

Anton Arensky and the Rise of Musical Nationalism in Late Nineteenth-Century Russia

Ingrid Bols (University of Glasgow)

Anton Arensky (1861- 1906) was one of a new generation of Russian composers following the famous Mighty Handful of Balakirev, Mussorgsky, Rimsky-Korsakov, Borodin and Cui. He entered the newly-founded Conservatoire of St Petersburg, to study piano and composition, in 1879. In the class of Rimski-Korsakov, he became a very talented student. As soon as he graduated, he achieved the honour of a direct nomination to professorship in the Conservatoire of Moscow. There he taught counterpoint and harmony, with Scriabin and Rachmaninov among his students.

His successful life, and posthumous lack of fame, formed a violent rise and fall. Most later commentators consider him as a composer without a distinctive style. However, his work can be viewed in a different light. Arensky was born during the core period of musical nationalism. This movement, whether in central and northern Europe or in Russia, rose in reaction to the imperialism of German style. Music could no longer be considered an ars gratia artis concept, but became the flagship of national demands. In Russia, Glinka (1804-1857), the 'Father of Russian Music', considered the nation as 'creator' and the composer as an 'arranger', and argued that Russian music should be distinct from Western canons. Arensky belonged to this rising trend through his position at the very heart of Russian institutions, his integration of Russian folklore, such as tunes, literature and legends, and his use of Orthodox music. His compositions drew on many different sources, including the ancient epic songs Bylins, Orthodox Requiem, Obikhod prayers and imperial anthems.

In his work, Arensky combined Russian music with a more cosmopolitan Western composition style. He showed that in music Russian nationalism and cosmopolitanism can cohabite without major antagonism.

Keywords: music, Russia, nationalism, cosmopolitanism, 19th century

Introduction

This study aims to show the balance between nationalistic trends and cosmopolitan practices in nineteenth-century music through the example of the composer Anton Arensky. This case also highlights the correlation between the hesitant nationalist policies of the late Russian Empire and its practices in composition. Arensky was born in Novgorod in 1861. As a student of piano and composition in the Conservatoire of St Petersburg and later a teacher at the Conservatoire of Moscow, Anton Arensky was at the core of nineteenth-century Russian musical society. His composition style oscillated between Romantic Western standards and more historically Russian trends.

The relationship between Russia and Western Europe had in part defined aspects of Russian culture. From the eighteenth-century Westernizing reforms of Peter the Great, whether or not to follow Western trends became a major question in the debate on 'the nature of Russian

identity' and 'a recurrent source of dispute in intellectual circles' (Helmers 2014, p.5). The Russian government was looking to Western models of society and 'even when rejecting these models Russians were influenced by them' (Weeks 2008, p.12). Both cosmopolitanism and nationalism cohabited in late imperial Russia, more as a vague blend than as two distinct separate poles. Musical societies were also involved in this debate. Theories of musical composition were considered as directly sourced from Western Europe, while a strong interest in local folk music was growing in intellectual circles.

The late nineteenth century's unstable political context, in which most Russian musical institutions were founded and gained recognition, was the result of contradictory imperial policies. Tsar Alexander II's 'Great Reforms' of the 1860s were intended to modernize Russia through the abolition of serfdom and the reformation of the army, judicial system, local elective structures and censorship. A trend of modernization was rising across the main cities and 'some form of civil society was beginning to emerge' (Thatcher 2005, p.64). However, in the second half of the nineteenth century, the Russian Empire was struggling to maintain its western border. The Empire faced successive political crises such as the military disaster of the Crimean War from 1853 to 1856, the 'January Uprising' of Poland in 1863, the 'April Uprising' of Bulgaria in 1876 and the Russo-Turkish War which started in 1877. To maintain political stability, late imperial Russia leaned on concepts of nationalism and the russification of the western frontier (Weeks 2008, p.1). The assassination of Tsar Alexander II in March 1881 by the revolutionary organization *Naradnaya Volya* stopped the progressive social improvements of the Great Reforms. Alexander II's successors, Alexander III and the last Tsar, Nicholas II, increased repression and strengthened autocracy as a reaction to the murder (Weeks 2008, p.4-5). Nationalism was a way to maintain the Russian Imperial State, which was on the edge of collapsing. However, the gap between a multi-ethnic continent-sized empire and the vision of Russian unity was growing dangerously wider.

