

The Interplay of National and Global in Georgian Music: Josef Bardanashvili's *Songs of Wine & Love* as a Case Study

Abstract. The article deals with a thought-provoking aspect of the compositional paradigm, namely the balance between national and global as a compositional dilemma, which is discussed using the example of Georgian art music in general and in particular, the compositional style of Josef Bardanashvili, a postmodern Israeli and Georgian composer. The importance of this research lies in its filling of the gap that exists in researching the dilemma of synthesis of national and global in Georgian music. The object of research is Bardanashvili's song cycle, *Songs of Wine & Love*. Since this composition, as well as Bardanashvili's compositional style in relation to the above-mentioned problem has not previously been a focus of research, it constitutes the article's scientific novelty.

The purpose is to research the ways Bardanashvili solves the problem of national and global synthesis, which implies the following subtasks:

- To investigate how Georgian art music is transcending the local cultural ecosystem and entering a global context;
- To determine the balance of the national and the global through historical retrospectives at all stages of Georgian music;
- To elucidate the compositional approaches of Bardanashvili, whose goal is to base the concept of national music on ethnic music, and harmonize it with the global musical landscape.

This article employs historical, comparative, and critical scientific research methods.

In the conclusion, it is emphasized that the synthesis of national and global in Bardanashvili's cycle is presented as follows: the national is symbolized by the aesthetics of Georgian chant and Jewish synagogue traditions; the global is presented in the form of the Mugham style, peculiarities of Renaissance and Baroque music, Schoenberg and Mahler's aesthetics as well as by integration of modern compositional techniques into nationalistic narratives. However, the syntheticity of Bardanashvili's style (the global and the national, epochally distant in time) is also the result of the aesthetics of postmodernism, revealed in the abundance of allusions occurring everywhere in his music.

Keywords: Georgian art music, globalization, national and global, multiculturalism, ethnic music, postmodernism, eclecticism.

Introduction

The paper addresses a current issue in the composing paradigm—the balance between national and global influences, with a particular focus on Georgian music. This is examined through the compositional style of the postmodernist Israeli-Georgian composer Bardanashvili. The object of the article is his vocal bilingual (English and Hebrew) cycle—*Songs of Wine & Love* for soprano, countertenor, and orchestra written in Israel in 2013.¹ The significance and originality of this research lie in addressing the existing gap in the study of the dilemma of synthesis between national and global elements in Georgian music. The author of more than 100 works is sometimes mentioned as a Georgia-born top Israeli composer (Seter 2005, 46). Most of his compositions have been performed successfully all over the world.² He collaborates with world-known soloists, conductors, and orchestras among which it would be enough to mention Natalia Gutman, Zubin Mehta, and the Israel Philharmonic.

The purpose of the study is to determine the relationship between the national and global elements in Georgian music and how Bardanashvili transforms Georgian ethnic and Jewish synagogue music into a modern cultural paradigm. To achieve this, the study will address the following subtasks:

- The balance between national and European influences in Georgian music as shaped by national consciousness.
- The process of transcending the local Georgian cultural ecosystem to find a place within the global artistic heritage.
- An analysis of Bardanashvili's compositional method, which should be rooted in ethnic traditions but harmonized with the global, mostly musical landscape.
- To identify the characteristics of Bardanashvili's postmodern compositional style, using *Songs of Wine & Love* as a case study.

¹ A recording of this composition is provided by Israel Music Institute (2017).

² See Bardanashvili (2023a) for his full biography and a complete list of his works.

Despite the great contribution of Georgian musicologists in the study of the problem posed in the paper,³ the issues of the role of ethnic music for national identity and synthesis of national and European musical language is one of the main research fields, first of all, of Rusudan Tsurtsunia (1997). Her scientific findings focus on the following idea—folklore is an artistic reflection of reality, which is ideal, eternal, and modern at the same time: it is eternal because folklore expresses the nation’s collective consciousness, contains universal archetypes, and is modern as it is a source of inspiration for all Georgian composers, thereby playing a major role in the evolution of national compositional thinking (Tsurtsunia 1997, 8).

In this article, historical, comparative, and critical research methods are employed. To achieve the set goals, the analysis will be conducted in two phases: a) a discussion of the issue of national and global relations, with a particular emphasis on Georgian music; and b) an analysis of Bardanashvili’s compositional style, specifically in his work *Songs of Wine & Love*, within the context of the main issue addressed in the article.

1. The Problem of National and Global in Georgian Music: A Brief Overview

In today’s globalized world and Western postmodern society, where global connections are pervasive, the delicate balance between national and global identities has become a central theme of cultural discourse. The dynamics of the contemporary world reveal that national music has to adapt to other musical traditions, creating a rich tapestry of both original and globally resonant music. This evolution raises intriguing questions: How do composers balance their cultural roots with global influences? How does this fusion enrich the creative process and expand the compositional space with a global sonic palette? The dialectical relationship of these two things may be considered as progress and preservation at the same time, or what might be metaphorically called “harmonious discord”. If we delve deeper into this issue, the survival of nationalistic music may depend on the reconciliation of these seemingly opposing paradigms.

This issue is not only captivating but also crucial for Georgian music, as it lies at the heart of the national cultural discourse. Historical periods and geopolitical shifts have necessitated that Georgian music be perceived as an integral part of European culture, with the aim of securing its position on the global musical map.

