

UDC -78

The Principle of Interrelation in Hybrid Forms (at the example of Fugue-Sonata by Georgian Composers)

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Abstract:

It is not an easy task to maintain the identity in the contemporary world – the world of globalization and integration. Consequently, this issue arouses interest among scientists. Identity could be interpreted in both a strict and a loose sense: one speaks of national, ethnic, social, cultural and religious identities.

The author focuses on the problem of maintenance of identity of original compositional models in the age of interfusion of musical forms. The paper deals with a hybrid composition – fugue-sonata that emerged in European art music on the background of fusion of two most important forms and genres - fugue and sonata, and studies the issues of interaction of parameters and maintenance of compositional prototypes of these forms.

The fugue-sonata is considered in the paper as a result of interaction of forms – the process that aims at the identity maintenance on one hand and the renewal of those forms on the other hand. The paper presents the examples of synthetic forms in European art music as well as in works by Georgian composers of XX century.

Keywords: *identity, interrelation, fugue, sonata, hybrid forms.*

It is not so easy to preserve one's identity in the modern world, under the conditions of the prevailing tendencies of integration. Identity is viewed in connection with many issues, in narrow or broad senses (amongst others, there are discussed national, ethnic, social, cultural, religious and other kinds of identities). From this point of view, it is important to discuss the issue of the identity of initial compositional models in the process of mixing of form-creating factors of musical compositions.

Namely, the genre formed in the European professional music (fugue-sonata) evoked the interest in this article. Due to integration of homophonic and polyphonic form-genres based on completely different thinking criteria, each of them gets transformed, along with preservation of identity of their own main principles. Nascence of the mixed form points to the evolution and mutual enrichment of fugue and sonata, main achievements of this process being symphonization of fugue and polyphonization of sonata [1, 2, 3].

In many models of classification of the forms of musical pieces, compositions of the mentioned type are classified within the frames of the mixed forms. Out of the mixed forms, roudou-sonata has proved to be self-sustainable historically. As for fugue-sonatas, it is usually discussed within the mixed, hybrid, synthetic forms.

In fugue-sonatas there occur totally different variants of synthesis of compositional principles. This can be the factor that brought about some more different definitions of fugue-sonata; these are: 'polyphonic sonata,' 'extended fugue,' 'large polyphonic form'.

Historically, in a composition there are revealed three types of ratios of fugue and sonata, and the principal importance there is assigned to the issue of "dosage" of the principles of these forms;

1) in one of the cases the main principles of both forms are presented in equal parity; 2) share of fugue is dominating; 3) share of sonata is dominating.

One more aspect is connected with the mutual placing of fugue and sonata in the counterpoint. Proceeding from the practice, there are shaped two variants: either by concentration of the fugue into the sonata or by its extension. It is remarkable that in view of the musical tissue, too, domination of the mixed texture in fugue-sonata is the result of interrelations of different forms.

Formation of the hybrid polyphonic sonata itself, i.e. synthesis of fugue-sonata is connected with the oeuvre of Vienna classic composers (especially, that of Mozart and Beethoven), when the form of sonata takes its classic expression, and the fugue-like forms in the independent mode move to the second plane (as distinct from the baroque epoch). Another fact is also important that one of the bases for the nascence of sonata form was the very fugue form itself. That's why the anlagen of the interactions of the mentioned forms can be traced yet in the fugues of Bach and Handel as the elements of sonata likelihood. At the same time, further on, even under the conditions of homophonic thinking, the nascence of sonata form occurred under the considerable influence of fugue-like form and its form-creating principles.

Thus, as a result of interactions of homophonic and polyphonic forms, on one hand, fugue, with such features as inclination towards generalization, uniformity, ability to reflect deep thinking processes and intellectual searches, continuity of form-creation, fluidity - gets incorporated into the dramaturgical line of sonata form and enriches it; on the other hand, fugue loses some of its external constructive features, is subjected to the dramaturgy of homophonic form, uses actively the principle of elaboration. And as a result of the hybrid interactions with sonata forms, fugue takes a symphonized dynamics and swing.

The problem of interconnections of fugue and sonata can be discussed in various aspects. There will be selected the issue of compositional interrelations between these forms in this article [4].

It is interesting how the mentioned hybrid form is revealed in the art of Georgian composers. Till the discussion concerns them, let's remind ourselves the samples of fugue-sonatas shortly.

