

Music as an Important Means of Foreign Policy

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Abstract

The article discusses the influence of music on the process of political socialization, analyzes the mechanisms of interaction between the musical and political spheres of society at different historical stages. The relevance of this article lies in the fact that at this historical stage the questions of studying the experience of establishing cooperation between states using the methods of cultural negotiations are most relevant in connection with the events taking place in world politics. The purpose of this study is to analyze musical art as an important element of international political relations, as well as to substantiate the effectiveness of the use of musical art in political negotiations. The article describes the cultural relations of allies during political negotiations at different historical stages using archival scientific materials. The principles of construction are considered, as well as the artistic features of concert programs at the Royal Albert Hall of Arts and Sciences. The methodological basis of the study is the work of cultural communication researchers. The main methods of cognition are theoretical analysis of scientific-journalistic literature, narrative analysis and historical method, comparative and typological method, generalization of theoretical and practical experience of influence of music on political processes in the world. The practical significance of the research on "Music as an important instrument of foreign policy" is that the data obtained in the scientific research can be used by specialists and teachers of higher educational institutions, as well as in the preparation of a methodological educational program in the field of "History" and "Political Science". The results of the ongoing research may be of scientific interest to students, specialists and teachers of history, political science and cultural studies in higher educational institutions and advanced training courses.

Keywords: art, concert, orchestra, composer, cultural communications

1. Introduction

At present, the entire world population is witnessing one of the greatest turning points in world history. The latest trends in the development of science and technology, in the relations between nations, in the relations between society and nature, in the nature of global economic relations, in the interconnection of various political systems, all indicate that the modern world is fundamentally different from what it was even in the middle of the last century. At the beginning of the twentieth century, the world is becoming increasingly restless and unstable. Destructive processes are taking on enormous proportions and consequences. They affect the economy, culture, politics, and the physical and mental health of people. Conflicts are becoming more frequent: from interpersonal to major social, international, and even intergovernmental (Arlind, 2023). The issues of preservation and survival of civilization have become an immediate and main task on all continents of the world. The term "politics" has been widely used under the influence of Aristotle's (2016) treatise on the state, government, and governance, which he called "Politics". Politics (i.e., state or public relations) is a communication activity between major social groups such as nations and states (Korhonen and Mori, 2020; Volkov and Poleshchuk, 2019).

Politics is derived from the unity of three interrelated elements: the sphere of social life; as one of the types of activity in public life; the typology of social interactions (between individuals, small groups) (Çalmış, 2019; Cibák et al., 2021). The concept of music is multifaceted and truly inexhaustible. Music can be viewed from different perspectives: as a physical phenomenon, as the voice of nature, as a part of human life (here we are talking about the rhythm inherent in human life and an integral part of music). Most of the time, however, music is studied as an art form (Hromchenko, 2022). In this sense, music is a kind of artistic image composed of specially organized musical sounds. Like all other forms of art, music has its means of expression: melody, harmony, tempo, meter, tonality and dynamics and, of course, rhythm (Clarke, 2016). Music dates back to prehistoric times. Feeling the need to prove himself, to protect himself from

the outside world, to turn to higher powers, man began to look for various ways to do this, including music. The first stage of musical development is its oral form; the human voice is the first instrument (Zhakparova et al., 2019).

In ancient times, a new era of music writing began. As soon as people were able to record music, they could pass on their accumulated experience and traditions to those who came after them. Music was widespread in ancient times and was used in rituals, social events, holidays, daily life and military campaigns (Volkov, 2023). It is impossible not to note the great achievements of the ancient states in the field of musical instruments. Closely connected with poetry and dance, music contributed to the birth of theatrical productions (Goda and Ciefova, 2019; Berkimbaev et al., 2012). Any secular or political reception will be more solemn and refined if the music is chosen correctly. At official receptions at the state level, the performance of the national anthems is very often used, during which all those present must stand. Musical accompaniment at a secular or political reception should not be too loud or intrusive, but rather should be pleasing to all the guests present (Zaki et al., 2021). The music at the reception reflects the tastes of the guests. If someone at a reception is making a speech or a toast, the music should stop. At an official reception, a famous singer or musician can play one or two small pieces in front of the guests (Ociepka, 2021; Shcherban et al., 2022). The purpose of this study is to analyze musical art as an important element in international political relations, as well as to substantiate the effectiveness of using musical art in political negotiations.