First of all, it should be noted that the synthesis of ethnic and global elements does not conflict with Georgian consciousness. On the contrary, the balance between them, reflecting our collective identity, has always been significant and shaped by our national consciousness. This characteristic of Georgian art has been evident throughout history, creating the phenomenon of “Georgianness”.

According to Tsurtsunia, “the closeness to the Sumerian-Mesopotamian civilization conditioned one more important feature of Georgian culture—a particular allegiance to a tradition that has lasted in the Georgians’ consciousness right up to the present” (Tsurtsunia 2020, 68). In different eras, Georgia was the subject of interest of ancient Greece and Rome, and of the Persian, Arab, Mongol, Timurid, Ottoman, and Russian empires. As Georgia always faced challenges in the form of military invasions, it had to come into contact with different cultures. Georgia showed amazing acceptance and openness to foreign cultures. According to Tsurtsunia, the uniqueness of old Georgian music was formed in the process of communication with different ethnicities which formed its rather important feature. As Tsurtsunia notes, the interaction of pre-Christian Georgian music with various ethnic groups shaped a key aspect of its character—“an openness to different cultural influences in communication with related or hostile nations and the assimilation of different features that were created in near or distant countries” (Tsurtsunia 2020, 68). Although Georgian music has been influenced by many cultures, it has been particularly receptive to ancient Greek and Roman influences. When Christianity was introduced to Georgia, monophonic Hebrew, Syrian, and Greek psalms and hymns, as well as Byzantine chants, were transformed into three-part polyphonic hymns. This transformation was, on one hand, a continuation of the ancient Georgian polyphonic folk tradition and, on the other hand, resonated more with European church polyphony than with Asian music.⁴

³ The most important aspects of this issue in Georgian music are discussed in the works of G. Orjonikidze (1985), L. Donadze (1990), G. Toradze (1998), D. Gogua (2016), R. Tsurtsunia (1997, 2005, 2012, 2020), M. Kavtaradze (2010, 2017, 2020, 2021), etc. While Donadze (1990) and Toradze (1998) emphasize the role of ethnic music in the formation of compositional style, Gogua (2016) analyzes the Georgian compositional style in the context of national consciousness. Orjonikidze (1985) believed that the relationship between the national and global would better reveal the specificity of national music from a sociological perspective. Kavtaradze (2010, 2017, 2020, 2021) examines the elements of interculturalism and cross-culturalism in Georgian music.

⁴ The terms *Asian influences* in Georgian music and *Asianness* as a concept in Georgian musicology require clarification: *Asianness* is a distinct phenomenon in Georgian music. Throughout its history, Georgia was conquered several times by Arabs, Persians,

Thus, throughout all stages of Georgian music development, despite the multicultural environment in the cities of Tbilisi and some seaside towns, Georgians have largely followed European musical traditions in their search for a global context. As culturologist Inga Bakhtadze defines: “In all crucial historical and cultural situations, Georgian thinking showed its typological (Western) hallmark with the tendency to separate from Orientalism” (Bakhtadze 2021, 212). Despite these influences, Georgian music maintains a distinct sense of self-containment through its unique ability to absorb, assimilate, and “Georgianize” elements of foreign cultures, particularly European ones, making them an organic part of its own tradition.

A brief review of Georgian art music⁵ will help us to introduce the dynamics of national and European synthesis: before the formation of the new Georgian compositional school, the artistic value of early Georgian composers’ works was often limited by their frequent and direct use of folklore. In their music, Georgian folk elements and European harmonic systems were typically combined in a somewhat mechanical manner. According to Tsurtsunia, their musical thinking lacked individualism due to which “their artistic production is completely determined by the folk tradition” (Tsurtsunia 2012, 17).

During the formation of the new professional compositional school, composers based their musical language on the synthesis of national folk and chant traditions with the principles of European functional harmony. Representatives of this generation⁶ faced a historical necessity—to create music based on national roots, expressing our identity, which would go beyond the local borders and find its place in the global context. As Sharikadze states: “The challenges caused by the historical turbulence affected individual perceptions of the world through music, its principles, aesthetics, and values” (Sharikadze 2023, 6).

During the Soviet era, particularly from the 1920s to 1950s, the ability to organically synthesize national musical traits with European music trends was limited. Socialist realism did not acknowledge modern global processes outside the USSR. Censorship guidelines caused Georgian music to lose its compositional individuality. As a result, most Soviet composers, including Georgians, lacked access to the latest European compositional techniques.

It should be noted that expressions of national identity took on a distorted character during the Soviet era. It was necessary to incorporate folk music in compositions, even when it seemed out of place, because it symbolized the *Narodnichestvo*⁷ ideal cherished by Soviet ideology. Such references coming from “the people” were necessary for the promotion of collective identity propaganda.

Since the 1960s, the idea of a synthesis of national and European music has emerged in Georgian music at the technological and conceptual level in a new quality. This development is linked to the political and economic changes that began with the Khrushchev Thaw, which introduced liberalization across various aspects of life.

