism is interpreted as “...a system of ideas and views that prioritises national (ethnic) values over personal, group (corporate), and universal (universalist) values”; the main criteria and goals of nationalism include “...struggle for political independence, preservation and development of one’s own ethnic and cultural identity...”, awareness of one’s national uniqueness, which is the antithesis to universalism, internationalism, cosmopolitanism (Nahorna, 2010, p. 240). Applying this definition to the concept of “musical nationalism,” it should be noted that this term is gaining increasing interest in the field of global musicology. However, it has not yet acquired a clear definition in the realm of domestic art science. Nevertheless, in our opinion, the essence of the concept is quite significant and can be aptly employed in musicology to differentiate acute or sometimes radical manifestations of the national idea in music.

Thus, *the concept of musical nationalism* involves the conscious and purposeful reproduction by artists of vivid national-mental characteristics, values, ideas, types of thinking and philosophising, psycho-emotional traits, temperament, perception of the world, and worldview for the purpose of an accented demonstration by the author and a clear perception by the recipient of the national affiliation of the composer's music. In a broader sense, the concept of musical nationalism accumulates and artistically interprets certain national ideals and dreams that have developed over centuries under the influence of specific historical factors, events, political circumstances, and more.

Examples of the concept of musical nationalism emerged in romantic music and are directly linked to the active national struggles of peoples for independence, statehood, and their own culture. However, as noted by J. Miles (1985): "...different types of political evolution were taking place in each country, which in turn influenced musical nationalism".

In particular, among the artist-fighters for their own political and/or artistic independence, it is necessary to mention F. Chopin, I. Paderewski, A. Dvořák, L. Janáček, I. Albéniz, E. Granados, J. Turina, F. Liszt, Z. Kodály, B. Bartók and many others, whose artistic achievements appear as consciously national.

Perhaps the most vivid examples of the concept of musical nationalism at the intersection of the 19th and 20th centuries were the creative activities of Ignacy Paderewski and Leoš Janáček.

The unique figure of I. J. Paderewski, an outstanding Polish virtuoso pianist, composer, public figure, and active politician, who became a symbol of the indomitable spirit of his homeland, effectively contributed to the revival of Poland, and raised the country's professional culture to the world artistic level. As the author of numerous compositions on patriotic themes, he left behind a considerable legacy, which became a symbol of national music and a hallmark of Polish national identity far beyond the borders of the state. Many of his works, in particular Polish Fantasy for piano and orchestra, *Polonia* Symphony, *Uwertura Es-dur*, opera *Manru*, Sonata for violin and piano a-moll are vivid examples of the concept of musical nationalism in Polish music. They stand as distinct symbols of the nation's self-awareness, a musical encyclopaedia of their spirituality, mentality, emotions, and experiences, embodying a deliberate struggle for their own independence.

The work of the famous Czech (Moravian) composer L. Janáček became extraordinary in terms of the considered concept. Throughout his artistic life, looking for his path of musical expression, he remained connected to his native culture, defending its right to identity and its place within the global continuum. Ultimately, the maestro finds an original form of implementing the national pan-idea. It should be noted that the master's years of work were accompanied not only by refining the style and searching for appropriate means of expression. His entire life experience — both artistic (as an educator, folklorist, and composer) and ideological (an active fighter for his native language and professional Czech and folk Moravian heritage) — served as the foundation for the artistic content of his mature works. Janáček's concept of musical nationalism is presented through a multifaceted exploration of the image of the main character, who always emerges from the people, and whose personal and intimate experiences are contrasted with society. At the heart of Janáček's interests lies the emotional nature of the individual, his psychological states, which are reflected in conversational

intonations transformed into musical sounds and woven into his works. Ultimately, the artist developed, on a theoretical level, and later implemented in his own compositional legacy, an individual concept of reinterpreting folk sources in professional music. He based this on the recitative intonations of the native spoken language, which he himself decrypted, recorded in the form of musical material, thoroughly studied, and, as a result, formed on their basis the musical language of his best compositions.

In Ukrainian music, the concept of musical nationalism found a particularly fertile artistic ground, which, on the one hand, is linked to the nation's complex political history and its centuries-old aspiration for national identity and independence, and on the other hand, reflects a profound love and special reverence for the native folklore, cultural, and artistic heritage.

The term was first used and actually introduced in Ukrainian culture by S. Lyudkevich (1999) in his study *Nationalism in Music* back in 1905. Interest in this subject likely emerged as an echo of the pan-European artistic processes associated with a powerful wave of patriotism that swept across almost the entire continent during the late 19th to early 20th centuries. However, unfavourable conditions for the development of such musicological intentions, the absence of statehood, and the harsh pressure from the enslavers hindered rather than promoted the composer's national ideas. "Developing under conditions of continuous cultural intervention from foreign aggressor states, Ukrainian culture already at the early stages of its existence demonstrated its ability for assimilating the creative output of neighbouring nations. Through the process of evaluation and selection, it developed a kind of immunity to forced 'inoculation' of foreign cultural codes, which allowed it to preserve its own archetype" (Papeta, 2019, p. 262).

