

L'itinéraire spirituel de Scelsi rappelle les expériences de l'écrivain et musicien H. H. – un personnage du récit *Die Morgenlandfabrt* (Voyage en Orient, 1932) de Hermann Hesse. Le »chemin-voyage« qu'il a entrepris, est lié, moins au déplacement réel dans l'espace géographique oriental, qu'au voyage au fond de son âme. Il s'agit donc de la recherche de la connaissance la plus profonde, du savoir et de l'initiation. Un pèlerinage vers l'Orient, c'est »une pénétration au fond des choses et des faits, dans l'émergence de la vie, aux origines vives«<sup>20</sup>. Scelsi, de même que le personnage H.H., effectue un pèlerinage à la recherche de la connaissance et de l'illumination à travers des cultures et des traditions religieuses du monde et toutes les manifestations de spiritualité, de mystique et de transcendance. L'effet de ce pèlerinage fut le »réveil spirituel« qui eut pour conséquence la renaissance de Scelsi en tant que compositeur. L'aspiration de Scelsi était, ce que lui-même a avoué, d'atteindre la transcendance de l'existence, et constituait une épreuve religieuse individuelle. Même si son univers idéal peut paraître naïf à certains, il est évident que c'était quelque chose de profondément et sincèrement vécu. Sa manière de voir le monde était adéquate à la conception d'ouverture et de dialogue entre l'Orient et l'Occident, dans l'esprit »d'un nouvel humanisme« eliadien et de l'idée »d'un homme intégral«<sup>21</sup>, en tant que résultat d'une rencontre entre l'Occident et l'Orient.

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## The Value Orientation of 20th-Century Georgian Music

The problem of value orientation of 20th-century Georgian music is linked with the content of music, which is very painful for any post-Soviet culture. In the 20th century, Georgia turned into an arena of change of different political systems. This is the reason why people residing here at various times assigned the status of truth to different values. As is known, value is an axiological category, implying an evaluative attitude. Values were not discussed in the former Soviet Union. The Georgian philosopher Niko Chavchavadze was the first in the Soviet empire to publish in 1984 a book in Russian, entitled *Culture and Values*<sup>1</sup>. He writes that value exists where there is a subject which recognizes it as such. Value is a dynamic, variable dimension. However, there are values that are never antiquated. The Georgian musicologist Givi Ordjonikidze notes that a phenomenon considered to be a value in one period may turn into an anti-value in another period.<sup>2</sup>

20 Ibid.

21 Cf. Piotr Zowisto, recenzja książki: Erich Fromm, Daisetz Teitaro Suzuki et Richard De Martino, »Buddyzm zen i psychoanaliza« (1995), dans: *Nomos* 18–19 (1997), p. 224–225.

1 Niko Chavchavadze, *Kultura i Tsenmosti* (Culture and Values), Tbilisi 1984.

Before passing on to my principal theme, I shall make a brief introduction for the readers who are not acquainted with the history of Georgian music.

1. The new Georgian professional music took shape at the turn of the 19th to the 20th century. The Georgian school of composers was set up on the same principle as other 19th-century European national schools – Polish, Greek, Hungarian, Russian and Norwegian. This principle is well known: implementation of European experience on national soil, i. e. creation of a national school of composers on the basis of European musical logic and with account of the peculiarities of traditional musical thought.

2. The European musical development by this time is common knowledge. But I believe little or nothing is known about the development that European music experienced in Georgia. There was a traditional music – polyphonic folk/peasant music with common regularities and old Georgian professional music or polyphonic church chants which existed as far back as the 11th century in form of three-part vocal polyphony, according to historical sources<sup>3</sup>. There was an original system based on its own laws of musical organization. It had its own specific intonation, peculiar, largely variable meter, its own diatonic scale-harmonic functional system, with original cadence formulae, accords, modulations, etc; all this has been preserved to the present day.

Apart from this there was one more source – Georgian urban folklore, which, like all urban cultures, was polygenetic: one branch was Georgian-Persian, and another of Georgian-Russian-European origin.