2. Materials and Methods

The methodological basis of the research on "Music as an important means of foreign policy" was modern scientific publications on diplomatic and cultural communication, namely theoretical aspects of the influence of musical art on foreign policy processes in different historical periods. The main theses of this study are reflected in the scientific publications of many scholars, such as C. Croft (2015), W.-C. Ho (2018), D. Kizlari and K. Fouseki (2018), E.G. Adleiba and V.T. Sakaev (2019), D.S.R. Becard and P.M. Filho (2019), D. Clarke and Z. Woycicka (2019), N. Goda and M. Ciefova (2019), P. Korhonen and T. Mori (2020), J. Marinaccio (2020), and many other researchers who have asked questions about aspects of musical art in the political life of countries. The methodological basis for the study of musical art as an important means of foreign policy was the theoretical analysis of scientific journalistic literature, narrative analysis, historical method, comparative method and typological method, generalization of theoretical and practical experience of the influence of music on political processes. The main method of cognition is theoretical analysis of scientific journalistic literature, theoretical analysis of the influence of musical art on the processes of foreign policy in different historical periods.

One of the methodological principles applied in this article was narrative analysis, which is a study related to the analysis of various, including subjective points of view in the process of studying important research issues. This method interprets the narrative and pays special attention to the temporal sequence determined by the researchers of the analyzed literature. The historical method of research in this article was used to determine the authenticity of historical events reflected in the analyzed scientific journalism. Historicity contrasts with fantastic description of events and is a documented history. The main purpose of using the historical method is to find authentic facts, to prove their authenticity, historicity or their absence. The historical method is based on conditioned rules and regulations that are used to interpret primary sources. The historical method allowed us to follow the events of the period under study in their entirety and diversity, to generalize the empirical material on the topic of "Music as an Important Means of Foreign Policy", and on this basis to determine a general historical pattern.

The unbiased basis of this method shows that at the stages of development of the subject in the process of its functioning, the essential features of the previous stages of formation are displayed. At the same time, the history is focused only on those moments that were the main ones for the study; it is presented in a form free from coincidences. Often the connections of the elements of the present structure with the previous stages of formation can be detected only indirectly, due to the complex analytical and synthetic activity of the human consciousness. The comparative method is used in this article as a method of measuring two or more objects (phenomena, ideas, research results, facts), highlighting the universal and diverse in them for systematization and typology. The typological method of research made it possible to determine the causal relations between the influence of musical art and political processes in world politics, to reveal their internal and informal relations. Typology is a scientific method, the purpose of which is not to fully represent culture in political processes, but to identify individual main components related to this topic.

3. Results

The problem of political behavior and political actions between representatives of states has long been of interest to researchers from different countries. There are many ways to study this phenomenon, but the essence of the problem is much more complicated than it seems at first glance. This is due not only to the diversity of the phenomenon itself and the use of different methodological approaches to its explanation, but also to the uncertainty of existing basic concepts. At the International Conference of Political Science, the terms "political behavior" and "political action" are used, and

political behavior itself can be defined as subjective motivation - this is the process by which it is inherent in a certain type of political movement. Therefore, international political activity (political action) is understood as a type of actions of political actors associated with working on a certain political position and achieving a certain goal, realizing the interests of the authorities. Most scientists believe that political behavior is a combination of all these actions that should be carried out in the field of politics and various influences on power. Depending on the circumstances of interpretation of political behavior, the content of a person's actions is influenced by external factors concerning (personality). Some scientists believe that the characteristics of political behavior are directed to the subjective intentions of a person, which are manifested in his actions (Ho, 2018; Shayakhmetova et al., 2016).

In modern Russian political science, the problem of terminological uncertainty is particularly acute, since such concepts as "political participation", "political activity" and "political movement" are used to describe the phenomenon of political behavior (Boyd-Barrett, 2023). However, there are many attempts of some authors to define the above terms, because this does not give an idea of political behavior as an orientation basis. Thus, in modern political science of Russian political behavior it is necessary to understand both the actions of individual participants and many features, such as activity, organized individual power of people, and as the production of spontaneous activity of a group, as an action in favor of the system and against it. In addition, voting or not voting in the European elections is also characterized as a form of political behavior (Pylypenko and Spahija, 2023). Some modern scientists consider this phenomenon from a psychological point of view: it's like applying conceptual hints to the actions of various disciplines (materials) to achieve the status of their position and internal attitude (Villanueva, 2018).