In the political sphere, 'no strict legal definition of any nationality – whether "Russian" or "non-Russian" – existed during the imperial period' (Weeks 2008, p.8). Nationalism and questions around the vague concept of Russianness were not restricted to the political and social spheres but also impregnated the arts, particularly music. The concept of musical nationalism arose from a need for artistic independence in Central and Eastern Europe 'where the dominance of Austro-German instrumental music and Italian opera was felt as a threat to home-grown musical creativity' (Burkholder et al. 2005, p.682). The Austro-German school of composition remained one of the most influential movements and provoked reactions of either genuine passion or complete rejection among Slavonic composers.¹ Music was no longer an *ars gratia artis* concept but an emblem of national demands. This musical movement accompanied a genuine need for independence in Eastern Europe. In Russia, Mikhail Glinka (1804-1857), who is considered to be the 'Father of Russian Music', instituted a philosophy according to which 'the nation must be considered as creator and the composer rather as "arranger" of the popular contribution' (Montagu-Nathan 1917, p. 234).

Following this musical awakening, the Conservatoires of St Petersburg and Moscow were founded by the brothers Rubinstein: Anton founded the Conservatoire of St Petersburg in

¹ For example we can find some anti-Germanism in the letters written by Modest Mussorgsky (Richard Taruskin 2008, 38).

1862, and Nikolai founded the Conservatoire of Moscow in 1866. Anton Rubinstein, who studied in Berlin, applied German models within the St Petersburg Conservatoire, which led to criticism from his contemporaries (Barlett 2006, p.99). In order to stand against the academism of this conservatoire, Mily Balakirev founded the famous group of musicians known as The Mighty Handful with Alexander Borodin, Cesar Cui, Nikolai Rimsky-Korsakov and Modest Mussorgsky. Since many of them taught at the Conservatoire of St Petersburg it paradoxically became the school famed for national style and harmonies inspired by folk music. The institution thus developed a reputation for being nationalistic, while the Conservatoire of Moscow was considered to be more cosmopolitan. However, I argue that the oft-referenced account of opposition between nationalism and cosmopolitanism in Russian music is not completely accurate. As in the political sphere, cosmopolitanism and nationalism cohabited in music, and both were integrated in late nineteenth-century composition style. For example, by combining folk-inspired melodies with his Western Romantic style of composition, Tchaikovsky blurred the line between national music and foreign input.

Russianness, and the relevance of this concept, has been investigated extensively in the works of famous composers of the time such as Tchaikovsky, Rimski-Korsakov and Mussorgsky, for example in *Russian Music and Nationalism from Glinka to Stalin* (Frolova-Walker 2007), *Non-Nationalists and Other Nationalists* (Taruskin 2011), *Mussorgsky and his Circle: a Russian Musical Adventure* (Walsh 2013) and *In Search of "Russianness": Russian National Idioms in Alekandr Glazunov's Sonata No.1 for Piano, op.74* (Panayotova 2012). However, background personalities such as Arensky have often been neglected. Even though they were less implicated in stylistic debates, discrete composers such as Arensky were a representation of the general aesthetic response to nationalism. Even if no political definition of Russian nationality existed at that time, two determining factors were considered as defining the Russian nation: language and religion (Weeks 2008, p.8). In music, Russian language and Orthodox Church music were some of the bases of the russification of the Western composition style. Firstly, I will examine the life of Anton Arensky and his connections to late-imperial Russian musical institutions. Secondly, I will focus on his work and on how he integrated Russian language and prosody, as well as Orthodox music, into his work.

Youth in St Petersburg and Career in Moscow

Arensky was born in 1861 in Novgorod on the banks of the Lake Ilmen. At a young age he moved to St Petersburg to receive a musical education in the Conservatoire that had been founded in 1862 by Anton Rubinstein. The city of St Petersburg was erected following the legendary vision of Peter the Great, who wanted the city to function as a window towards Western Europe. According to writer Nikolai Gogol, St Petersburg was 'something of a Euro-American colony: a large mixture of foreign cultures with a bit of the national [Russian] spirit' (Gogol 1836, cited in Nivat 1988, p.14).² Arensky studied there between 1879 and 1882 with Rimsky-Korsakov, who taught him composition, harmony, counterpoint and instrumentation. Arensky was noticed for his genuine talent, and he produced a large part of his first opuses during the courses, while the teacher was busy correcting his classmates' exercises. He spent

