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**RUSSIAN DOUBLE ANNEXATION
AND THE ISSUE OF RELIGIOUS CONSCIOUSNESS
IN POST-SOVIET GEORGIAN MUSIC**

The article is dedicated to the consequences of Russian double annexation in post-modern and post-avant-garde Georgian music. As a result of the research, it was determined that Russian annexation changed the natural path of development of Georgian music. It is a well-known fact that in order to establish a national composition school, first of all, it is necessary to rely on the roots of national professional music (which in any case originates from the church music of a particular nation) from a stylistic point of view. As Georgian Orthodox chanting was chased from the Georgian Church, they were completely unknown to first generation of Georgian composers. That is why the first Georgian composers were not honored to be the founders of the national composition school, and this became a historical misfortune of the first Georgian patriotic artists. During second annexation, due to the regime's rejection of the Christian religion, Georgian composers were unable to address the stylistic-intonational characteristics of Georgian chants. During the Soviet period, the regime banned music with religious content, and the use of church genres, as well as religious themes or church hymns in any genre of music. After the collapsing regime, the requirement to ban church genres or religious music was canceled, and it turned out that composers are often interested in religious themes and intensively refer to the stylistic and intonation, and mode characteristics of Georgian chants. Compositions of Maka Virsaladze and Eka Chabashvili are clear examples of it.

Keywords: *Russian double annexation, colonization, post-Soviet religious, Georgian music, European civilization, polyphony, Russification, Christian religious traditions.*

Statement of the problem.

There is not a single event in the history of Georgian culture that does not require a global vision, especially when it comes to the discourse on the development of music art in a post-Soviet country. It is impossible to consider this problem without taking into account the context of the consequences of the Russian double annexation, since it led to the curvature of the natural path of development of Georgian music. In the process of formation, Georgian music was based only on the experience of Georgian folk, Russian and European music, because Georgian church chants were completely unknown to Georgian composers. During the Soviet period, the regime banned music with religious content, and the use of church genres, as well as religious themes or church hymns in any genre of music. After the collapsing regime, the requirement to ban church genres or religious music was canceled, and it turned out that composers are often interested in religious themes and intensively refer to the stylistic and intonation, and mode characteristics of Georgian chants. Religious themes occupy a dominant place in the works of post-modern and post-avant-garde Georgian composers.

Resent research and publications. Regarding the compositions discussed in the article, there is no scientific literature covering them in light of the religious problem. However, from the methodological point of view, the scientific works of Schmeltz (2009), Stanevičiūtė (2019), Sharikadze (2017), and Kavtaradze (2020; 2021) are important.

The purpose of this article is to answer the following key questions, which will be raised in relation to Georgian music in general and post-Soviet Georgian music among them:

- What parameters determine Georgia's European orientation and what devastating results were caused in Georgian music by the process of Russian colonization in the form of annexation;
- Did it turn out to be a barrier in the process of re-integrating Georgia with Europe;

– Why did religious themes turn out to be so vitally important in post-Soviet Georgian music and how is it related to the Russian double annexation?

The object of the study is Georgian art music in general and examples of post-Soviet Georgian music: Liturgical Symphony (2010) by the post-modernist composer Maka Virsaladze and bilingual Requiem (2012–2016) by post-avant-garde composer Eka Chabashvili.

The research relevance and novelty are determined by the scientific reflection on the Soviet experience, which presents the historical line of Georgian music from a completely new perspective, the results of the colonization policy, the processes that during the Soviet regime were never discussed in terms of the ideology of the regime and from the positions of the country's official religion.

Methods. Historical, comparative, analytical, empirical, and culturological methods are used in the research.

Georgian national consciousness in the context of European values, and the period of Tsarism.

The fact is that, although the self-conception of Georgia as a European country is however partly a modern construct, Georgian culture has been based on European values since immemorial times. According to many pieces of evidence, Georgia is not a new Europe, nor merely even old Europe, but an ancient Europe. When the European orientation of Georgia is discussed, the following arguments must be mentioned.

– Though this country is situated at the crossroads of Europe and Asia and has always looked Janus-faced, the desire to integrate into the European space as its natural mental environment has always been without alternative. Georgia never hesitated in its geopolitical choice and was always oriented toward Western values.

– European mentality and values were manifested almost at every stage of Georgian history: in the field of culture we have only Western experience from ancient times, and the influence of Asian culture was only superficial, because we had cultural and political links with antique Hellas, Rome, Byzantium, and Europe; Georgian philosophical thought grew out of Neoplatonism (Peter the Iberian, 5th century AD, Ioane Petritsi, 11th century AD – Georgian Neoplatonists). More can be said. Only in the

periods when Georgia had access to European values, the country continued dynamic development. Ever since the fall of Byzantium, after five centuries of Muslim invasion, and then Russian annexation we intensively sought passage to Europe.