Consequently, the results, which can be partial or final, can function as certain boundaries for changing or preserving certain parameters of material, ideal, and spiritual formations, actions, expressions, and cognitive functions. In addition, they may be primary (desired goals) or higher goals that contradict each other), conscious or ignorant, positive (desired, useful) or negative (undesirable), visible (hoped for) or unexpected (unforeseen) (Soikham, 2017; Amangazykyzy et al., 2021). Music, on the other hand, is expressed as a kind of information that can be filled with political content and used to influence public consciousness and perform the function of political socialization (Chung, 1988; Kim, 2021). Often, music is revealed as an artistically coded public position. Sometimes, behind the most trivial lyrics of a song, the sound of a melody or a stage production, the author's view of social life, and thus of politics as a whole, can be hidden. In addition, on the basis of the archival materials of the Royal Albert Hall of Arts and Sciences (2021) and the documents of the Foreign Policy Archive of the Russian Federation (2021) we will consider in detail the influence of musical art on the processes of foreign policy in the period 1943-1944.

In his memoirs, I. Maisky (1971) recalls a unique event in the history of cultural relations between the Union of Soviet Socialist Republics (USSR) and the United Kingdom of Great Britain and Northern Ireland: in February 1943, on the stage of the Royal Albert Hall of Arts and Sciences, erected in memory of Prince Albert, with his widow Queen Victoria, the theatrical premiere of "Salute to the 25th Anniversary of the Red Army". The script was written by L. McNeice, the play was directed and produced by V. Dean, this production was sponsored by the Ministry of Information. The following actors took part in the theatrical performance Lieutenant L. Olivier, D. Gielgud, Lieutenant Commander R. Richardson, M. Clare, O. Trevor, D. Laurie, M. Goring and many others. The singers were D. Hammond and D. Noble. At the bottom of the list of main performers was the Foreign Secretary, E. Eden. On the stage of the Royal Albert Hall of Arts and Sciences on that day, the London Philharmonic Orchestra (a section), the massed band of the Grenadier Guards and the Scottish Guards, the pipes and drums of the Scottish Guards, the Life Guards, the Royal Horse Guards and the Royal Air Force (RAF), the horns of the Royal Marines, the choir of the Royal Choral Society, the Welsh Choir (conductor T. Kemp). The set "Russian City" was designed by D. Vreford and performed in the D. Lane Theatre. The costumes were designed by E. Haffenden (Becard and Filho, 2019).

The audience of the event was informed about the beginning of the production, which was written especially for this occasion. During the performance there was a constant change of literary and musical compositions dedicated to the most important events of the Second World War, when the Red Army had a special mission to liberate the country from Nazi slavery. The original overture to the production were the paintings "Preface to Victory" and "Peace in the World". One of them was dedicated to A. Nevsky (actor L. Olivier, music by S. Prokofiev from the movie of the same name), and in the other "Peace in the World" were played songs of the peaceful past, when the people in Russia and England had an opportunity to enjoy art, especially performances:

1. "The Song of the Volga Boat" (BBC Symphony Orchestra (British Broadcasting Corporation), the London Philharmonic and the Royal Choral Society).
2. Two songs in Welsh "All Night" and "David from the White Rock" (Welsh Choir) (Gumenyuk et al., 2021).