² 'Quelque chose d'une colonie européenno-américaine: tant il y a peu de caractère national et beaucoup d'amalgame étranger'. Translated by author.

his musical youth in the famous society of Rimsky-Korsakov, whose meetings featured Alexander Glazunov, Mikhail Ippolitov-Ivanov, Anatoly Lyadov and Felix Blumenfeld. The latter, a pianist and composer, remained a close colleague of Arensky's. Thomas de Hartmann, Arensky's student, remembered having seen the two friends talking during one of his Sunday harmony lessons in 1896 in Moscow (de Hartmann 1956, p.9).

During the meetings of the musical societies organized by Rimsky-Korsakov, Balakirev or Mitrofan Belayev, composers shared their idea of composing a new strain of national music inspired by folk traditions with chosen students including Arensky. These students formed what André Lischke called the 'intermediary generation' (2012, p.92). They studied in the newly-founded conservatoires, in contrast with their professors, who were often privately trained and had other occupations. For example, Rimsky-Korsakov had a military career and Borodin was a great scientist. Either way, both the Mighty Handful and the first cohort of students at the conservatoire shared a strong interest in Russian folklore, following Glinka's ambition to form a strong and independent Russian music.

In 1882, Arensky graduated with a Gold Medal in piano and composition. Tchaikovsky awarded him the highest grade for his harmony exam. The cantata *Erlking* Arensky composed impressed the jury, and Stasov wrote to Rimsky-Korsakov to congratulate his student (Rimsky-Korsakov 1970, p.224). Just after completing his studies in St Petersburg, Arensky became a teacher in the Conservatoire of Moscow at the early age of twenty-one.

The Conservatoire of Moscow was founded in 1866 by Nikolai Rubinstein. The institution had a different mind-set from that of St Petersburg, as it was closer to Western-European compositional techniques. In 1889, Arensky was appointed to teach classes in composition, harmony and instrumentation. He personally met Tchaikovsky for the first time in 1883, and the two became colleagues in the fields of harmony and composition. The famous Tchaikovsky became the mentor of the young teacher. Both had followed the same path from the city on the banks of the Baltic Sea to the landlocked capital. Arensky's accomplished *Quartet for Violin, Viola and two Cellos* based on themes from the Orthodox requiem, written as an homage to Tchaikovsky after his death, epitomized their strong relationship.

Despite some harsh comments, Tchaikovsky always tried to programme Arensky's works in concert. For example, in his letter of 25th September 1885, Tchaikovsky advised Arensky to stop using odd rhythms such as in his *Suite n°1* for orchestra (Wehrmeyer 2001, p.89). At this stage Rimsky-Korsakov also continued to encourage his former student. He conducted the *Scherzo* of the *Suite* op. 7 on the 21st November 1887 following correspondence with Tchaikovsky. In his letter of 30th October 1887, Tchaikovsky asked his colleague to perform a work by Arensky because he needed motivation as he was in 'a state of depression and dismay' (Lischke 1996, p.86). Tchaikovsky added 'where there is a space for all Russian composers, there shall be one for Arensky' (Lischke 1996, p.89). The master thought that this performance would please his young colleague who had 'much respect and affection' for Rimsky-Korsakov (Rimsky-Korsakov 1970, p.227). Later, Rimsky-Korsakov conducted the *Second Symphony* on the 19th December 1898, the *Piano Concerto* and the *Overture of Nal and Damaiati* in 1899. However, Rimsky-Korsakov did not support Arensky's later works, as he thought they were overly influenced by Tchaikovsky and Rubinstein. His sharp comment on the *Suite* op. 33 illustrated his position against Romantic academism (Rimsky-Korsakov 1970, p.225).

In the Conservatoire of Moscow, Arensky taught Serguei Rachmaninov, Nikolai Medtner, Alexander Gretchaninov, Thomas de Hartmann and Alexander Scriabin, among others. He is mostly remembered because of his strong antipathy towards Alexander Scriabin, refusing to award him a Gold Medal at graduation. This severe portrait can be contrasted, however, with the experiences of other, less well-known students such as Thomas de Hartmann. At the age of eleven, de Hartmann chose to become Arensky's pupil and remained under his tutelage until his master's death in 1906 (de Hartmann 1956, p.9).