Furthermore, as O. Kushniruk (2009) notes, "...the theoretical science could not ignore what actually sounded in the music — the manifestations of the so-called Volksgeist, the national spirit of the people" (p. 43). She also notes that this definition, in fact, has been avoided in every possible way by Ukrainian researchers for many years up to the present and has been replaced by more "loyal" and less clear definitions of the national factor of creativity such as "national style", "national character", "national distinctiveness", "national special feature", etc. However, modern history dramatically shows that Ukrainian culture and music in particular serve as a solid foundation for national self-identification, which for centuries has been manifested in domestic art precisely through the prism of conscious, purposeful, and consistent nurturing of the idea of the identity of a nation that aspires, requires, and deserves its own political and cultural independence. And in unity with the virtuoso transformation of original folklore traditions in professional compositional creativity, such art creates the concept of Ukrainian musical nationalism.

Conclusions

Therefore, the professional musical art of any country becomes a reflection of the cultural heritage of the nation, its mental and emotional complex, based on the synthesis of the ideological content of the artwork, its emotional message, and those specific means of expression that are most capable of revealing the context of the composition. Each composer is a carrier of the professional culture of his nation, he consciously or

indirectly forms the idea of humanity's perception of the artistic world of the country he represents. One of the most vivid identifiers of creativity, especially compositional, is undoubtedly the national factor. It manifests primarily in the artist's presentation of characteristic features of the local society, certain archetypes, and traditions, which are transformed in his own consciousness and uniquely interpreted in his artistic activities. The foundation of the national paradigm of creativity is the composer's sense of his ethnic or national identity, which is identified in his creative legacy primarily with certain folkloric codes and inherited artistic traditions. However, the highest level of nurturing the national idea in compositional activity is what is referred to as musical nationalism, which puts the creator of the composition on the pedestal of the confessor of the ideas of nationalism, a fighter for independence, statehood, and particularly for its crucial component — music and culture as a whole. Such principles shape the concept of musical nationalism in the composer's work. A conscious and purposeful approach to the ideological content of music becomes the result of the creative reflection of its author, a reflection through the prism of his own stylistic preferences and priorities of a number of national ideals, national dreams, centuries-old aspirations of the native people, formed by specific historical and political factors.

In Ukrainian music of the 20th century, musical nationalism evolves into the leading and dominant creative style. Significantly developing and transforming during the period of creative activity of representatives of folklorism and neofolklorism (S. Lyudkevich, L. Revutskyi, B. Lyatoshynsky, V. Barvinsky, M. Kolessa, and others), this concept manifests itself more boldly, vividly, and confidently, indicating a sharp need for further development of the subject matter and the introduction of the concept into domestic musicological practice.

Scientific novelty. For the first time in the history of Ukrainian art studies, the term “concept of musical nationalism” is introduced into scholarly circulation, its content is explained, and the expediency of its usage is clarified.

The article does not cover all aspects related to the embodiment of the concept of musical nationalism in professional compositional creativity but rather elucidates the theoretical foundations of the issue. Aspects of the practical implementation of the concept, various ways, and vectors of its creative reinterpretation in the heritage of artists of both previous eras and the present require *further study*.

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Концепт музичного націоналізму в композиторській творчості: теоретичний аспект

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Мета статті — розкрити сутність концепту музичного націоналізму та принципи його проявів у професійній композиторській творчості. *Результати*. Потреба в національній ідентичності, бажання свідчити про себе, акцентувати на самобутності акумулюють людство до створення певних продуктів діяльності в науковій, дослідницькій, творчій сферах, що формують патріотичну ментальність нації. Кожен свідомий артист, який має на меті власною творчістю лобювати національний контент, апелює до чинників, що репродукуються в уяві слухачів чи глядачів як символ, код нації. Пошуки засобів і форм вираження своєрідності за національними ознаками, прагнення до культурної автономії крізь призму відтворення та мистецького перепрочитання типових ознак, міфології, менталітету, фольклору тощо творять традиції національного стилю. Музичний націоналізм стає найвищою мірою реалізації національної ідеї у творчості, формує своєрідний концепт, зміст якого полягає у свідомому та цілеспрямованому відтворенні митцями яскравих національно-ментальних ознак, цінностей, ідей, типу мислення та філософствування, психоемоційних характеристик, темпераменту, світосприйняття та світобачення тощо. *Наукова новизна*. Вперше в історії українського мистецтвознавства введено в науковий обіг термін «концепт музичного націоналізму», розтлумачено його зміст, роз'яснено доцільність використання. *Висновки*. Професійне музичне мистецтво будь-якої країни стає відображенням надбань культури нації, базується на синтезі художнього змісту артзразка, його емоційного посилення та специфічних засобів виразності. Одним із найяскравіших ідентифікаторів композиторської творчості є національний чинник, що проявляється у подачі митцем характерних ознак локального соціуму, певних архетипів, традицій. Свідомий, цілеспрямований підхід до ідейного змісту музики стає результатом творчої рефлексії автора, відбиттям крізь призму власних стилістичних вподобань і пріоритетів загальнонаціональних ідеалів, мрій, прагнень народу, зароджених під впливом історичних і політичних чинників.

Ключові слова: національна ідея; композиторська творчість; музичний націоналізм