– Georgia is the oldest centre of vocal polyphony surrounded by monophonic singing cultures of neighboring countries; in the field of church polyphony, Georgia was a part of European culture, because we were a member of the Christian unity from the 4th century. That's why Georgian music has similarities with European medieval and renaissance polyphony. There are a diversity of types of polyphony in Georgia, as well as in European music.

– High level of literacy; democratic governance; ethnic and gender tolerance; the cult of personal, individual uniqueness so valuable for Europe you can find in our ecclesiastic literature since 5th century.

Unfortunately, during the last four centuries, many obstacles existed and continue to exist in the process of integration of Georgian culture with European culture. Georgia thought that Russia would play the role of a catalyst in rekindling our European mentality and play the role of a mediator in the process of rapprochement with the European world, but it turned out to be a big disappointment. Georgia received the greatest injuries after the annexation of Russia, which was related to the colonial policy, russification against the Georgian nation's will, replacing the Georgian language with Russian in the educational process, ignoring the Georgian music, and painting Georgian churches white. I can't help but agree with Edward Gibbon's opinion "There is nothing perhaps more adverse to nature and reason than to hold in obedience remote countries and foreign nations, in opposition to their inclination or interest" (as cited in Collard-Wexler, 2013: 325).

During the tsarist and the Soviet periods, we still had to fight to preserve our European values. A common belief did not mean a common history, and there the mental incompatibility of Georgian culture with Russian imperial intentions became evident, which has its reasons. Despite the close connections of Russian and European culture, philosophical opinions of Slavophiles (Ivan Kireyevsky, Aleksey Khomyakov, Nikolay Danilevsky) revealed the idea that Russia considers itself to belong not to the Romano-Germanic but to the Greco-Byzantine type. Both Russian and

European thinkers felt this difference: “For the Central Europeans, Russian domination meant isolation from what the Central Europeans considered their philosophical and cultural home: Western Europe and its Christian religious traditions” (Brzeziński, 1997: 7).

It is significant that Georgia also distanced itself from the Greek-Byzantine Christian roots, where Christianity was nationalized from the very first stages. What specific event turned out to be a threat to the identity of Georgian music after the Russian annexation? It is common knowledge, that any national compositional school is based on domestic roots (folklore, church music). When the time was ripe for the foundation of the Georgian composition school, the first Georgian composers did not have such an opportunity – the traditional church polyphony was completely unknown to them. Why did this happen?

Russia abolished the statehood of East Georgia in 1801. Despite the fact that Christianity became the state religion in Georgia in the 4th century, while in Russia in 988, the autocephalous status of the Georgian Church was abolished by the Russian authorities, and the Georgian Church was subjected to the synodal rule of the Russian Orthodox Church on July 18, 1811. The position of Catholicos-Patriarch was also abolished. The Georgian Church joined the Russian Church in the form of a separate exarchate, and Russian high priests were appointing exarchs from 1817. The transfer of the Georgian church to the Russian typikon made the Georgian theological practice lose its identity, Patriarch Nikon’s Russian Typicon replaced the 11th-century collection “Twain” (introduced by Giorgi Mtatsmindeli), which guided the Georgian Church until the 18th century. The Georgian liturgy was suppressed and replaced with Church Slavonic, and Georgian chanting in the educational programs was replaced by Russian chanting. Along with chanting, the second pillar of identity – the Georgian language – was expelled from Georgian churches, and the teaching process in educational institutions was carried out in the Russian language. The ancient frescoes were whitewashed from the walls of many churches.

The Russian Church also legalized a grandiose line-up of performers in Georgia churches, which made Georgian hymns lose the original semantics associated with their chamber nature (all three voices performed the function of a soloist). In this situation, the Georgian chant was in

danger of extinction. Though the national liberation movement of the 19th century spearheaded the search for Georgian hymns and transferred them to the European notation system, meanwhile many manuscripts were destroyed. In this situation, when Georgian secular music began its formation, Tsarism offered Georgia its own model of foundation of the composing school. When creating this school, Russia assimilated the general European experience, directing it through the lumen of the national musical thinking tradition, which included the layer of the Russian church music, too; at least, the bell tradition in the pieces of Russian composers points to it. As the three-part Georgian Orthodox chanting was chased from the Georgian church, this layer was unknown to Georgian composers. This exact factor prevented the opportunity to rely on the church music as a symbol of national identity. The general European professional musical thinking, assimilated by Georgian composers only from the position of the peasant folklore, did not express the full artistic and aesthetic phenomenon of the historically formed Georgian music.