As Sharikadze argues, Georgian composers actively promoted cultural exchange starting in the 1960s, particularly when they were first permitted to attend the Warsaw Autumn (2020, 48).⁸ According to Tsurtsunia, the attitude towards folk music has changed—Georgian composers of the 60s and 70s⁹ used it as a means of individual self-expression, the organizing factor of musical material at the level of form and language (Tsurtsunia 1997, 16). They recognized the importance of transcending the local cultural ecosystem to reach a new level of national-Western intersection, where ethnic music remained the foundation of their musical language and symbolized cultural memory.

and Turks, whose musical cultures had a certain influence only on the music of the Georgian royal court. However, traditional and church polyphony remained unaffected. One notable result of this influence is the prominent use of the augmented seconds in Georgian music, which, in musicological analysis, has become an indicator of “Asianness”. Georgia has never had cultural ties with China, Japan, or Korea, so the term “Asian influence” in the context of Georgian culture refers exclusively to the impact of invaders from nearby regions and the musical traditions of neighboring countries.

⁵ This term—Georgian art music, regarding Georgian new professional music of the beginning of the 20th century, was established and cultivated in the international scientific space by musicologist Nana Sharikadze.

⁶ The founders of new Georgian professional compositional school are: Meliton Balanchivadze, Dimitri Arakishvili, Zakaria Paliashvili, Niko Sulkhaniashvili, and Viktor Dolidze.

⁷ An ideology that existed in the Russian Empire in the 1860s–1910s, which positioned itself on the “bringing together” of the intelligentsia with the common people in search of their roots, their place in the state and the world. According to Richard Pipes—“it describes an agrarian socialism of the second half of the nineteenth century, which upheld the proposition that Russia could by-pass the capitalist stage of development and proceed through the *artel* and peasant commune directly to socialism” (Pipes 1964/2014, 441).

⁸ Warsaw Autumn, the largest international Polish festival of contemporary music, was established in 1956.

⁹ Most prominent of them are: Sulkhaniashvili, Sulkhaniashvili, Nodar Gabunia, Bidzina Kvernadze, Giya Kancheli, Nodar Mamiasashvili, Joseb Bardanashvili, Joseb Kechakmadze.

In the post-Soviet era and at the present stage, the issue of synthesizing roots with cosmopolitan influences remains relevant: “That is the period when Georgian music had a chance to position itself on the world music map already as the music of an independent country and show what models it had chosen to preserve its national identity, the continuity of a tradition in terms of being adapted to the global space” (Ghvinjilia 2023, XV).

During the post-Soviet period, it became evident that the synthesis of national and European elements could also have a political dimension, reflecting Georgia’s aspiration toward Europeanization. The post-Soviet generation of composers¹⁰ were never concerned with the potential erosion of traditional cultural values in the face of globalization, and did not consider that this synthesis would lead Georgians to cultural homogenization and loss of identity. On the contrary, they argue that this approach will elevate Georgian music to the international stage and make it relevant on a global scale. In the works of prominent 1990s composers such as Chabashvili and Virsaladze, this synthesis is achieved through the assimilation of new compositional techniques. Chabashvili’s bilingual *Requiem* merges elements from the Catholic-European musical tradition and Georgian chants. Her seven *a cappella* chants (2005) and the chant *To Our Lady of Iveria* (2006) blend the Orthodox spirit with contemporary compositional techniques. Virsaladze in her *Psalms* uses atonality, poly-modality, a chord system, that consists of diatonic and chromatic clusters, with a combination of the chords commonly used in Georgian traditional music. Her *Liturgical Symphony* combines complex chord sounds, parallel octaves, and perfect fourths and fifths characteristic of the style of traditional chant with atonality and collages in a polystylistic fashion (Virsaladze 2021, 86).

Thus, throughout the history of Georgian music, the synthesis of national and global elements has remained a relevant concept.¹¹ This reflects composers’ readiness to incorporate innovations from global, predominantly European, music while emphasizing the importance of national traditions for expressing their identity and compositional individuality.

2. Bardanashvili’s Compositional Style in the Context of National vs Global

Composer Bardanashvili, like other contemporary Georgian composers, faces the challenge of navigating cultural landscapes that are both local and global. He is a distinctive figure in Georgian music due to his unique synthesis of Jewish and Georgian musical roots, which he combines with elements of European music.¹² Bardanashvili, whose aesthetic beliefs, compositional ideas, and musical language were shaped in Georgia, continues and enriches the best traditions of Georgian art music, having further developed these traditions after moving to Israel. The composer often discusses in the media and during interviews with musicologists what it means to him to be both an Israeli and Georgian composer. However, he first articulated his views on this topic during an interview with Ritsarev: “If you take away everything that I learned in music as a foreigner, the same Bardanashvili will remain, who is in pain as a Jew, but dreams as Georgian” (Ritzarev 2016, 101). That’s why he notes with his usual humor that he creates “Jewish music with Georgian accent” (Kavtaradze 2017, 35).

Bardanashvili’s early musical development is closely linked to his native cities of Batumi and Tbilisi, known for their multiculturalism and cross-cultural interactions. These cities are a melting pot of diverse cultures and ethnic groups, including Jewish, Gypsy, Armenian, Kurdish, Azerbaijani, Turkish, and Russian communities. This rich cultural tapestry is why the composer considers himself a fusion of Eastern and Western influences, which has profoundly shaped his musical creativity. It was not by chance that composer and journalist Dmitri Liliev referred to him as a “child of many cultures” (Liliev 2016, 1).