From the 19th century Georgia found itself within the Russian empire. This event had two sides. Obviously, Russian imperial policy was negative, being directed to deliberately changing Georgia's demographic situation and to substituting Russian culture for Georgian. Thus, co-religionist Russia abolished the 15 centuries-old autocephaly of the Georgian church, prohibited divine service and Georgian chanting in the native language; the Georgian language was banned at school and so on. But, on the other hand, contact with Russian culture enabled Georgian culture to realize the country's historical effort to gain access to European culture. Musical-cultural life of European style commenced by public concerts and opera performances. The Opera Theatre, opened in 1851, hosted an Italian company that staged operas by Donizetti, Verdi, Rossini and Meyerbeer. At the same time, Italian, Polish, German and Russian musicians laid the foundation of professional musical education in Georgia. The first Georgian teachers, singers, instrumentalists and composers appeared. Tbilisi was one of the musical centers in the south of the empire. The city was visited on tours by Wieniawski, Anton Rubinštein, Rachmaninov; Čajkovskij enjoyed special respect and affection; in the 1880s he visited Tbilisi five times to conduct the premieres of his own operas. The legendary Šaljapin began his career at the Tbilisi Opera Theatre.<sup>4</sup>

2 Givi Ordjonikidze, »Problema Tsennosti v Musike« (The Problem of Value in Music), in: *Sovetskaja Muzyka* 4 (1988), p. 55–66, here: p. 56.

3 See for example Ioane Petrisi, *Ganmartebai Prokles Diakbosisa da Platonurisa Pilosopiisatvis* (Commentary on the Philosophy of Prokle Diadochoses and Plato), in: *Works*, ed. by Shalva Nutsubidze, Tbilisi 1938. See about it: Nino Pirtskhalava, »Ioane Petritsi's Philosophy and Georgian Polyphony«, in: *Proceedings of the First International Symposium on Traditional Polyphony*, Tbilisi 2003, p. 119–226.

From the second half of the 19th century on, the Georgian community was swept by national-liberation ideas. Georgian public figures, known under the name of Tergdaleulni (those who had drunk the water of the Tergi-Terek, a sobriquet for young Georgians who had received higher education in Russia), led by Ilia Chavchavadze, set themselves the task of reviving national self-consciousness among the people. It was Ilia Chavchavadze who published his article »The Georgian Folk Song« in the *Iveria* newspaper in 1886.<sup>5</sup> In it, Chavchavadze discussed the provenance (in modern terminology – typology) of Georgian polyphonic music. Comparing Georgian music with »oriental« and »European« music, he concludes that it resembles neither of them and that it is a phenomenon »standing apart« (distinctive) and »self-created«. Against this background, the idea of establishing a national composer's musical language and of creating a Georgian opera acquired special significance, uniting the first classical composers of Georgian music: Meliton Balanchivadze, Dimitri Arakishvili, Viktor Dolidze, Niko Sulxanishvili and Zakaria Paliashvili. Paliashvili realized this idea in his monumental tragic opera *Abesalom and Eteri*. Similarly to Wagner's *Tristan und Isolde*, it is based on an old legend and uses an absolutely distinct musical language; it tells us about tragic and elevated love. By combining traditional Georgian and European musical categories Paliashvili created a musical language adequate to the national consciousness of his generation (early 20th century). Genetically, this language is linked to the musical thinking of the ethnos, at the same time being a fruit of integration of national Georgian and European elements. Such synthesis brought about essential changes in Georgian traditional musical consciousness: the natural scale of sounds was replaced by a tempered system, tonal relations developed parallel to modal, classical-romantic chords and modulation technique alongside traditional chords, cadence structures and modulations. The choral scene is the tragic culmination of the opera and, in my opinion, it is a brilliant example of transformation of the folk-form »Zari« or »Lament« into classical music.

The principal theme of the composers of Georgian classical music: love of fatherland, historical past, the people's lives, legends and traditions – typical themes of romantic art – are realized in typical genres as well. The romanticism of this music is fed by national sources – both of musical and non-musical provenance. Therefore it may be said that national-romantic values constitute the priority at the first stage of development of Georgian music (until the 1920s). These values – common to mankind – are found in all cultures, while the originality of rendering them is ensured by the peculiarities of musical realization.

The so-called Soviet period of Georgian music commenced in 1921.<sup>6</sup> Following the Revolution in Russia, Georgia was independent for four years. It was at this period – in 1919 – that three Georgian operas were staged at the Tbilisi Opera Theatre: Paliashvili's *Abesalom and Eteri*, Arakishvili's *Legend about Shota Rustaveli* and Dolidze's *Keto and Kote*.

4 Shalva Kashmadze, *Tbilisi Operis Teatri* (The Tbilisi Opera House), vol. I, Tbilisi 1951; Archil Mshvelidze and Samusiko Ganatleba Sakartveloshi, *The Musical Education in Georgia*, Tbilisi 1979.