And yet, why are national chants so important for Georgians? Because of their great historical memory, chants took part in the formation of national identity. His Holiness Beatitude, Catholicos-Patriarch Ilia II declared that “the old Georgian chant is the protector of Georgian church traditions” (Chabashvili, 2018:109). Also, the great Georgian composer of the twentieth century, Nodar Mamisashvili in his article “When all roads lead to the temple,” writes that “Chants are indeed the necessity of spiritual culture. The Holy Fathers understood the genius of divine information and they created such immortal forms of musical modules, which contain the potential of permanent development and the possibility for each nation, in its originality and uniqueness, to find the source of spiritual salvation with the help of these modules” (Chabashvili, 2018: 108).

1028 days of Independence (1918–1921).

At the beginning of the 20th century (known as the “golden age”, the first republic of Independent Georgia, 1918–1921), representatives of the Georgian composing school (Arakishvili, Paliashvili, Sulkhaniashvili, Balanchivadze, Dolidze) scientifically studied the national chants to base their music on this intonation layer along with Georgian folklore. Besides, the idea of adopting the European experience was a chance to refresh the

traditional one. The final goal was to combine the traditions of European and Georgian music. This is what Dimitri Arakishvili wrote “I am trying to stretch invisible threads between Georgia and Europe. I think that purely national creativity, endowed with an ethnographic character, will have only local significance” (Kavtaradze, 2021: 6). Zacharia Paliashvili also envisioned the future path of Georgian music as a process of glocalization, which meant a synthesis of the global and the local, where you become part of the global space by combining the achievements of national and European music. He meant Global trends in terms of local conditions. Georgian music took the right path, but the golden age did not last long.

The Soviet period.

The second Annexation of Georgia (1921) – the establishment of the Soviet Socialist regime and isolation from the Western world stopped the process of further integration with contemporary European music and kept Georgian composers within the limits of the musical system of Romanticism (1920th–50th).

The ideology and principle of socialist realism created an atmosphere of Soviet claustrophobia, where “Art as a representative of culture has become an indicator of the anomalies generated by totalitarianism” (Kavtaradze, 2020: 11). The Georgian philosopher Merab Mamardashvili rightly called this desecralized era “an anthropological catastrophe” (Mamardashvili, 2004: 9).

This time, the Soviet regime again attacked the Georgian Church in 1924, and the fate of thousands of Georgian hymns transferred to the notation system was again in danger. It is gratifying that a large part of these hymns was saved by Georgian musicians at the cost of great efforts (Philimon Koridze, Karbelashvilis’ family) and often at the risk of their lives (the case of Ekvtime Kereselidze).

Due to the replacement of the Christian religion with militant atheism, the Georgian composer again lost the right to write works of religious content in general. By the way, it was the sterilization from the divine origin, revealed in the moral death of the society that caused the collapse of the Soviet Union, along with economic and political factors. The Christian religion, which prioritized individualism and freedom of will, came into confrontation with the totalitarian state and was perceived as a threat to the regime. Until the 60s,

only cantatas and oratorios in praise of communist leaders were written, in which the idea of glorifying God has been replaced by the idea of glorifying the party elite, “Gloria” was replaced by “Hurrah!” (“Vasha” in Georgian). The desacralization of genres turned them into caricatures.

The situation has changed since the 1960s, which is called a “small renaissance” (term of writer N. Dumbadze) of Georgian art. The illusory opening of the “Iron Curtain”, which was isolating Georgia, as well as other soviet republics, from the world art music processes, provided the 1960s–1970s generations with the opportunity to discover for themselves dodecaphony, serialism, aleatory, and sonoristics, the music of Stravinsky, Bartok, New Vienna School, Penderecki. The so-called “Thaw” period of the 1960s enriches national music with stylistic pluralism. The main Soviet trends were questioned and led to the emergence of “unofficial music”.

In the process of the worldview and stylistic evolution of composers, the re-appeal to religious themes in Georgia as well as throughout the Soviet Union played an important role. It’s hard to disagree with P. Schmelz’s opinion that religion played a vital role in the ongoing stylistic development of Soviet composers of the 70s and 80s (Schmelz, 2009: 268).

The Georgian Composers of the 60s (Mamisashvili, Kancheli, Nasidze, Svanidze, Gabunia, Kvernadze) and 70–80s (Bardanashvili, Nadareishvili, Bakuradze, Shaverzashvili) are also interested in sacred music and mystical themes. “In 1978, Sul Khan Nasidze named his sixth symphony *Passion*, and in 1980 he wrote a choral work called *Supplication* to David Guramishvili’s Christian text. In 1983, Bidzina Kvernadze’s opera *And It Was in the Eighth Year* was staged. The opera was based on the story by the first Georgian hagiographic writer Jacob Tsurtaveli *The Torture of Saint Shushaniki*, which is also the first Georgian literary masterpiece. In 1984, Gia Kancheli composed a requiem called *Bright Sorrow*, and in the 90s he also created *Prayers (Morning Prayers and Noon Prayers* in 1990, followed by *Night Prayers* in 1992–1995) for various instruments” (Virsaladze, 2021: 82).

