NATIONALISM & MUSIC
(19th-20th CENTURIES)
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INTRO     Online     Own title     5 weeks

Nationalism is an ideology and socio-political movement that emerged along with the concept of nation, typical of the Contemporary Age, in the historical circumstances of the so-called Age of Revolutions. That is, Industrial Revolution, Bourgeois Revolution and Liberal Revolution. This Age of Revolutions started at the end of the 18th century, evolved in the 19th century and ended at the beginning of the 20th century. Nationalism puts a particular nation as the only identity referent, within a political community; and part of two basic principles regarding the relationship between the nation and the State:

The principle of national sovereignty: that it would maintain that the nation is the only legitimate basis for the State.

The principle of nationality: that it would maintain that each nation must form its own State, and that the borders of the State should coincide with those of the nation.

The term nationalism applies to both political doctrines and nationalist movements: the collective actions of social and political movements aimed at achieving nationalist claims.

Musical nationalism is an artistic expression of the second half of the nineteenth century that coincides with political nationalism in the valuation of ethnicity -folklore- and that derives from the previous
romanticism, intellectual and artistic movement also closely linked to romantic nationalism, even if of a wider temporal and conceptual extension than this.

In music, nationalism refers to the use of materials or themes that are recognizable as national or regional. For example, the direct use of folk music, and the use of melodies, rhythms and harmonies inspired by this type of music also includes the use of folklore as a conceptual, aesthetic and ideological basis of programmatic or operative works.

Nationalism is usually related to musical romanticism from the mid-19th century to the mid-20th century, but there is already evidence of nationalism both at the beginning and at the end of the 18th century. The term is also frequently used to describe twentieth-century music from non-dominant regions in music, especially in Latin America, North America and Eastern Europe. Historically, nineteenth-century musical nationalism has been considered a reaction against the "dominance" of German romantic music.
INTRODUCTION TO POLITICAL NATIONALISM

INTRODUCTION TO MUSICAL NATIONALISM

THE MUSICAL NATIONALISM IN EUROPE

Russian nationalism: Mihail Ginka, Mihail Balakirev, César Cui, Alexander Borodin, Modest Musorgsky and Nikolai Rimski-Korsakov.

Czech nationalism: Bedrich Smetana, Antonín Dvorak, Leos Janacek.

Polish nationalism: Frederich Chopin and Stanislaw Moniuszko.

Hungarian nationalism: Bela Bartok and Zoltan Kodaly.

Norwegian nationalism: Edward Grieg.

Finnish Nationalism: Jean Sibelius.


THE MUSICAL NATIONALISM IN AMERICA


Venezuelan nationalism: Antonio Estévez.


DIAGHILEV RUSSIAN BALLETS

It was the engine and synthesis of European nationalisms, making them known in Europe and America. Promoter and alma mater of an era and the materialization of nationalisms under the expression of music and dance.