5 Ilia Chavchavadze, »Kartuli Xalxuri Simgera« (The Georgian Folk Song), in: *Selected Works*, vol. I, Tbilisi 1986, p. 57–62.

6 For more sources on 20th-century Georgian music see: Givi Ordjonikidze, *Agmavlobis Gzis Problemebi* (The Problems of Ascending Way), Tbilisi 1978; *Istoria Gruzinskoj Muziki* (The History of Georgian Music), ed. by Gulbat Toradze, Tbilisi 1997; Gulbat Toradze, *Kartuli Musikis Gza XX Saukuneshi*

But, unfortunately, the short-lived independence ended with the annexation of Georgia by Bolshevik Russia and the victory of Soviet power. The Bolshevik imperial regime turned to be much crueler than the monarchy had been. The 1930s and 1950s were especially hard when the official totalitarian ideology began to take shape, with its aesthetic doctrine: Socialist Realism. It demanded art to become a mouthpiece of the official ideology. From that period, Georgian music began to reflect the Soviet way of life and thinking. At the first glance, this did not bring about a radical change in the ordinary course of Georgian art music: in 1923, Paliashvili's second opera, *Daisi*, was staged. This is a lyrical-dramatic opera with a love drama against the backdrop of everyday life and patriotic scenes. In 1926, the patriotic opera *Daredjan the Wily*, commenced in 1896 by Meliton Balanchivadze, was completed and staged. Following the mastery of the forms and genres of European vocal music, Georgian composers took up the forms and genres of instrumental music. In the beginning, i. e. the 1920s, small pieces were written, and from the 1930s the first symphonies, instrumental concerts and symphonic poems. Some of them were even awarded the State Prize. However, the majority of these works have retained only historical significance. The first real success is linked with the names of Shalva Mshvelidze and Andria Balanchivadze (the latter was the son of Meliton Balanchivadze, the Georgian composer, and brother of the world renowned choreographer George Balanchine). These composers were the first to impart specifically instrumental character to the national song intonation. The period of the 1940s to 1950 built the maturity of Georgian symphonic music. Since that time Georgian melos, scale-harmony and polyphony naturally grew into the large forms of symphonic dramaturgy. The composers make skillful use of the European logic of >pure<, >absolute< music in conveying their artistic conception.

But the question is: what was this artistic conception like and did the composer have the right to display his artistic will in his own work? The official cultural policy rested largely on genres connected with words, the latter facilitating revision of the content of music. I think that this was also responsible for the new generation, from the 1920s on, to give priority to genres of instrumental music, while from the 1940s the symphony acquired the significance of the >epochal genre<. But time showed Georgian composers that »in Soviet culture there were generally no spheres hidden from the Party's biased attention«<sup>7</sup>. Socialist realism demanded art to be »national in form« and »socialist in content« and to reflect »harmonious, sunny, ordered reality filled with confidence in a bright future«<sup>8</sup> – in a word, >conflict-less reality<. To achieve this, the expressiveness of musical

(The Way of Georgian Music in the 20th Century), Tbilisi 1997; *XX Saukunis 20–50-iani Tsebis Kartuli Musikis Istoriis Narkvevebi* (Essays on the History of Georgian Music in the 20s and 50s of the 20th Century. Proceedings of Scientific Works of Tbilisi State Conservatoire), ed. by Rusudan Tsurtssumia, Tbilisi 2004; *XX Saukunis 60–90-iani Tsebis Kartuli Musikis Istoriis Narkvevebi* (Essays on the History of Georgian Music in the 60s and 90s of the 20th Century. Proceedings of Scientific Works of Tbilisi State Conservatoire), ed. by Rusudan Tsurtssumia, Tbilisi 2004; and Rudusan Tsurtssumia, *XX Saukunis Kartuli Musika: Tvitmkopadoba da Girebulebiti Orientatsiebi* (20th Century Georgian Music: the Individuality and Value Orientation), Tbilisi 2005.

7 Mark Aranovsky, »Simfonia I Vremia« (Symphony and Time), in: *Russian Music and XX Century*, ed. by the Gosudarstvennij Institut Iskusstvovedeniia, Moscow 1997, p. 303–370, here: p. 344.

language should not go beyond the limits of the classicist-early romantic style, and should protect itself from the harmful influence of the ›formalistic-decadent‹ trends of 20th-century European music. Formal (external-superficial) links with folk music were enough for censorship to determine whether a work was good or bad. Such a close relationship with folklore even proved beneficial for Georgian instrumental music. The humor emanating from folk music (though, Soviet citizens had nothing to be joyful about against the background of mass repressions), bright lyrics, and elemental dance in Georgian music created a whole gallery of vivid scherzo-type images.