Gia Kancheli’s music conveys the feeling of the spirituality of Georgian hymns even without quoting. Nodar Mamisashvili (the author of *Passion* for a *cappella* choir) established the regularities (consistent patterns) of Georgian hymns, based on which, he calculated the proportions and acoustic properties

of the Georgian Orthodox bell, which should resonate with the Georgian chant. According to his acoustic scheme, the bells in the Church of the Holy Trinity were distributed in the space of the belfry. His church hymns are close to the authentic style of ancient Georgian chants.

“Georgian Lamentations” (1974) by Natela Svanidze (a representative of “unofficial” music, a nonconformist composer) is also a very original example of interest in religious themes.

It can be said without exaggeration that for Georgian music, as well as for the entire post-Soviet zone, the cultural and political mission of the ‘Warsaw Autumn’ had a revolutionary significance, as it brought together the most important events in world music into a single festival space. The Georgian composers who came to the festival had the chance to listen to avant-garde music and master new techniques. Here they witnessed how relevant religious themes were in 20th-century Western music. “Likewise, transnational music practices have inevitably left a deep imprint on the formation and development of national music cultures” (Stanevičiūtė, 2019: 76).

Post-soviet times.

The transitional era of Georgian music from the Soviet past to the path of European integration (the 90s) was the period when Georgian music had a chance to position itself on the world music map already as the music of an independent country. It showed the continuity of tradition from an angle of adaptation to the global space as well as models that Georgian music chose to preserve national identity. In the music of this period, the mixture of styles and dialogue of epochs, so characteristic of postmodernism, was highlighted. Composers of this period use modern techniques: sonorism, pointillism, aleatoric techniques, atonality, etc.: “Since there was a coexistence of diverse musical styles, directions, and tendencies – computer music, spectral music, various compositional techniques, minimalism, polystylistic, postmodern music, eclecticism, multimedia etc. – and the chance of free choice had been giving a frameless opportunity to the post-Soviet composer” (Sharikadze, 2017: 35).

In addition to positive changes, it should be noted what challenges Georgian musicians had to face in the post-Soviet period.

1. The loss of Abkhazia and Samachablo (South Ossetia) worsened the economic and political crisis.

2. The modern composer, unlike the composer of the Soviet period, has to find the finances himself and take care of the promotion, and advertising of his music.

3. When entering the free market space, academic music found it difficult to compete with rock music, and jazz, which in the Soviet Union was either banned or considered an entertainment, frivolous genre and was less supported. Compared to representatives of rock and jazz music, the popularity of the post-Soviet composer is limited to a narrow circle, which caused some complexes in relation to the older generation who already had gained popularity.

4. Georgian academic music was rarely covered by the Media. Classical TV music programs were often closed soon after their inception due to insufficient ratings.

This situation led to secondary traumas, which are related to the Soviet heritage, on one hand, and the new reality, on the other. Thus, composers of the post-Soviet period turned out to be more traumatized than the Soviet ones, because in the conditions of fear of an uncertain future, they faced both old and new traumas, which many composers could not stand, resulting in their emigration. “Musical art, like the country itself, has gone through many cataclysms, from the ‘Warming’ of the 1960s to the collapse of the Soviet Union and the horrors of the civil war in the 1990s, when many of the ‘sixties’ generations (and not only composers) left Georgia to avoid seeing what was happening. As G. Kancheli said in his work ‘Abii ne viderem’ (‘I left so as not to see’, 1996)” (Kavtaradze, 2021: 8).

In the transition period (the 1990s), when great efforts were needed to overcome this crisis, the collective instinct of self-preservation was activated. All that gave rise to the need for a mystical perception of the world, the need for spiritual transformation as well as the need for catharsis as a way of salvation. That is why such an intense longing for sacred and mystical themes full of collective survival codes was born in the Georgian music of this era. “Religion is a ‘force’ for occasions of strengthening and *vivifying* [my emphasis. – G. G.] action of society” (Wexler, 1995: 44). The dominance of religious and mystical themes in post-Soviet Georgian compositional creativity indicates the return of a genuine / true spiritual consciousness to the nation.

Since the matter concerns the strengthening of the theological theme, one interesting fact should be noted. According to the Orthodox canon, the contemporary Georgian Church does not acknowledge new chants composed by composers of the 20th and 21st centuries (however, hymns composed by Patriarch Ilia II, are very far from the style of Georgian chanting, he is the only contemporary author whose chants are performed in the church).

So, neither the church nor any institution imposes any obligation on Georgian composers to write sacred music or hymns. Despite this, Georgian composers, who appeared in the arena in the post-Soviet era, still work on religious issues. This indicates a Georgian artist's desire banished to their unconscious – to see the problems of existence in a spiritual way. It was the appeal to the religious theme that helped the composers to find spiritual guidance.