¹⁰ The most prominent representatives of post-Soviet Georgian music include Maka Virsaladze, Eka Chabashvili, Zurab Nadareishvili.

¹¹ The perception of Georgian music within the global context is quite specific and requires clarification. During its time as part of the Soviet Union, Georgia was largely isolated from global processes and Georgian music was predominantly influenced by Russian music. During the Soviet period, Georgian musicians aspired to a broader global context rather than remaining within the confines of Russian cultural influence. It should be emphasized that for Georgia, this global context primarily meant aligning with European culture, towards which it has long yearned for centuries. Therefore, in post-Soviet Georgian music, the focus is on engaging with European culture as a means to achieve a global context. There is no doubt that after the dissolution of the Soviet Union, the principal exogenous influence came from Europe, which makes the term “global” somewhat ambiguous when used by Georgian musicologists.

¹² Because Bardanashvili works in Israel, the global context of his music is broader than that of any other Georgian composer. Bardanashvili was influenced not only by Georgian and Jewish ethnic music but also by contemporary Jewish music and the rich musical environment he encountered after moving to Israel. As a result, Bardanashvili’s music synthesizes a wider range of musical elements from both Asian and European traditions than that of any other Georgian composer.

The synthesis of ethnic and global music in Bardanashvili's compositions arises not only from the multicultural environments of Batumi and Tbilisi but also from the stylistically diverse musical landscape of Israel. According to Kavtaradze: "Since 1995, Bardanashvili, who moved to live in his historical homeland, naturally brought the signs of Georgian national culture into the colorful cultural space of Israel. All this significantly distinguishes his creative handwriting in the multicultural environment of Israel, which was created by the Jewish diasporas of different countries. 'Our face consists in being both Asian and European at the same time' (I. Bardanashvili)" (Kavtaradze 2010, 1). Since Bardanashvili represents two cultures, let us first determine: a) what the concept of nationalism means to him; and b) which ethnic music expresses his identity.

The concept of nationalism is popular in Georgian musicology. According to Tsurtsunia, a person's sense of national identity is primarily shaped by the culture and environment in which they were raised. However, the researcher distinguishes between the concepts of ethnic and national identity, arguing that while a person cannot choose their ethnic origin, they have the right to choose which culture they identify with.

Thus, for the self-identification of a composer, the socio-cultural environment is more important than the genetic code and the historical memory ensuring heredity (Tsurtsunia 2012, 16). Bardanashvili is of Jewish ethnic origin but considers himself both an Israeli and Georgian composer. While Israel provided him with opportunities for world recognition, Georgia remains his second homeland, evoking a deep sense of nostalgia. As he expresses, "I do not want to be considered as the composer who has gone, I hope, I will remain in Georgian music" (as quoted in Kavtaradze 2017, 36). This statement reflects how he defines his identity and underscores the significance of the environment that shaped him.

For him, national music is primarily rooted in Georgian folk music but also draws on the principles and aesthetics of Georgian Orthodox chant and the ancient spirit of Jewish synagogue traditions. These elements serve as a reservoir of his identity, a vessel of cultural memory, and a cultural ecosystem for his self-identification. According to the composer, nationalism is not simply reflected on the surface of melodies and rhythms but is instead manifested unconsciously in deeper layers, therefore, using folk quotations to convey nationality is a significant mistake. He views national music as a dynamic and ever-evolving phenomenon, continuously undergoing renewal. He thinks that the features of ethnic music have the potential to resonate within the modern musical landscape, allowing for a harmonious integration with European musical trends. The interaction between traditional music and contemporary compositional techniques, which he has mastered from European modern music, provides a means for preserving his unique artistic identity.

Bardanashvili was formed in an environment where Orthodox Christianity and Judaism converged. It is no coincidence that in his compositions, he uses elements from both Georgian church chant and synagogue music, which have become significant sources of East-West synthesis in his music. He was among the first composers in the Soviet Union to take a serious scientific and artistic interest in the multi-layered Jewish synagogue music. For him, religion is a key element of his artistic aesthetics that has influenced his creative ideas. He was inspired by the synagogue music of the Jewish Diaspora communities in Batumi, which was presented within two communities: Ashkenazim of Central and Eastern European origin, with a Yiddish accent, and Eastern Sephardim. Although he rarely quotes directly from synagogue hymns, Jewish idioms are evident in his music. A notable example of this influence is found in his work *Magnificat-Haleluyah* (2014).¹³

Despite Bardanashvili's exploration of various styles throughout his compositional career—jazz, baroque, classical, and romantic music—one constant remained: his pursuit of blending European and ethnic elements.

His compositional style can also be examined through the lens of postmodern aesthetics. It is well known that integrating artistic elements from different historical periods and a variety of styles reflects the stylistic pluralism characteristic of postmodernism. As Bardanashvili notes, he is "a product of all kinds of sound phenomena perceived and transformed in me ... Stylistic pluralism as a phenomenon of postmodernism is the dominant principle in my recent works" (as quoted in Ritsareva 2016, 125). He uses a variety of styles but believes that his music is not polystylistic as it is with Schnittke. He calls this sharp juxtaposition of styles "new eclecticism", which he understands as an organic fusion of contrasting elements into one aesthetic language (Ritsareva 2016, 125).