During his musical life, Arensky was confronted with differing compositional trends. Even if the Conservatoire of St Petersburg claimed to be more Russian than Moscow's, both were transmitting musical knowledge based on Western traditions. Ideas about musical nationalism, such as integrating folk music, church music and Russian traditions, received more support in private circles such as Belayev, Balakirev and Rimsky-Korsakov's meetings (Lischke 2012, p.16). These societies had been debating throughout the second half of the nineteenth century on how Russian the music they were writing should sound. Arensky, immersed in this milieu, never proclaimed his own vision of nationalism. Arensky took part in the movement but in a more discreet way than the members of The Mighty Handful and even Tchaikovsky.

Russian Language as Inspiration

Following Glinka's operas, the Russian language became the basis of a new conception of music and Arensky followed this trend. Due to the variety of communities it included, the Russian Empire was de facto a multilingual entity. However, 'centralisation and "homogenisation" in modern industrial society would seem to demand a state that defends one culture and one language' (Weeks 2008, p.9). In this respect, use of the Russian language was known and used even in non-Russian speaking areas in the late nineteenth and early twentieth centuries. In music, use of the Russian language was often a way to strengthen a sense of national belonging for the composers. Arensky used one of the most famous figures of his time – writer Alexander Pushkin – to anchor his work in a Russian context. He wrote *Dream* op. 17 no. 3, *Antchar* op. 14 and the romance *I Saw Death* op. 27 no. 6 based on Pushkin's poems, but the most significant example remains *The Bakhchisaray Fountain* op. 46 which was written for the 100th anniversary of the writer's birth. The connection between literature and music rose significantly when composers were looking for stories to include in their music. Glinka initiated this movement with his opera *Ruslan and Lyudmila*. He was followed by Tchaikovsky and his *Eugene Onegin* and *The Queen of Spades*, Mussorgsky and his *Boris Godunov*, Dargomyisky and his *Rusalka* and later Rachmaninov and his *Miserly Knight*. Arensky enriched this trend with his ballet *Egyptian Nights* and his cantata *The Bakhchisaray Fountain* based on Pushkin's short stories.

Arensky was also inspired by the performing arts, which were popular in Russia at the time. He used works from the playwright Ostrovsky in his *Hymn for Arts* for solo voices, choir and orchestra, and the libretto of *A Dream on the Volga* was based on the play *Voyvode*. Arensky also worked with the writing of more recent authors. For instance, his *Three Melodramas* op. 68, are based on prose poems by Ivan Turgenev, and *Two Romances* op. 21 and 'I was waiting for you', part of the *Eight Romances for Voice and Piano* op. 60, are based on poems by Alexei Apoukhtin. This poet was popular among Russian composers in general,

especially in Tchaikovsky's work. Lines by the Russian poet Afanassi Fet were also frequently arranged by Arensky, for example in his romances *Autumn* op. 27 no. 2, *In the Peace and Sadness of the Mysterious Night* op. 28 no. 1, and the fourth, fifth, sixth, seventh and eighth movements of his op. 60. Stylistically speaking, these opuses belong to the Romantic movement. Arensky balanced this European trend with Russian language and poetry. Even his opera *Rafael* on the famous Italian Renaissance painter was written entirely in Russian.

Moreover, Arensky used the rhythm of the Russian language to write instrumental music, such as the *Fantasy on Epic Russian Songs by I.T. Ryabinin* for piano and orchestra op. 48. Arensky composed this piece with his own transcription of songs he had heard from the bard Ivan Trofimovich Ryabinin. The Ryabinin family had a strong storytelling tradition from the eighteenth century onwards in the north of Russia (Zemtsovski 2001, p.51). Trofim Grigoryevich Ryabinin (1801-1885) was famously recorded by Modest Mussorgsky in 1871. His repertoire included more than six thousand lines of *starina* (old songs) and *byliny* (epic songs) (Chadwick & Chadwick 1936, p.248). The rediscovery of this musical storytelling tradition is attributed to P.N. Ribnikov (1831-1885) who recorded twenty-four of T.G. Ryabinin's *byliny* in 1860. Arensky took melodies from Ivan Trofimovich Ryabinin – son of Trofim – to compose his *Fantasy*.