This ended the original overture to the production. The central part of the performance consisted of the resulting pictures:

1. "The Nazi threat to the Soviet Union". D. Noble, symphony orchestras and a chorus performed the Soviet song "If War Comes Tomorrow".
2. "The beginning of the war". "The horror of the Blitzkrieg". "The world is waiting and watching". Specially written fanfares are distributed by a specialist of the royal music A. Bax, and the song "Salute to Life" by D. Shostakovich, also famous in the USSR. Performers: D. Noble, the symphony orchestras and the chorus.
3. The composition "Germany attacks, the USSR resists".
4. "Greetings to the Red Army" from the factory workers and the Civil Defense Service of England. There is a "Spitfire fugue and prelude" by W. Walton from "The First of the Few" (symphony orchestras).
5. "Women at War", M. Claire, on behalf of the women of England, welcomes her Soviet sisters and brothers, as well as the Red Army on behalf of the women of England – servicemen, "Symphony No. 2 e-flat" is heard (the final part), E. Elgar and the British song "To Women" from the opera "The Spirit of England", E. Elgar (D. Hammond, symphony orchestras, choruses).
6. "Arctic Convoy", this work talks about the role of England in the fight against Nazism, about the difficult and very important service of sailors. A parade of British sailors is on the stage in honor of the Red Army. Musical accompaniment: "Praise the Lord and Pass the Ammunition", F. Leseer, the first part of the "Sea Symphony" by R.V. Williams, (D. Noble, Symphony orchestras and choirs).
7. The composition "Defense of Stalingrad", autumn 1942, Moscow Radio (J. Gielgud).
8. "On the attack": "The Red Army liberated Stalingrad, but this is only the beginning. The Soviet offensive continues", February 1943. Symphony No. 7 (Leningrad) by D. Shostakovich sounds.
9. "Greetings to the Red Army."
10. The parade of the British Armed Forces.
11. "Ode to the Red Army" sounds music deliberately prepared for this production (A. Rustorn), (D. Hammond, D. Noble, symphony orchestras and choirs), after which E. Eden gave his speech (Marinaccio, 2020).

In his speech, the Minister of Foreign Affairs E. Eden said that the Red Army not only had conquered all the areas in three months that the Germans occupied a year earlier, but also had shown the German people that the Nazi troops could be completely defeated. E. Eden paid tribute to the sailors of the Royal Navy and Merchant Navy, who, despite the dangers of the northern road, had provided the Russian allies with ammunition and everything they needed at any time of the year and in any weather conditions. At the latest showcase of the "Salute to the dead in the Red Army", a unique fanfare sounded by of A. Bax. In the final, W. Walton also performed the «Triumphant Fanfare of the Red Army» for the first time. The last sound of "International", which at that time was the Soviet national anthem of the revolution until January 1, 1944, as well as the national anthem "God Save the Queen" (Croft, 2015).

4. Discussion

In the nineteenth century, so-called public concerts were often held in London. At these concerts there were audiences of various classes in the presence of the king. The famous Russian historian N.M. Karamzin listened to the oratorical "mission" of the German composer and organist G.F. Händel at one of these concerts in Westminster Abbey. Nine hundred musicians were present in the orchestra, and the best singers of Europe at that time were in the choir. Minister Wu was also present at this concert. The oratorio in which N.M. Karamzin participated was performed every year in London as a sign of gratitude of the English people to the great G.F. Handel, who lived and died in the capital of England. In 1944, Handel's "Hallelujah Horus from the Messiah", performed by the Royal Choral Society and the London Symphony Orchestra, was the original climax of the concert, which was composed of the works of outstanding composers of the English musical renaissance, led by E. Elgar, who, according to B. Shaw, occupied the same place in English music as L. van Beethoven in German (Nagornaia and Nikonova, 2018).

At the beginning of the twentieth century E. Elgar became famous all over Europe. H. Richter, violinists F. Kreisler and I. Menuhin played his compositions. In Russia, N. Rimsky-Korsakov and A. Glazunov appreciated Elgar's works. Elgar felt his fame and at the end of his life his name became a legend, a living symbol and pride of English musical culture. After the death of E. Elgar, R. Vaughan-Williams, composer, organist, conductor, musical and public figure, was offered the position of Mater Ora Filium. He declined, preferring to remain a doctor. The composer was educated at the Royal College of Music in London, and in 1910 his first major composition, a Fantasy for String Orchestra, appeared. In 1914, he introduced the London Symphony Orchestra. In 1921 he became professor of composition at the Royal College of Music. He served in the medical forces during World War I, after which he was awarded the position of professor, in the same composition at the Royal College of Music. He conducted such choirs as the Choir of Bach Societies and the Choir of Handel. He conducted Bach's St. Matthew Passion several times. At the 1944 concert at the Royal Albert Hall

of Arts and Sciences, 2 works of the composer "Sea Symphony" and "49th Parallel" (Isar, 2017) were performed.