However, it was much more difficult for a composer to realize a significant artistic idea. There was a well-known Georgian philosopher, Merab Mamardashvili. In his view (which I concur with) totalitarian ideology has a well-developed mechanism for creating »a field that destroys thinking« and which gives shape to a specific structure of »linguistic field«.<sup>9</sup> The action of this distinctive mechanism did not by-pass Soviet musical thinking either. That part of Soviet music which met the official state order was in the destructive language field. The customer did not overlook a single fact of deviation from the established norms. The most acceptable musical language included rhythmic-melodic structures that had moved from simple songs to major forms, acquiring the function of landmarks of specific ›socialist content‹. This language was opposed to the expression of individual will, for the semantics of a language stemming from a mass song immanently carried the pathos of a socialist-collectivistic world view. It was this pathos that distinguished Soviet from non-Soviet music, creating its ›specific content‹. It permeated laudatory cantata-oratorios and festive overtures, entering the first, and especially fourth, movements of Soviet Symphonies. The paradigm, clear-out in classical symphonies and acquiring here the form of a concetual cliché, was considered exemplary – only formally (outwardly) was dramaturgy based on movements from the initial quasi-dramatic collision to the finale of apotheosis.

The content structure of Soviet music is an interesting topic per se. But here I shall only say that this content is not single-valued. On the contrary, it has a multi-layered structure. In the first place I have in mind ›pure‹ instrumental music, which carries with it a technique of composition – the method of the so-called ›double coding‹ or ›two languages‹. This principle was forced on gifted Soviet artists, composers, stage directors by necessity – reflection of two realities in one work. One ›reality‹ is, as Givi Ordjonikidze put it, art directed at the »façade well-being« of socialism, or one directed at values acceptable to the official authorities.<sup>10</sup> The other ›reality‹ is that created by the author's artistic will, expressing values cherished by the composer. This was a road of compromises traversed by all who survived the repressions of the 1930–1950s. Among them was Dmitrij Šostakovič too,<sup>11</sup> as well as his Georgian friend and like-minded composer Andria Balanchivadze. The latter was castigated at a Party meeting of Tbilisi State Conservatoire in 1949, during a regular

8 Iuri Kremliov, *Očberki po Muzikalnoj Estetike* (Essays on Musical Aesthetics), Moscow 1957, p. 56.

9 Merab Mamardashvili, *Saubrebi Pilosopiaze* (Talks on Philosophy), Tbilisi 1992, p. 7–9.

10 Givi Ordjonikidze, *Tanamedrove Kartuli Musika Estetikisa da Sociologiis Shukze* (Contemporary Georgian Musik in the Light of Aesthetics and Sociology), Tbilisi 1984, p. 360–366.

11 This is referred to by Mark Aranovsky in his essay »Muzikalnye Anti-utopii Shostakovicha« (The musical Anti-utopias of Shostakovich), in: *Russian Music and XX Century*, Moscow 1997, p. 213–250.

ideological ›purge‹, for the alleged ›formalistic‹ (this incomprehensible term was used to denote an ideologically unacceptable artistic event) character of his First Symphony. It was only by a mere chance that Balanchivadze was spared dismissal from the Conservatoire.

Balanchivadze's First Symphony was written in 1944. The semantics of the images and the character of transformation (from the lyrical-genre to heroic) clearly suggest that it is devoted to the War. In the first part of the symphony we come across Šostakovič-like rhythmic-melodic figures as well as Georgian melodic structures and chords. But, on the whole, this is Balanchivadze's style. After all, the finale must have been unacceptable to the official line, for it is not of the standard apotheosis character. Its first, long section is a prayer for the souls of those who had died in the War – a peculiar requiem; this is suggested by the choral beginning of the Georgian traditional chant type, gradually moving to a tragic culmination built on the intonation of lament and weeping, and the second shorter section – finale filled with confidence in victory. Even this apotheosis finale failed to save the composer from hard criticism. Incidentally, among the authors of the symphonies of 1930s–1950s, Balanchivadze was the only composer who persistently violated Soviet stereotypes of the symphony. His Second Symphony (1959) also ends with a short Largo, illuminated like a prayer. Notwithstanding all this, the best creations of Georgian music of the 1920s–1950s – the symphonies, instrumental concertos and quartets by Andria Balanchivadze, Shalva Mshvelidze, Aleksi Machavariani, Otar Taktakishvili, Revaz Lagidze, David Toradze, Sulkhan Tsintsadze and others – reflect the universe imprinted by national traditions as opposed to enforced socialist values.