Byliny are traditional epic poems which tell the adventures of ancient heroes from feudal Russia. These songs belong to storytelling folklore and are recited by bards. The oldest written testaments of these *byliny* date from the seventeenth century. The *byliny*'s melodies follow the words and the narration, and sound like recitations. The structure of these songs is flexible: each storyteller can personalize rhythms and vary the melody while the beginnings and endings of phrases remain fixed (Chadwick & Chadwick 1936, p.250). Ivan Trofimovitch Riabinin performed some of his *byliny* in Moscow and St Petersburg in 1894. Y. I. Blok recorded his melodies in Moscow with a phonograph and Arensky transcribed them (Zemtsovski 2001, p.51). His transcriptions were then published in Evgeni Liacki's article 'Skazitel' I. T. Rjabinin i ego byliny' in *Etnograficheskoe obozrenie* in 1894.

Arensky integrated some of the rhythms of these *byliny* and blended the Western Romantic style with Russian national musical tradition in his compositions. He thus advocated a balanced approach to musical nationalism.

Orthodox Music as an Underlying Stylistic Signature

While teaching in the Conservatoire of Moscow, Anton Arensky was an active member of Russian Orthodox choral institutions and he integrated this centuries-old tradition in his own compositions. As Vera Shevzov explains, the 'social and political climate in Russia in the late nineteenth and early twentieth centuries precipitated Orthodoxy's own confrontation with "modernism"' (2004, p.5). The Great Reforms of the 1860s, with the abolition of serfdom in 1861, were creating new living conditions for the peasantry. Between 1861 and the All-Russian Church Council in 1917, the Orthodox Church reformed and developed its institutions. The number of chapels doubled between 1861 and 1917 (Shevzov 2004, p.95) and 13,000 new parish and cemetery churches were built (Shevzov 2004, p.56). With this major development, the Orthodox faith cemented late-imperial Russian identity. As Theodore Weeks states, 'on a practical level, to the end of the imperial period, religion remained possibly the single most determining factor for the imperial government's definition of the nation' (2008, p.8).

Liturgical music was part of the daily life of Russian people and this music was tightly controlled by the Orthodox authorities through the Imperial Chapel. In 1850, Lvov, director of the Imperial Chapel, banned any new, unauthorized songs in the Divine Liturgy, the Orthodox mass. The Imperial Chapel held the monopoly on church music and no secular composer was allowed to publish any religious works in Russia (Dunlop 2013, p.1). As the Russian Orthodox Church began on a path towards modernization towards the end of the nineteenth century, rules for liturgical music began to be less and less strict. During these times, Balakirev became director of the Imperial Chapel in 1883 with Rimsky-Korsakov as assistant (Anger 1998, p.58). Both Rimsky-Korsakov and Balakirev were members of secular society and this illustrated the growing interactions between secular and church music.

Arensky found his place in the centuries-old tradition of Orthodox music when he became the director of the Imperial Chapel on the 30th March 1895. In addition to his position as Chapel master, he was a committee member of the Synod Institute for Church Music from 1889 to 1893 (Shrock 2009, p.515). Between 1888 and 1895 he was also the director of the Russian Choral Society, founded in 1878 by Karl Albrecht. Earlier, during his career at the Conservatoire of Moscow, Arensky had taught singing and choral ensemble courses. He gained a deep knowledge of vocal texture and mastered the style of Orthodox Church music through this experience.

When Balakirev resigned from his position as the Director of the Imperial Chapel on 20th December 1894, the Imperial Ministry of Music offered the job to his assistant Rimsky-Korsakov. But the last years of Balakirev's 'reign' were darkened by his violent conflicts with Rimsky-Korsakov, who refused to be his successor. Arensky took on the leadership of the Chapel at this time as the student of Rimsky-Korsakov. Administratively, his tenure was not the most efficient and his disinterest in managing the structure ended in the general decline of the Chapel (Dunlop 2013, p.45). Although he was not as committed to the job as the position required, partly because he was often away for his tours as a concert pianist and to cure his tuberculosis, he nevertheless wrote *Four Sacred Chorals from St John Chrysostome's Liturgy* op. 40 in 1897. Arensky's predecessors Tchaikovsky and Rimsky-Korsakov had also written for this liturgy, the former a whole service, the latter only a song, *Our Father* (The Lord's Prayer). Arensky composed four songs: *Cherubins Hymn*, *We Sing for You*, *Our Father*, and *Pray the Lord*. The third song, *Our Father*, is based on the Lord's Prayer, a common prayer in all Christian churches, though Arensky composed a traditional version of it. He took the verses and musical phrases from official versions, such as the *Divine Liturgy of St John Chrysostom* by Porfiry Bajancky of 1872. The natural pauses between sentences are translated into rests and the overall ascending or descending shape of the melody is followed by Arensky. He thus guarantees that the audience recognizes and understands his piece. These processes are proof of Arensky's knowledge of Church music, and of the experience he gained at the Imperial Chapel. Even if Arensky did not write many traditional choir pieces, his music remains strongly inspired by the style of Orthodox songs. He wrote four sets of ten pieces for vocal ensembles, and some of them appear to have been influenced by the style of Orthodox music. The typical homorhythmic texture and the short phrases can be recognized in his *Two Vocal a capella Quartets* op. 55.