R. Vaughan-Williams is one of the greatest composers of the first half of the twentieth century. Vaughan-Williams' works are characterized by the breadth of the idea, melodicism, mastery of the voice and a kind of orchestration. The composer is one of the founders of the new English school of composition - the so-called English musical renaissance. The composer, organist, conductor and teacher G.U. Davis freed the successor of E. Elgar from the *Mater Ora Filium*. One of the most famous works of G.U. was performed at the concert in 1944 - Davis' "March of the Royal Air Force". It is worth noting that the works of the composers performed at the 1944 concert were well known and popular in the British Army and Navy. Consequently, on the 70th anniversary of Wood, whose works were performed at the 1943 play and the 1944 concert, the Air Force gave a full concert devoted entirely to his music. A new stage of the English musical revival is connected with the names of A. Bliss and W. Walton. A. Bliss was an infantry officer in the First World War. He became the author of extravagant compositions: "Color Symphony" (1922); Concert for tenor, piano and strings (wordless vocal part), and many others. In 1942-1944 A. Bliss was the musical director of the BBC. In 1953 he was awarded the title of Master of Royal Music (Adeiba and Sakaev, 2019).

At the concert of 1944 one of the most famous compositions of A. Bliss was performed - symphony "Morning Heroes" (for reader and choir, 1930). The works of I. Stravinsky and S. Prokofiev, as well as modern jazz music influenced the style of V. Walton. The author of numerous chamber and ceremonial works of that time. The 1944 concert included fanfares and the "Prelude and Fugue" from the film "The First of the Few". L. Olivier, a famous actor whose name occupies a special place in the history of theater and cinema, took part in the 1943 production and the 1944 concert. In 1943 and 1944 some of the best representatives of English culture performed on the stage of the Royal Albert Hall of Arts and Sciences, including A. Bax, whose work was significantly influenced by the Ukrainian and Russian musical culture of that time. In the 1890's the composer studied at the Hampstead Conservatory, and in 1900 he transferred to the Academy of Music, where he remained until 1905. The music of R. Wagner was the main source of inspiration for A. Bax during this period. Despite his amazing keyboard technique, he did not want to continue his career as a soloist. Private foundations paved the way for A. Bax to become an independent cultural figure. "The Times" believes that A. Bax's independence and his unwillingness to bow to his teachers harmed his art, because he could not develop his discipline, which could allow him to formulate his imagination as effectively as possible (Hurn, 2016).

On July 7, 1920, the Royal Albert Hall of Arts and Sciences hosted a charity ball for the benefit of the Russian Red Cross in Great Britain. Prince F. Yusupov became the host of the ball (the host of the celebration), who on the eve of the production presented a ring with an expensive diamond worth 2,000 pounds sterling as one of the prizes at the ball, which was given to help all British and Russian refugees. At the request of Prince F. Yusupov the hall was designed by the architect A. Beloborodov. The master managed to turn the Royal Albert Hall of Arts and Sciences into an incredibly fabulous garden. The arches were decorated with blue canvases, which were fastened with garlands of tea roses. A rose arch and huge cascades of flowers (blue hydrangeas) framed the stage. Candelabra of roses with a feather of white ostrich feathers created the effect of moonlight (Ünalmiş, 2019). Tall statues surrounded by trees completed the decoration of the hall. At the beginning of the evening, the national anthem of England "God save the Queen" was sung. The last number of the concert program was a menuet, the costumes of which were designed by L. Bakst and drove the audience crazy. After all the artists had left the concert hall, the ball was revived. The dancing continued until dawn (Videkanic, 2021).