From the composers of this generation, I will focus on Virsaladze and Chabashvili, who appeared in the composition arena during the most difficult economic and political period. The yearning for mysticism and sacred themes in their music is intensified by their spiritual desires. The use of modern compositional technologies does not prevent the manifestation of national identity. Their music interestingly solves such problems as national *identity, cultural dialogue, and multiculturalism*. The code of national musical thinking, activated in the deep layers, makes it possible without any citation from the national music to identify their compositions as the pieces of Georgian music. Thus, both composers are focused on freestyle, which makes it possible to manipulate many different European compositional techniques as well as an authentic model of Georgian hymns.

Maka Virsaladze is the author of piano, chamber, symphonic, and choral works but in terms of the problem posed in the article, compositions on religious themes are of exceptional importance. She is the author of several *a cappella* chants in the style of Georgian Orthodox ones and Psalms for orchestra, mixed choir, solo vocalists, and a reader (1995), which are based on excerpts from the Psalms of Biblical David in the ancient Georgian language. A meditative mood, ostinato of texture, poly-ostinato method, and polystylistic insertions, which symbolize the idea of permanence, are typical for these compositions. In terms of musical language, she uses

a combination of atonality and polymodality, with a chord system that consists of diatonic and chromatic clusters as well as chords commonly used in Georgian traditional music.

A perfect example of Virsaladze's compositional skills and spiritual inclinations is the *Liturgical symphony*, which is dedicated to the memory of all innocently repressed people of all time, including her grandfather David Virsaladze. In the 2nd and 4th movements, we have cases of using collages in a polystylistic fashion (bars 53–55). In the 2nd movement, the quotation from W. A. Mozart's Piano fantasy (KV 397 in D minor) is heard, while in the 4th movement, the orchestral part includes fragments of J. S. Bach's Chorale prelude (in F minor) for the organ (BWV 639).

The use of collages (Mozart's and Bach's motifs, her own choruses) and the characteristic chords of Georgian chants indicate that Virsaladze wants to convey the dialogue of the eras. The idea is clear – people of the past and modern eras alike seek spirituality.

The symphony has hidden programmatic content and conveys the mystery of one of the Christian sacraments – the rite of communion. If we apply the parts of the symphony to this ritual, the first part symbolizes the spiritual readiness of the congregation for communion, and the next parts correspond to three parts of the liturgy – the act of preparation of the bread and wine for the Eucharist (Proskomedia – the name given in the Eastern Orthodox Church); the Liturgy of the Catechumens; and the Liturgy of the Faithful.

The first part plays the function of a kind of preamble, in which you will hear the imitation of the oriental instruments – Zurna and Duduki – common for the multicultural Tbilisi of the 19th century (figures 11; 15). The influence of Gia Kancheli's music is also evident (figure 8). In the first part, Mozart's motif will flash for a moment, which is repeated by different instruments in the second part.

In the second part, the juxtaposition of sonorous clusters and Mozart's motif symbolizes the attack of the hostile force on the childish naive soul. There is an obvious hereditary connection with the masterpiece of the Georgian composer Sulkhan Nasidze (Concerto for Violin, Cello, and Chamber Orchestra, 1982). With Sulkhan Nasidze, the motif full of childlike innocence appears as a symbol of a lonely artist. It is confronted

by the aggression of the surrounding world, in which it is not difficult to recognize the Soviet repression and violent system. In the case of both composers, this “battle” is conveyed by the polyphonic mixing of different intonation layers. The imitation of the ringing of bells (Trgl.) is a reference to the calling of the congregation to the church. At the end of this part, the music is abruptly stopped. Overtones are lost in space, just as an unanswered question is followed by the emptiness of common sense.

In the introduction of the third part, the semantics of the Georgian chant comes to life. The fourth part corresponds to the finale of the communion ritual when the Christians are reunited with Christ. Virsaladze wants to convey the Christian’s inner struggles before establishing a mysterious relationship with God.

A recording of Virsaladze’s two choruses (*Alma Mater* in Latin; *Holly God* in Georgian) layered on each other, should be transmitted from the beginning of this movement. Complex chord sounds, parallel octaves, and perfect fourths and fifths create the style of traditional Georgian chant. It does not contradict the orchestra’s sonorized atonal sound world.

In the finale, Bach’s motif does not invade like a foreign material, it is prepared logically. When it appears for the first time, it can be heard as a momentary thought in our minds (figure 5), although the listener perceives Bach’s motif later (figure 6). With this collage, the composer wants to symbolize the completion of the ritual after which the soul of the believer experiences bliss. The sound of the orchestra is also lost somewhere in peace and silence.

Virsaladze’s Liturgical symphony is the second such work in Georgian music (the first one belongs to Sulkahn Nasidze, 1991), and it is a calling card of the composer’s spiritual aspirations.

Another distinguished representative of the 1990s, Eka Chabashvili is the author of chamber-instrumental compositions, operas, multimedia works, music for musical movies and cartoons, etc. She created the so-called “Multi-topophonic” composition technique. Her research encompasses such fields as “atomic” music and ecomusicology.