From the 1960s, Georgian composers were given the opportunity to write without an official order. This fact has an interesting socio-psychological explanation, which I cannot deal with here. This is a separate topic. Chruščëv's period of ›thaw‹ was followed by Brežnev's years of ›stagnation‹, when the ideological pressure again increased. In the 1970s, the local political administration in Georgia – more precisely, its first chairman Eduard Shevardnadze – showed, for some reasons, more loyalty to culture and art. In a word, beginning in the 1960s Georgian music, as well as Soviet music in general was given access to the experience of 20th-century world music. For the composers this was not only familiarization with the new technology. It was an opportunity for each to create his/her own artistic picture of the world, to distribute over it the chiaroscuro at his/her own will, to have adequate reflection, individual-subjective musical ideas (e.g. to convey earlier unacceptable, psychologically acute or ›meditationally‹, emotional content) and implement it also in an individualized form. What under conditions of totalitarian ideology was considered a deadly sin-realization of subjective-individualized artistic will, turned, as of the 1960s, into the greatest value. This of course does not mean that works were now (until the end of the 1980s) no longer written according to an official order. The main point is that the new times gave the artist a choice and a chance to avoid compromises in creativity. That is why the 1960s–1980s were the years of an upsurge not only of the Georgian cinema (Otar Ioseliani, Tengiz Abuladze, Eldar Shengelaia and others) and theatre (Mikheil Tumanishvili, Robert Sturua, Temur Chkheidze, and others), but years of advance of Georgian musical culture as well. Georgian music was enriched by Sulkhan Tsintsadze's lyrical-psychological quartet music, Sulkhan Nasidze's tragic symphonies based on a novel interpretation of folklore

images; Nodar Gabunia's ›quasi-folkloricity‹ of vocal-instrumental fable, Ioseb Kechakmadze's sonorous and colorful choral music; and Gia Kancheli's grotesque and religious-mystical images. This music also contains the value that the Georgian ethnos developed historically: its own philosophy of heaven and earth, death and life, wisdom and falsehood. On the one hand, this music is brought together by the point of view on what is moral, beautiful, tragic, ugly and base. That is why, in listening to this music a feeling is born in the non-Georgian listener of something else, new, unknown, which is recognition of the musical style of Georgian composers – as an artistic-aesthetic fact. On the other hand, this music is oriented to human values that are recognized by any culture. I believe that therein lies its principal merit.

The 20th century completed one important historical stage of development of new Georgian classical music. During this century-old modern music history Georgian composers had to exist in controversial, complex socio-political conditions. Nevertheless, it proved feasible for a basically individual artistic-aesthetic phenomenon to be created – a distinguished Georgian school of composers, an original musical style, imbued with the heritage of traditional culture and integrated at the same time with world musical culture. Owing to the obscurity of the picture, I think, it is too early to talk about new trends in the 1990s. However, it may be said that major musical forms (such as opera, ballet, oratorio and symphony) have been drastically diminished.

At present Georgian musical culture is in hard times. Life for seven decades in the Soviet empire deprived it of immunity of existence under conditions of modern civilization. Enough time has passed since the collapse of this empire for us to see that the so-called ›free world‹, which some people living in the Soviet zone looked to with hope, and some with fear, has its own difficulties. These difficulties stem from the contradictory character of this interrelationship of civilization and culture, posing the problem of ecology. Since the 1990s, Georgian musical culture has faced new difficulties, the main being that of adapting to the new socio-political environment.

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## Zur zeitlichen Organisation der Form in Igor' Stravinskijs *Octuor pour instruments à vent* (1918–23) und *Concerto pour piano suivi d'orchestre d'harmonie* (1924)

Es ist allgemein bekannt, dass Stravinskijs Poetik seit dem Beginn der 1920er Jahre auf der Vorstellung eines ordnenden kompositorischen Willen gründet: Die ›tonale‹ Ebene, die strukturelle Anwendung von Instrumenten und die durch ein harmonisches, melodisches