¹³ *Magnificat-Haleluyah* was written for soprano, countertenor, tenor, baritone, mixed choir, and chamber orchestra and is based on texts from the New Testament and the book of Psalms (Hebrew, Latin, Yiddish). See Bardanashvili (2023b) for the recording of this composition.

Kavtaradze connects the eclecticism, characteristic of Bardanashvili's postmodernist style, with the composer's bi-nationality that is a priori eclectic. Moreover, she argues that stylistic pluralism and eclecticism, hallmarks of postmodernism, were conceived much earlier in Israel. Due to geographical and historical factors, European and Asian influences are also evident in the country's culture.

As Kavtaradze notes: "Eclecticism was embedded in the very idea of the state of Israel ... there is such an eclecticism of cultures in Israel, which cannot be seen in any other country in the world" (Kavtaradze 2010, 1). Even the music festivals held in Israel serve as clear examples of how Israeli composers blend national and European influences: "one can listen to Berio, Ligeti, Penderecki, Crumb, Rochberg, and Ferneyhough, side by side with Israeli composers who studied with these masters, but who have also synthesized their Western background with local Arab, Jewish-Arab, and Jewish music" (Seter 2005, 51).

The influence of Jewish consciousness is evident in Bardanashvili's postmodern musical language. According to Bardanashvili, his musical language has become increasingly abstract over the years, as demonstrated by his use of symbols and signs.¹⁴ It is notable that the composer refers to his musical language simply as a "language of signs" (Ritsareva 2016, 125). This characterization is significant not only for understanding his postmodernist style but also as evidence of the Jewish consciousness reflected in his music. Bardanashvili believes that the abundance of symbols in his music is characteristic of a Jewish artist: "I feel close to Georgian [music] by spirituality, polyphony, artistry, elevated spirit of prayer; to Jewish by its most characteristic feature—flexibility, polysemy, which is expressed by the musical symbols constructed on double coding principle" (as quoted in Kavtaradze 2017, 35).

3. Bardanashvili's *Songs of Wine & Love* as an Example of Balancing Between National and Global

A clear example of synthesis of ethnic and global musical-poetic traditions is Bardanashvili's *Songs of Wine & Love*,¹⁵ which stylistically evolved from the cycles *Children of God* for countertenor and symphony orchestra (1997)¹⁶ and *Time for Love* for monastic choir and strings (1999).

In terms of musical language, a fusion of European music traditions, modern compositional techniques, and peculiarities of his ethnic music is a tool for self-expression. According to Bardanashvili, the world's musical heritage automatically becomes the property of every composer to manipulate with a diversity of styles: "I use many techniques that have been accumulated by the musical experience of mankind: modes, polyphony, tonality, atonality, spectrum, etc. What was created before me is mine".¹⁷ The cycle is full of allusions which is the main feature of Bardanashvili's postmodern style and expands the artistic time-space area of this work.

Bardanashvili believes that any stylistic feature from past music—whether classical or folk—can be relevant if it serves compositional purposes (Ritsareva 2016, 61). In his works, the characteristics of ethnic music (both Georgian and Jewish) are reflected through influences from Georgian traditional folk music, Georgian art music, and Jewish synagogue chant. According to the composer, even his instrumental pieces are essentially vocal in their stylistic and intonational nature, that is determined by Georgian national consciousness, given that Georgia is renowned for its *a cappella* choral polyphony. In *Songs of Wine & Love*, the orchestral accompaniment serves to enhance the emotional subtext of the vocal parts performed by the soloists.

Bardanashvili asserts that he is influenced by Georgian churches that are full of light as well as Persian, Turkish, and Georgian medieval two-dimensional miniatures, which lack a perspective dimension. He thinks that these influences lead to a clear and simple texture of his score full of light, where everything is on the surface, and nothing is in the background (Ritsareva 2016, 23).

¹⁴ For the first time, Bardanashvili articulated his views on his musical language as a system of signs and symbols during an interview with Ritsareva, later published in her book (see Ritsareva 2016). In an interview with me on January 14, 2023, via Google Meet, he emphasized his intention, to create a rich tapestry of symbolic meanings in his music to guide the listener's imagination. According to composer, symbolism is embodied in his music in many directions: recurring motifs often hint at specific ideas, emotions, and cultural elements, while the use of ethnic melodies symbolizes his historical identity and evokes particular cultural or emotional associations. According to the composer, the Baroque stylization in his works represents a dialogue between different epochs. Additionally, the choice and combination of instruments can also carry symbolic meaning. For example, the use of the *shofar* in the finale of *Zoom in* for chamber orchestra (flute, alto, horn, and strings, 2020) and the imitation of the traditional Georgian instrument Salamuri symbolize connections to both Israeli and Georgian heritage.

¹⁵ The cycle is based on the texts of poets of different eras and nationalities.

¹⁶ See Bardanashvili (1997) for the recording of this composition.

¹⁷ From the script interview with Bardanashvili conducted by Georgian musicologist Elene Eliozishvili, March 17, 2023.