In the Western European music fugue-sonata is formed in the end of the 18th century. Examples can be found in the final movements of Mozart's quartet G dur (K.387) and of the symphony "Jupiter"; in the finales of Beethoven's sonatas N 28 and N 29 and in the 1st movement of his last sonata (N 32). The extended fugal composition is presented in Schubert's piano Fantasia (f moll op.103); also in *Adagio* of Mendelsohn's quartet (A dur op.13) and in the finale of Schumann's piano quartet (Es dur op.47).

The finale of Brahms's sonata for cello and piano (op.38 e moll) is also worth mentioning. Fugue and sonata are also matched in finales of Bruckner's 5th symphony, Reger's quartet (op.54 g moll-G dur) and Mahler's 5th symphony. Apart from these, interactions of the mentioned forms are also revealed in the 1st parts of Hindemith's symphony "Artist Mathis" ("Mathis der Maler") and in his 4th quartet (op.32), as well as in the slow piece of his 3rd piano sonata.

As for the Eastern European music, the range of examples of polyphonic sonatas are represented by the 1st and final, 9th parts of Taneyev's cantatas "St. John of Damascus" and "At the Reading of a Psalm"; also in finales of the 2nd quartet (C dur), quintet (op.16) and piano quartet (op.20); in the 1st parts of Balakirev's piano sonata (b moll, 1909) and Glazunov's 5th quartet, in the finale of his 2nd piano sonata. Another example of polyphonic sonata is *Andante* of Myaskovsky's 12th quartet and also the 1st movement of his 13th quartet.

Diverse examples of polyphonic sonata and fugue-sonata are presented in various genres of the European professional music. A homophonic-polyphonic hybrid finds its expression in the Georgian music of the 20th century, too, amongst others, in the works of S. Mshvelidze, A. Balanchivadze, and R. Gabichvadze, N. Gudiashvili, A. Shaversashvili and S. Tsintsadze, O. Gordeli, N. Gabunia, V. Azarashvili, K. Rosebashvili and N. Svanidze [5].

In the finale of S. Mshvelidze's orchestral cycle "Polyphonic Suite" there is presented a double fugue with the separated exposition of the themes and with the features of sonata form. The first and the second themes serve as the first and second subject groups of sonata form, with

counterpoint statements. Both of the themes are subjected to development, and in the recapitulation the themes are shown separately again, though the second theme changes its tonality, proceeding from the principles of the sonata form. This composition has a symphonic scope, it is extended and takes a dramaturgically generalizing loading in the cycle.

In the movement titled “Dila” (“Morning”) of A. Balanchivadze’s 4th piano concerto the fugue is blended with the variation and sonata forms. The double-themed fugue, constructed upon the Gurian (of Guria, a historical province in Georgia) intonations is blended organically with the variation and sonata forms. The imitational variational-variance development of the themes is subordinated to the principles of sonata form. According to the logics of interrelations of the themes, the rhythmically diminished second theme undergoes the quintal transposition in the reprise.

The second theme and the central episode of the rondeau-sonata-like composition of the lyrical-genre finale of R. Gabichvadze’s 2nd string quartet are also narrated in the form of canon-fugato.

The 1st movement of N. Gudiashvili’s 5th quartet creates a rondeau-like construction with the signs of sonata form, and the active second theme, which is transposed in the inverted theme with the logics of sonata form, is narrated in the fugue-like form.

In the 1st movement of A. Shaverzashvili’s 1st trio the synthesis of fugue and sonata is implemented through presentation of the pastoral second theme in the form of fughetta, and an important passage of development – in the form of fugato (on the intonation of a Georgian folk song “Netavi Gogo” (“I Wish, Girl, You and Me...”). In the 2nd trio of the mixed form there are blended the principles of sonata-likeness and cyclicity, along with the active fugue-like development. The 2nd movement (or the elaboration of the sonata form – the central episode) is a fugue of the philosophical-contemplating character with a slow tempo, and in the reprise the first theme is given in the form of a fugato (on the core of the song “Mumli Mukhasa” - “Midges Swarmed around an Oak-tree”).

In the finale of the 1st piano quintet of this composer there are interestingly matched the features of rondeau-sonata and fugue-ostinato. Polyphonic origin is concentrated within the impulsive first subject group of the sonata and in the development-episode, in the form of fugato-ostinato (amongst them, of a double one).

Fugue-sonata is also presented quite widely in S. Tsintsadze’s oeuvre.