Arensky uses direct quotations from the Orthodox Requiem in his *Quartet for Violin, Viola and Two Cellos*. This piece was dedicated to Tchaikovsky and written at his death, a

source of great sadness for Arensky who had lost his mentor and friend. The citation is from the *znamenny* chant tradition which was first harmonized during the sixteenth century (Lischke 2006, p.41). The first fourteen bars of the first movement of Arensky's *Quartet* include a significant integration of reciting tones used for chanting verses and prayers in Orthodox services. Reciting tones are part of the technique of singing the Russian holy chant *Obikhod*. The phrases are constituted by four successive episodes: the intonation (or introduction), the reciting tones, the preparatory note and the cadence (Drillock [n.d.], p. 2-3). This representative structure gives a typically recognizable style to this piece.

Arensky also referenced the responsorial structure of Orthodox chanting in the first movement of his *Quartet for Violin, Viola and Two Cellos*. In some parts of the Orthodox Divine Liturgy, as in some other Christian services, the priest and the audience follow a question-response framework. At several significant moments, as if to imitate this dialogue with instruments, Arensky reduced the texture of the quartet to a single instrument, with the others joining together simultaneously as respondents. With its strong dynamics the dense line of the second cello suggests the balance between the loud voice of the priest, and the other instruments the smoother answer of the crowd. Through this process, Arensky presents a subtle reinterpretation of the Orthodox choral tradition in a string quartet with two cellos.

Conclusion

Language and religion were the two determining factors of the nineteenth-century definition of the Russian nation, and Arensky integrated features of both the Russian language and Orthodox Church music in his compositions. Through his training in St Petersburg, his teaching at the Conservatoire of Moscow, and his leading role in the Imperial Chapel, Arensky gathered existing folk and church tunes. His integration of Russian folklore, such as the ancient epic *byliny*, the Orthodox Requiem and *Obikhod* prayers give his music a diffuse feeling of Russianness. Arensky developed no unique concept or philosophy but adapted and followed the compositional trends of his time. In this respect he remains a significant witness of the standard teaching practices in nineteenth-century Russian conservatoires. He was certainly not a leader of the nationalist movement in music but his contribution to the russification of art and music is interesting. He was part of Ruth Helmers' 'grey area of musical practice that existed between the explicitly formulated ideals of nationalism and cosmopolitanism' (2014, p.3). The work of Anton Arensky shows that in music Russian nationalism and cosmopolitanism can cohabit without major antagonism. With Richard Taruskin's reformation of musicological analysis on Russian music history, Russian music for today's researchers is 'no longer judged exclusively in terms of its national character' (Maes 2006, p.10). It is probably time for a complete re-evaluation of Arensky's music, misjudged for its lack of obvious Russianness, which becomes a questionable criticism given the evidence shown in this paper to the contrary.

For Weeks, 'any effort to make the Russian Empire into a national Russian state was doomed to failure' and led to the Revolution of 1917 (2008, p.1-2). The ideal of a 'pure' school of Russian composition was also rapidly abandoned. However, the concept of integrating local features into the dominant European music style did not stop with the end of the Russian Empire. Musical nationalism continued to echo in the works of Sergei Prokofiev, Alexander Scriabin, Igor Stravinsky and Dimitri Shostakovich in Soviet Russia. Arensky died of tuberculosis in a Finnish sanatorium in 1906, just after the Revolution of 1905 which started to

crack the Russian Empire. Arensky's work remained a sample of the forms musical nationalism could take in the last years of Imperial Russia.

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