The European music influence can be observed in the use of some stylistic features of Renaissance and Baroque music, Schoenberg's, Shostakovich's, and Mahler's music, Mugham style.

First of all, we should emphasize the influence of the Mugham tradition on the cycle. Traditionally, Mugham is performed by two soloists, female and the male voices singing in octaves, e.g., accompanied by Kamanchi.¹⁸ This feature of ethnic music was well-suited to the performing staff and genre specifics of this vocal cycle written for female and male soloists and orchestra.

The influence of Mahler's musical philosophy, and esthetics should also be highlighted.¹⁹ Bardanashvili openly acknowledges his past fascination with Mahler and his identification as a Mahlerian. Mahler's influence is evident in several aspects of his work, including: a Jewish perspective on the world characterized by loneliness and introspection, themes of decadence and the anticipation of life's end, the simplicity of the song and accompaniment, and the creation of density and profoundness in each note.

The first song of Bardanashvili's cycle, based on text by the Greek poet Sappho,²⁰ conveying the following idea: Eros wields such a profound, irrational force that it shakes one to the very core, driving human consciousness to undergo significant metamorphoses. The influence of the baroque style of a vocal-instrumental genres is evident. According to the composer, this work is overwhelmingly stylized after Baroque-era music, which Bardanashvili identifies as a key element of the stylistic hybridity in this composition and his music overall (Ritsareva 2016, 96).

The second song is based on a poem by the Jewish poet Solomon ibn Gabirol.²¹ The text discusses altruistic love, where one person responds to another's affection with even greater intensity and unconditional feeling. The content of the verbal text aligns with the pathos of Georgian table songs, wine culture, and toast traditions. Therefore, it is not surprising that in the song (Part II, bar 12), one can detect the influence of the stylistic features of the Georgian polyphonic folk table song "Chakrulo", which is recognized as the best example of national folklore for Georgians.²²

The third song is based on Federico Garcia Lorca's text from the play *The Love of Don Perlimplín and Belisa in the Garden*.²³ The main idea in the lyrics is that a man will still come to meet his beloved even if she doesn't come for a date, but one day they will die for each other.²⁴ The stylistic features of this song provoke an allusion to the martyred lovers Theodora and Didymus's last Recitative (Didymus, Theodora, Septimius) from Handel's *Theodora*, act III, scene 6, N69 ("And must such beauty suffer?").

In the fourth song—"Dramma per Musica", the love drama reaches its apogee. The text narrates the story of Sappho's lesbian love for a woman who reciprocates her feelings, but the woman is already devoted to her master.²⁵ In this dramatic climax of the cycle, the intensity of the pain reaches a point of screaming, while the monotonous rhythm accentuates the atmosphere of mourning. The fusion of the stylistic of Baroque music in the orchestra part and the characteristics of synagogue chant in the soprano part is what determines the uniqueness of Bardanashvili's style (Part IV, mm. 109–115). In the three-part song, the main theme is repeated in the third part in a transformed way, by which the composer symbolizes unrequited love. The melodic line that carries the idea of *Lamento* reflects the archaic spirit of Synagogue Chant as well as brings

¹⁸ The Kamanchi, also known as Kamancheh or Kamancha, is a traditional string instrument with a long neck and a round body, played with a bow. This instrument features a wooden body with a skin-covered resonator. It is popular in Persian, Central Asian, Azerbaijani, Armenian, Turkish, and Middle Eastern traditional music.

¹⁹ Bardanashvili's cycle is influenced by Mahler's *Kindertotenlieder*, *Das Lied von der Erde* and the finale of the Ninth Symphony.

²⁰ Sappho was a Greek female poet (7th–6th centuries BC). The text is translated from Hebrew by Shimon Bozaglo (2009).

²¹ Jewish poet Solomon ibn Gabirol was a Neoplatonist philosopher, the great revivalist of Jewish liturgy in the Golden Age of Muslim Spain (11th century AD).

²² In 2001, when Georgian polyphony was recognized by UNESCO as a masterpiece of the heritage of humanity, the Kartli-Kakhetian (East Georgian) song *Chakrulo* was cited in the list of UNESCO intangible world heritage as a prime example site. This folk song was among 27 pieces of music sent into space by NASA in 1977 as a masterpiece of Earth's folklore (Voyager Golden Record, Disc one).

²³ The subtitle of the play is An Erotic lace-paper Valentine in a Prologue and Three Scenes.

²⁴ According to the play, the old man Don Perlimplín marries the young woman Belisa, to whom he writes love letters as if he is another man, and finally, the wife on a date with a stranger discovers that the latter was her husband. The husband dies and Belisa realizes that she loved only her husband. In turn, Don Perlimplín carries his love to the grave, and bequeaths her the soul she conspicuously lacked when they were married.

²⁵ The literary basement of the song is Sappho's poetry—fragment 31 (*Phainetai moi*).

to the memory of the Svan weeping folk ritual²⁶. Thus, the influence of two ethnic spiritual ritual traditions determines the stylistics of this part.

Here the influence of Kancheli's *Styx* for viola, chorus and orchestra (1999) in terms of idea and stylistics is also obvious (part IV, f. 165).²⁷ Bardanashvili acknowledges Kancheli's significant impact on his compositional technique.