The finale of the 3rd quartet of this composer is represented by the unity of the extended fugue and the rondeau-sonata forms. The round-dance principal part of the finale makes a fugato, in the exposition as well as in the reprise, which is given in the entourage of other homophonic episodes, together with the polyphonic methods. In the 1st movement of the 4th string quartet the 1st movement continues the line of the finale of the previous quartet. The sonata form in it is blended with the development of the principal theme in the fugue-like form (on the initial intonation of the Georgian folk song “Lile”), amongst them, in the development, by a fugato. As for the 1st movement of the 5th quartet, here the fugue features are matched with rondeau-like features, with the signs of sonata, and the fugue-like indication of the psychologized first theme (on the motive of the Georgian folk song “Gaprindi, Shavo Mertskhalo” - “Fly, Black Swallow”).

The 1st movement of S. Tsintsadze’s 10th quartet is quite interesting. It is composed in the correspondence with the principle of monothematicism, and is, at the same time, fully polyphonic, so there is formed an extended double fugue, which is blended with the principle of sonata-likeness (polyphonic development and the partial transposition of the theme in the recapitulation). The composer, apart from quartets, has used the form of fugue-sonata in the 1st movement of the 1st symphony, where the first subject group represents a fugato, and in the second subject group there is presented a canon-form. Both themes are developed polyphonically in the development of the sonata form as well as in the recapitulation, where there is achieved the dramaturgical development of the contrast images.

O. Gordeli’s “Polyphonic Overture” for two pianos is written in the sonata form with the characteristics of cycle form. In view of polyphonization of the texture there is being created the

'large polyphonic form'. The polyphonic origin is revealed through the fugue-like narration of the first theme and the canon-like narration of the second theme, also in the imitational development of the grotesquely transformed first theme during the development. Traditional quintal transposition of the second theme in the recapitulation is subjected to the logics of sonata form.

An example of the synthesis of fugue and sonata is also present in the final movement of the 2nd string quartet of N. Gabunia, all phrases of which starts either in the form of a fugato, or with double stretto-imitations.

In the 1st movement of V. Azarashvili's piano trio there is given the fugue-like narration of the first lyrical-singing theme of sonata form, along with other polyphonic methods.

In K. Rosebashvili's ensemble of the single-movement trio type (which the author calls 'polyphonic sonata'), a freely thought sonata form with the characteristics of cycle form is matched with the fugue- or canon-like development of the thematic line.

Lastly, quite an interesting and rare case for Georgian music is a symphony for strings, piano and percussion instruments by N. Svanidze, which is based on serial technique. It is composed in contrastive-composite ternary cyclic form. In the 1st movement the principles of fugue and sonata are combined, as for polyphony, it is concentrated in the episode in form of fughetta.

Thus, examples of the hybrid compositions that were formed in the European professional music, namely, polyphonic sonata, fugue-sonata, and in certain cases fugue-rondeau-sonata, were revealed in the Georgian musical culture, too.

Homophonic-polyphonic synthetic composition in the national oeuvre, along with the final movements of the cycle, is also actively used in the 1st movements of the cyclic compositions, though, since the formation of this phenomenon there was noticed the tendency of its preferable use in the finals.

In the above-mentioned works of the Georgian composers, during the synthesis of the fugue and sonata forms, each of them is quite freely re-thought. The principle of fugue-making is often revealed through the imitational-canonical indication-development of the thematic line of sonata form with the coexistence of the main principles.

In the sonata form, to the fugue-like development are subjected more often the first, dynamic themes, and less frequently, the themes of the second subject group. Dynamics of the fugue-like representation of the first theme is often continued in the second subject groups, too, due to inertia. The imitated-fugued origin is expressed with various intensiveness and ratio; sometimes it is presented in the phase of development, or in the expositional, recapitulation parts of the sonata form, and relatively rarely it is present at all three stages of the form.

Thus, the hybrid polyphonic-homophonic form revealed in the Georgian musical art of the 20th century represents the continuation of the European tradition. Fugue-sonata is the result of the process of form interactions, through the tendencies of preservation of their identities and, at the same time, the tendencies of their renewal. Fugue-sonata is the compositional-textural expression of the mutual penetration of the principles of polyphonic and homophonic forms, which, for more than two centuries, acquires various artistic and dramaturgical interpretations in the art of the composers belonging to various styles and epochs.

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