In the context of the problem posed in the article, we should mention Chabashvili’s hymns dedicated to the Mother of Jesus. The inspiration to write them came on the Feast of the Virgin Mary years ago and she wrote

hymns on every Church feast of Saint Mary (September 21, August 28). These hymns prepared a certain basis for Chabashvili's bilingual (text in Latin and Georgian) Requiem, which is one of the landmarks of modern Georgian music. Requiem is written for orchestra, chorus, organ, three sopranos, baritone, and tenor, and combines elements of European Catholic musical tradition and Georgian Orthodox music. The Requiem contains the message – “No to Terrorism!” and is a memorial to those innocent souls who die as a result of war, terrorism, hunger, or poverty. After Shavleg Shilakadze's Latin-language requiem, this is the second Georgian requiem, which is the result of the composer's artistic research. To develop a compositional strategy, Chabashvili relied on Mozart's Requiem (in D minor, K. 626), and Stravinsky's Requiem Canticles (1966) as genre models conveying the mourning ritual.

From a structural point of view, Stravinsky's Requiem had a great influence, but if the framework of Stravinsky's dramaturgy is the unusual compounded orchestra, the dramaturgy of Chabashvili's work is based on the chorus framework, which indicates the unconscious influence of the national choral epic.

Although theatricality is the compositional thinking method of Chabashvili, the composer takes into account the immanent feature of the requiem – rituality. In Eka's Requiem, there is a synthesis of theatricalization and ritualism, thus yielding the theatricalization of ritual.

In the requiem, the visualization of music characteristic of the composer's style is also revealed. With phonetic techniques, the imagination of the listener is activated and he / she visualizes the ritual. The listener not only hears, but also watches the vicissitudes of the drama of the sinful soul – the cry caused by true repentance, the fear of being brought before the judgment of souls, and the path to union with eternity. As the composer explained during an interview with Georgian musicologist Marika Nadareishvili – “My wish is to paint music and vice versa, make a painting heard in music” (Nadareishvili, 2003: 1). By the way, the composer has created a number of brilliant oil paintings as well as pieces of literature. In addition to visualization, the composer activates in the listener the emotions that are related to the archetypes of our representations of life after death encoded in the human unconscious.

Due to Chabashvili's creative diversity, experimental musical multimedia projects, and hybrid genres (fusion of the features typical for various fields of art), theatrical-visual dramaturgy, and special attitude to verbal text, Karlheinz Stockhausen evaluated the Georgian composer in this way: "In her works, she creates timbre-theatrical pieces, compositions. Often, coming from verbal music, she creates rhythmic-melodic intonation compositions of oratory-artistic nature. The composition technique of Chabashvili is quite unique and interesting. Her music is intuitive and her scores are based on the principle – repeat and vary" (Nadareishvili, 2003: 1).

In the requiem, the greatest importance is given to the verbal text (which is sung and pronounced in Latin and Georgian), which brings us back to the archaic canon of the Georgian hymn, the primacy of the word, and the category of prayer. Words have both conceptual and phonetic meanings (phonosemantics). Repetition of certain keywords or polyphonic mixing of texts obscures the perception of their meaning. This increases the magical power of the word and activates the function of the ritual spell. For Chabashvili, it is not essential to maintain frames of musical form and dynamically developing events in time. The composer manipulates the sonorous spaces, which tend to destroy the demarcation frameworks of the informational sound space of the world and dilute itself into the sounding of the Universe. "Eka Chabashvili's creations are basically static, lesser developed in time and at the same time surprisingly dynamic in space" (Nadareishvili, 2015: 48).

Chabashvili's eleven-part requiem begins with a prologue and ends with an epilogue. It is natural that in this requiem, Georgian church canons are not preserved, although this is not at all equivalent to the distance from the truth. Chabashvili tried to convey the mystery of the immortality of the soul, and the Christian's path, including the transition from ontological time to eschatological existence. This process is represented by the composer as two doors erected in front of a person. The action unfolds in the following scenario. The first door opens in front of a person. The dying soul in agony stands at the threshold of the beyond the world and awaits judgment. The second door opens after death and the soul gets used to its new state. It shows how the material dimension withdraws from a human being and how the eternal dimension prepares to receive the soul. Pierre

Henry's *The Journey* (from "The Tibetan Book of the Dead") influenced the composer's interpretation of the story of the soul's journey.

Remarkable moments of this piece of music are: in Prologue (*The Requiem aeternam*) the composer wants to convey the transition of the soul through the astral spiral corridor connecting the two worlds by tone-painting means.