According to the lyrics in the fifth song (based again on Lorca's text), a person pleads with his lover not to let their love die, which is hidden in the depths of the heart forever. This part is entirely based on the repeating rhythmic-intonational formula of Kancheli's motif from the movie—*Mimino*.²⁸ The nascence of another allusion is related to the unconscious influence of Andrey Petrov's music from the movie *Office Romance*²⁹ (mm. 203–209).

Between songs V and VI, the interlude (consisting of four episodes) represents a journey into Baroque music. The second section of the interlude (bars 17–26) reminds us of the overture (a ritornello from the Toccata) of Claudio Monteverdi's opera *L'Orfeo*, which can be seen as an allusion to Monteverdi's style. The fourth section (bars 35–48) creates an atmosphere reminiscent of Baroque opera duets, yet features unusual harmonies in the finale that are atypical for Baroque music (bar 261), potentially symbolizing the obstacles that love must overcome. This interlude is an exemplary fusion of Baroque stylistics and non-tonal music.

From an emotional and stylistic point of view, the influence of Modest Mussorgsky's opera *Boris Godunov* can also be observed. Boris Godunov is obsessed with fear, and full of expectations of a negative future (*Boris Godunov*, Prologue, Scene 2: Boris's Monologue "Скорбит душа!"), too.

The verbal basis of the sixth song once again draws from Lorca's play. In this song, the lover simply asks for a hand, which he hopes will transform into wings and lift him into the sky after death, evoking an analogy with the finale of Goethe's *Faust*. The song conveys an anticipation of death, reflecting the hero's passive internal state, although one can feel the expectation of the end and underlying tension in this stillness. Emotionally and stylistically, the influence of Modest Mussorgsky's opera *Boris Godunov* is evident. Much like Boris Godunov, who is tormented by fear and dreads a negative future (*Boris Godunov*, Prologue, Scene 2: Boris's Monologue "Скорбит душа!" (My soul is sad), this song also reflects a similar sense of foreboding and internal struggle.

The seventh song is based on a Rubaiyat by Omar Khayyam³⁰ which reflects on the passing of spring—as a symbol of youth—and the approach of death. This section serves as a kind of respite before the finale. It also reflects the influence of the Georgian military marches that the composer listened to during his childhood in Batumi.

The last song is based on three texts by Khayyam and Sappho. The central theme of these texts revolves around issues of existence, non-existence, and the transience of life, with wine being presented as the only remedy to soothe our concerns. The intonation and stylistic aspects of the eighth song are influenced by improvisation on the Georgian folk instrument—the *salamuri*. Another allusion that is born, is connected with the Overture of Paliashvili's opera *Daisi*. This is no accident either. This overture also draws on folk and the melodic line features wind instrument solos that imitate the Georgian peasant's improvisation on *salamuri*. The opera portrays a drama, culminating in the deaths of lovers.³¹

²⁶ A ritual of mourning the dead in Svaneti—*Lilchal* (a mountain region in West Georgia).

²⁷ Both Kancheli's and Bardanashvili's works, which explore the philosophical theme of spiritual closeness between human beings, share much in common. Kancheli's *Styx*—a significant milestone for Georgian composers, influenced Bardanashvili in several ways: a) In *Styx*, Kancheli transforms the timbre of the solo viola into a symbol of humanity, making it the "protagonist" in the narrative, leading and emotionally interpreting the musical flow while unifying the choral and orchestral textures. Similarly, Bardanashvili emphasizes the sonority of the soprano or flute, repeatedly assigning them key roles in his composition; b) Kancheli based the verbal text of *Styx* on Georgian ethnic origins, constructing the text solely from the names of churches and the titles of Georgian folk songs and chants. This influence is also evident in the intonational formulas of long vocalised passages in the soprano or flute part in Bardanashvili's work, which unfold in a manner associated with lamentation. Kancheli's viola part also represents psalmodic devotion, embedded in intonational formulas associated with lamentation.

²⁸ *Mimino* is a 1977 comedy film by Soviet director Georgiy Daneliya, which won the 1977 Golden Prize at the 10th Moscow International Film Festival.

²⁹ *Office Romance* is one of the most popular Soviet comedy films directed by famous film director Eldar Ryazanov (1977).

³⁰ Full name—Ghiyāth al-Dīn Abū al-Fath 'Umar ibn Ibrāhīm Nisābūrī—is considered the national poet of Iran, Tajikistan and Afghanistan (11th–12th centuries AD).

³¹ In Bardanashvili's opinion, along with Giya Kancheli, Zakaria Paliashvili is one of the greatest figures in Georgian culture, leaving an indelible mark on his compositional aesthetics.

A notable detail about the lyrical foundation of the cycle's final song is its connection to Asian poetry, which is rich in metaphors and landscape descriptions that evoke signs of pantheism. Such elements used as the basis for music composition help to visualize the music. The landscape quality of the final song, which reveals Asian influences, is particularly evident. The last song conveys the synthesis of the national and the global both at the level of poetic texts as well as in terms of music stylistics.