The next day The Times noted the presence at the ball of Their Highnesses - princesses of royal blood, namely Princess Beatrice, Princess Maud and Princess Marie-Louise. About 3000 dancers took part in the whole performance; every ticket holder could win a dance with a star. At the end of the evening, jewelry prizes were awarded. This ball, which went down in history as the "Blue Ball" of F. Yusupov, continued the tradition of the so-called colored balls of St. Petersburg at the end of the 19th century. Some of them, the Emerald Ball and the Black Ball, entered the history of European ballroom ceremonial culture. The peculiarities of the theatrical action allowed to proclaim a kind of message of the Silver Age to all following generations (Berehova, 2022). The design of the hall is made in the style of the artists of the union "World of Art" and "Blue Rose" (Bini, 2017). This is not the Soviet areal art, which was present in the set of the 1943 play, in which Soviet citizens did not take part, but which, according to The Times, could not leave I. Maisky (1971) indifferent. However, the Soviet publicist in his memoirs speaks very cautiously about this event. He does not write about the program of the performance and his impressions, but at the same time he notes that more than ten thousand people attended the event; there were speeches, congratulations and musical compositions. I. Stalin sent a festive telegram.

At the same time, in his memoirs, I. Maisky (1971) notes another effect of the Battle of Stalingrad. In early February, his wife was invited to a secular "ladies' tea" attended only by the wives of British and Allied ministers, ambassadors and prominent public figures. The repertoire policy of the concert programs of diplomatic receptions was designed not only to inform about the state priorities in the field of culture, but also to create a special (from the point of view of the

organizers) social and cultural environment that would promote constructive communication between government representatives (Khalel et al., 2021; Volkov, 2017). According to the organizers, the performance of outstanding Soviet artists at diplomatic receptions showed the successes of the leading Soviet authorities in the field of cultural development and, in particular, in the field of art as a whole. The original eclecticism of the repertoire, that is, the presence in one program, for example, the first act of the ballet "Giselle", the march from the opera C.F. Gounod "Faust", cantatas about I. Stalin and a dance of the Don Cossacks, in the opinion of the organizers, testified to the versatile formation of the Soviet art. The Soviet musical doctrine, which was formed according to the tastes of the leaders and first of all I. Stalin, for whom, based on the presented works, folk choreography and folk singing, that is, classical opera singing (Kizlari and Fouseki, 2018).

Each of these musical genres is delightful in its own way, but their presence in one concert seemed very peculiar and original. Unlike in London, the works of modern Soviet composers such as D. Shostakovich, S. Prokofiev, A. Khachaturian, T. Khrennikov and many others were not presented in Moscow due to government censorship. In 1943 D. Shostakovich's Leningrad Symphony was performed in London, but in 1944 it was not included in the concert program of the Bolshoi Theatre. In 1943 and 1944, England showed the world its best modern achievements in the field of theatrical and musical art (Clarke and Woycicka, 2019). It is worth noting that the performance at the Royal Albert Hall of Arts and Sciences is not a propaganda show aimed at misleading the world community about London's Allied plans. Despite the glorification of the Red Army at the Royal Albert Hall of Arts and Sciences, a theatrical performance, as well as many speeches by Foreign Minister E. Eden and publications in the mass media are factors of cultural diplomacy in England, which are essential components of a positive image, which in turn is an element of the attractiveness of the state, i.e., its soft power, which defends national interests (Hillaker, 2020; Yeboah et al., 2022).

5. Conclusions

The results of this work allow us to conclude that musical means are quite widespread in the political life of many countries. At the same time, as the empirical side of the study shows, musical culture has a great influence on the process of formation of religion and, finally, on the political behavior of society, why in fact it directly affects feelings and emotions, and in most cases, it can be perceived by them unconsciously. At the same time, more attention should be paid to images and musical communities, which form the basis of how the psychological perception of a musical image occurs and pushes the audience to perform certain important political functions. The role of images and music is mainly based on the human conscience to interpret films in the context of the listener's personal experience. Therefore, this should influence the kind of polite attitude to social or political problems that was carried out in recognition of such a figure.

However, there are many problems related to the musical language in real music, which means that musical and entertainment activities in political campaigns are still unknown. It is necessary to strengthen the social and psychological component of the political and electoral strategy. Special attention should be paid to the study of demographic, cultural and national elements, as well as the peculiarities of the perception process, taking into account all these factors from the point of view of the real influence of voters on the musical art. This article shows the main functions of the musical resource, the study of factors determining the effectiveness of the use of a musical image, knowledge of technologies that should influence the location of political views. It should be noted that there is a sequence of elements that make up the core and at the same time features of the technology of using the method of musical art in political campaigns.

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