The story of the soul's journey begins with the prayer (*Libera me*). In this movement, the listener's attention is focused on the words spoken in both languages – "save me". A human being prays not to die, but to avoid God's wrath. In this movement, the composer uses *Sprechstimme*. The intention of the composer is easy to understand: the pitch of the musical sound loses its meaning, which symbolizes that the singing of the tormented soul turns into a prayer.

The scene (*Tuba mirum*) of the archangel summoning the believers to God's judgment is conveyed by the separation of the soloist, which clearly shows Mozart's influence. In Chabashvili's Requiem, the weeping of the souls is heard from nowhere, which may be a hint that everyone is silent and waiting for their turn in anticipation of judgment. The narrator's text provides information about upcoming events, reminiscent of the narrator of a documentary film, and perhaps hints at the influence of the modern advertising industry. *Dies Irae* is distinguished by tone-painting ways. Whispering, glissading, imitations of screams, and clusters in the group of singers symbolize the falling of the frightened souls into the pit. The main idea is embedded in the verbal text – "the threat of eternal death makes people look into the abyss". *Dies Irae* is really not as terrible in terms of sounds as it was traditionally formed in the semantics of the requiem. In the modern era, the accents of the century are heard differently, the 21st-century human is facing a more global ordeal, which goes beyond the framework of casual human existence and everyday problems (real and cyber world wars, ecological catastrophes, viruses). Accordingly, the person is more depressed, this spiritual state is conveyed here by the imitation of a whisper.

According to the composer's idea, before the opening of the second door (in *Rex tremendae*), a person is given the last chance to realize that he/she was losing a human's immortal soul, serving the fleeting flesh in physical life. Therefore *Kyrie Eleison* is placed before *Rex tremendae*.

One important detail – it is not humanity that appeals to God, but individuals, because the relationship between humans and God is unique in each case. This is what the separation of the soprano soloist from the general context symbolizes in *Kyrie Eleison*. The soprano appeals to God through prayer and vocal part. Her improvised singing with archaic sound is associated with the liturgical songs of Hildegard of Bingen. Her style has been said to be characterized by soaring melodies, which expanded the normal practices of monophonic monastic chant.

In *Rex tremendae*, the music stops abruptly in the finale, suggesting that the crowd, obsessed with punishment, did not realize the evil they had done to Jesus Christ. In the next part (*Agnus Dei*), the chamber performing group (an ensemble of soloists) symbolizes the lonely Savior.

Lacrimosa brings us back to the world of the living to mourn the dead. The two-tone motif is associated with Mozart's *Lacrimosa*. When we cry in memory of the dead, we respect them. As long as the person remains in our memory, he / she is alive. Only such a calm and prepared soul finds its place in the light.

In *Recordare*, the glissandos imitate the sound of whistling and the wind, symbolizing the passing of the soul and the beginning of an eternal journey to a "beyond" world. In the Epilogue (*Lux aeternam*), the emphasized word from the whole context – "light" is pronounced verbally by the separate soloist, which gives us a programmatic hint – eternity has already won over vanity. The sound effects embody the light's periodic turning on and off, which also imitates the human heartbeat. In this way, the composer wants to convey the material world seen from the spiritual dimension, Chabashvili's intention is clear – for the deceased, carnal colorfulness of the physical dimension may have such a pulsation.

It is significant that next to the achievements of modern European music (signs of minimalism in *Benedictus* and in *Rex tremendae*), the influence of traditional Georgian church music was clearly revealed in this Requiem. The chords of the Georgian chants (*Libera me*, *Benedictus*, *Gloria*) and the anthemic nature of certain sections of the Requiem bring us back to the archaic atmosphere of the Georgian chanting practice.

The unconscious influence of the national traditional polyphonic thinking can be seen in the division of the musical texture into polyphonic

layers, which are formed by interesting combinations of verbal text, chorus, and orchestra.

It is not difficult to find a connection also with Zakaria Paliashvili's opera choruses (*Gloria*) and Revaz Lagidze's style of choral songs (*Sanctus*).

The Georgian press rated this piece of music as a 21st-century Requiem "with Georgian minerals" (Dekanoidze, 2017). In light of today's challenges, this work is perceived as a hymn to our spiritual life in the broadest sense of this word.

The music of the composers of the post-Soviet generation (the 90s) reflects the truly axiological perception of religious themes.

As for the technique of composition, the combination of national (church music and folklore) and European experiences in their music reveal the compositional skills of these composers as well as the vitality of the Georgian church polyphony itself. It turns out that it can be a renewable tradition. Georgian composers did not always have the opportunity to observe this for the reasons mentioned above.

Conclusion.

Georgia sought a chance to save her choice of Christianity and rapprochement with European culture through co-believer Russia, and Georgians of those times hoped that Russia would play the role of a catalyst in bringing Georgia closer to the European world. When Russia attacked the main pillars of identity (language, church music, and church painting / frescoes), this turned into our national tragedy. Yet, the assimilation of the Georgian nation, so desirable for Russia, did not occur. Our geopolitical will and the symbols of the Georgian identity (the language and church music) still have been preserved.