Conclusion

In the conclusion, we should emphasize that the issue of global and national relationships as well as the balance between national and global identities has become a relevant theme of cultural discourse at all stages of Georgian music history. This synthesis of the traditions of global and national music and poetry is perfectly embodied in Bardanashvili's cycle *Songs of Wine & Love*. The following circumstances are in mind: the national is symbolized with aesthetics of Georgian folk song, church chant, and Jewish synagogue traditions, while the global is presented in the form of Asian Mugham style, peculiarities of European musical heritage of the past (European Renaissance, Baroque music, Mahler's esthetics) as well as via the integration of modern compositional techniques into nationalistic narratives. According to Bardanashvili, Schoenberg, with his acultural technical concept, also had a great influence on the formation of his own compositional style. The author considers the appeal of these historically distant musical events, tailored to the conceptual needs of the compositions, to be the defining feature of his postmodernist style.

We have reached the conclusion that the following peculiarities of this cycle indicate the influence of Georgian culture: a) the dominating vocal nature of Bardanashvili's music, even instrumental, which is determined by the national consciousness as Georgia is well-known for a *cappella* polyphony; b) unconscious influence on the simple texture of the score, landscapes of Georgian churches, built on top of mountains and therefore full of light; c) the unconscious influence of Persian, Turkish, and Georgian medieval two-dimensional miniatures, where everything is painted on the surface without a perspective dimension.

Bardanashvili's compositional approaches depict the potential of ethnic music in the contemporary musical ecosystem. It is a clear example of the concept of nationalism and tradition that is not a forever-determined, but a constantly renewed phenomenon, and it always considers the global modern cultural context. He proved that ethnic music has the potential to be an important source of creative ideas in the postmodern environment and the integration of modern compositional techniques into nationalist narratives leads to the transcendence of ethnicity. His music demonstrates that if a composer deeply expresses the national roots of ethnic music through the language of contemporary music, the nationalist narrative does not contradict modern compositional techniques and is adaptable to the demands of the present world. The stylistic hybridity of Bardanashvili's style is also the result of the aesthetics of postmodernism revealed in examples of allusions: Bardanashvili's cycle combines diverse poetic traditions, musical styles of different eras and is rich with contrasts. His interesting compositional approach activates the potential of ethnic music in the global musical landscape, thereby contributing to the further development of Georgian and Israeli national music to reach new horizons.

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Nacionalumo ir globalumo sąveika kartvelų muzikoje: Josifo Bardanashvilio kūrinio *Songs of Wine & Love* atvejo analizė

Santrauka

Straipsnyje nagrinėjamas esminis kompozicinės paradigmos aspektas – pusiausvyra tarp nacionalumo ir globalumo. Šios kompozicinės dilemos pavyzdys – postmodernus žydų kartvelų kompozitoriaus Josefo Bardanashvilio stilius ir jo vokalinis ciklas *Songs of Wine & Love*. Globalizuotoje visuomenėje trapi pusiausvyra tarp nacionalinės ir globalios tapatybės natūraliai tapo viena pagrindinių kultūrinio diskurso temų. Dialektišką santykį tarp globalumo ir nacionalumo galima laikyti tam tikra dinamika tarp pažangos ir išsaugojimo. Šį santykį taip pat galima metaforiškai apibūdinti kaip „harmoningą nesutarimą“, nes jis atspindi iš pažiūros prieštaringą sintezę. Vis dėlto, giliau panagrinėjus, nacionalinės muzikos atsiradimo potencialas slypi šių dviejų iš pirmo žvilgsnio priešingų paradigimų sandūroje. Tai ne tik įdomus, bet ir labai svarbus kartvelų muzikos aspektas, kuris užima centrinę vietą nacionaliniame kultūros diskurse.

Straipsniu siekiama užpildyti nacionalinių ir globalių elementų sintezės kartvelų muzikoje tyrimų spragą. Bardanashvilio kompozicinio stiliaus ir jo vokalinio ciklo, kurie anksčiau nebuvo tokio nagrinėjimo objektas, analizė užtikrina mokslinį naujumą. Tyrimo tikslas – nustatyti, kaip kompozitorius kartvelų etninę ir žydų sinagogų muziką pavertė modernia kultūrine paradigma ir išsprendė nacionalumo bei globalumo sintezės problemą. Visa tai implikuoja šiuos tarpinius uždavinius:

- iškelti nacionalumo ir globalumo pusiausvyros kartvelų kultūroje klausimą;
- nustatyti, kaip būtų galima peržengti vietinės kultūros ekosistemos ribas ir įtraukti globalų kontekstą, kad nacionalinis paveldas taptų globalaus meno paveldo dalimi;
- iškelti skirtingais muzikos formavimosi etapais vyravusios pusiausvyros tarp nacionalinės kultūros ir globalios ekosistemos klausimą;
- pristatyti Bardanashvilio taikomas kompozicines prieigas, kurių tikslas – nacionalinę muziką grįsti etnine muzika ir suderinti ją su globaliu muzikiniu kraštovaizdžiu.

Išvados pabrėžiama, kad Bardanashvilio kompozicinė prieiga reprezentuoja: a) etninės muzikos, išreiškiančios jo kolektyvinę tapatybę, potencialą šiuolaikinės muzikos ekosistemoje; b) tautiškumą ir tradiciją, kuri nėra statiškas ir galutinai determinuotas reiškinys, bet nuolat atsinaujinantis, globalų šiuolaikinės kultūros kontekstą įtraukiantis procesas.