As the Georgian chants were chased from churches, for the first professional composers developing their musical style, they were unknown. They did not have the luck to get acquainted with the church chants. Under the conditions of communist ideology (until the 60s), Georgian composers did not even have the right to be interested in religious themes. The disappearance of sacred music from composition space was not only a battle declared against Georgian hymns, this meant a dam built to keep Georgians off any spirituality. The music of the post-Soviet Georgian composers – Virsaladze and Chabashvili, apart from its own artistic value, is a compensation for

this deficit and serves as a kind of national catharsis against the background of many challenges. It seems that traditional church music always helped Georgians to overcome a great many national traumas.

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ПОДВІЙНА РОСІЙСЬКА АНЕКСІЯ ТА ПИТАННЯ РЕЛІГІЙНОЇ СВІДОМОСТІ В ПОСТРАДЯНСЬКІЙ ГРУЗИНСЬКІЙ МУЗИЦІ

Постановка проблеми.

Стаття присвячена аналізу наслідків для пострадянської грузинської музики подвійної (у період царату та за радянських часів) російської анексії

Грузії. Становлення будь-якої національної композиторської школи, передусім, має спиратися на коріння власної професійної музики, яке, з точки зору стилістики, сягає у церковні музичні традиції конкретного народу. Однак російська анексія змінила природний шлях розвитку грузинської музики.

Мета цієї статті полягала в тому, щоб з'ясувати, що саме постійно перешкоджало використанню інтонаційно-стилістичних та ладових особливостей грузинських церковних гімнів (як символу національної ідентичності) у професійній грузинській музиці, а також звертання до церковних питань загалом за часів російської подвійної анексії.

Об'єктами розгляду постали художня практика грузинської музики в цілому та приклади композиторської творчості пострадянського часу: «Літургійна симфонія» Маки Вірсаладзе та «Реквієм» Екі Чабашвілі.

Останні дослідження та публікації. Питання, поставлені у статті, та музичні твори, обрані як об'єкт аналізу й обговорення в контексті піднятої проблематики, досі не були предметом наукового розгляду. У той же час, ми спиралися на праці П. Шмельца (Schmelz, 2009), Р. Станевічюте (Stanevičiūtė, 2019), Н. Шарікадзе (Sharikadze, 2015) та М. Кавтарадзе (Kavtaradze, 2020; 2021) для обґрунтування власного наукового підходу.

Методологія роботи. Використовуються історичний, порівняльний, аналітичний, емпіричний та культурологічний методи дослідження.

Наукова новизна дослідження обумовлена фокусуванням наукових роздумів на підході до релігійної тематики у грузинській музиці.

Результати і висновки дослідження.

У результаті дослідження було встановлено, що за часів російського царату (державність Східної Грузії було скасовано 1801 року) грузинську літургію було придушено й замінено церковнослов'янською, грузинський спів у навчальних програмах замінено російським, старовинні храмові фрески забілено.

Оскільки грузинські православні співи були витіснені з церкви, вони були абсолютно невідомі першому поколінню професійних грузинських композиторів-патріотів, які, таким чином, не удостоїлися честі бути засновниками національної композиторської школи, і це стало історичним нещастям для грузинської музики.

Під час другої російської анексії (від 1921 року), після нетривалого періоду незалежності Грузії (1918–1921), через неприйняття панівним ре-

жимом християнської релігії грузинські композитори не могли звернутися до стилістично-інтонаційних особливостей грузинського церковного співу. У радянський період режим забороняв музику релігійного змісту, використання церковних жанрів взагалі, а також релігійних тем чи церковних гімнів у будь-якому жанрі музики.

Після падіння режиму заборону церковних жанрів або релігійної музики було скасовано, і виявилося, що композитори пострадянської доби часто цікавляться релігійною тематикою і посилено звертаються до стилістичних та інтонаційно-ладових особливостей грузинських храмових співів. Композиції Маки Вірсаладзе та Екі Чабашвілі, проаналізовані у статті – якразі тому приклади.

Отже, у грузинсько-російських відносинах Грузія бачила свій історичний шанс на реінтеграцію в європейську культуру, але марно. Росія цілеспрямовано боролася проти символів грузинської ідентичності: вигнала з церкви грузинський спів, і він залишився невідомим першим національним композиторам; соціалістичний режим замінив християнську релігію войовничим атеїзмом, і сакральність грузинських співів знову стала недоступною. Натомість, у пострадянський період грузинські композитори почали активно звертатися до грузинської церковної співацької традиції і писати релігійну музику. І ми вважаємо її появу своєрідною компенсацією попередньої сумної реальності.

Ключові слова: російська подвійна анексія, колонізація, пострадянська релігійність, грузинська музика, європейська цивілізація, поліфонія, русифікація, християнські релігійні традиції.

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