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## PRINCIPLES FOR IDENTITY ASCERTAINMENT COMPOSER'S CREATIVE WORK (ON THE EXAMPLE OF FUGUE GENRE)

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### ***Abstract***

*There are two major problems distinguished among the multi-aspect issues related to the study of the identity phenomenon - identity formation and its functioning. Author of the article researches how the already formed identity thoughts of the composer affect on his creative process and how the music reveals national, mental, religious, linguistic and other identities. Thinking identity of the composer is successively outlined in variety of musical genres and often represents a stimulus for evolution. In the Article, the composer's identity issue is discussed on the sample of fugue, one of the most conservative genre.*

*The subject of analysis is contemporary fugue, which has been developing in two main directions:*

- *establishment of the classical/typical model*
- *creation of new structures*

*The composer's mindset is reflected on the both, above mentioned cases and contemporary fugue as well as on the other stages of historical development of this genre (Baroque, Classicism, Romanticism). Presented work, on the basis of various stylistic directions (D.Shostakovich, P.Hindemith, O.Messiaen, A. Schnittke, N.Gudiashvili, E.Chabashvili), shows the composer's consciousness, identity on the following levels of fugue: form, dramatic composition, content, musical vocabulary, Compositional techniques.*

***Key words:*** *identity, fugue, Chabashvili, Schnittke, Messiaen, polyphony.*

Identity – is a polysemantic scientific term, expressing the idea of individual's steadfastness, identity, heredity and self-consciousness. Identity has three basic modalities: psychophysiological, social and personal. The theme of the paper is directly connected with the third modality – personal identity, its synonyms are ego-identity and self-identity. This is the complex of features, possessed by an individual. Self-identity is manifested in human activity, in creative work - if the person represents artistic world.

The identity of a creative person is the property of his psychics to express, in a concentrated way, how he imagines his belonging to this or that national, professional, religious, racial, social and other groups. Alongside the already mentioned features, definition of composer's identity, also includes musical taste, professional knowledge, national belonging, religiousness, cultural competence, spiritual values, moral features, etc. Also noteworthy is that composer's self-identity, besides his multiform, complex nature is a changeable phenomenon at the same time.

On the contemporary level, the multiple-aspect study of Art History development has acquired independent meaning. In our field the following issues are topical: how is musical identity formed? What are its determining factors? Is identity a stable, constant factor of creative work? What is the correlation between creative process and identity? How does identity function? But among these multiple-aspect

issues distinguished can be two basic problems – formation of identity and the problem of its functioning.<sup>1</sup> We aim to discuss the second one – how the composer's, already established, identity thinking, influences his creative work: how **mental, religious, national** and other identities are reflected in his music. Of course, composer's identity thinking is consistently reflected in his musical creations, but in what is it manifested in and what is its result? How is this process reflected on the genre, do the stable characteristics of the genre change in this process?

In this context, with the consideration of the Conference time-limit, we will only touch upon the 20<sup>th</sup> century musical creation and only one – fugue genre. Selection of fugue is determined by the centuries-old history of the genre's development and its belonging to the category of “philosophical genres”, characterized in exceptionally high degree of generalization. This is why in the recent works dedicated to fugue not only from the positions of technological, statutory parameters, but from those of stylistic-semantic analysis it is regarded as a phenomenon of musical thinking. This determines its study with the consideration of the peculiarities of composer's world-view, his thinking identity. [3]

In the 20<sup>th</sup> century fugue genre underwent true revival. It was intensively used as a small cycle, also as a part of big polyphonic cycle. It was organically included in different genres – symphony, opera and cantata-oratorio. Noteworthy is its inclusion in the genres, which developed in the 20<sup>th</sup> century and the representatives of new musical directions expressed their **mental identity** (the mode of individual's world view, when intellect and emotion are united) in familiar for them genres and styles, e.g. jazz, musical, etc. To fugue genre applied L. Bernstein (“West Side Story”) and F. Loesser (“Guys and Dolls”), Astor Piazzola writes fugues in tango style.

Interesting are the attempts of manifestation of self-identity in the creative work of Lithuanian composer and artist M. Chiurlionis, who tried to unite music with painting. The titles of many of his paintings testify to this: sonata, prelude and fugue. To the admirers of his creation Chiurlionis advised to perceive such works e.g. fugue binary – by ear and eye. It is interesting, that in these works of “synthetic” genre the notions of rhythm, plasticity and architectonics equally correspond to their musical and visual images. Moreover, in his paintings Chiurlionis thinks as a composer. For him music is not a metaphor, but has been introduced in his creative work with its form-making categories.<sup>2</sup>

Manifestation of **mental identity** will be interesting for scholars in the case when the composer is the author of original theoretical concept.<sup>3</sup> P. Hindemith's “textbook in Composition” – is a new system of harmony constructed on the 12-tone technique. The composer's polyphonic cycle “Ludus Tonalis” embodies Hindemith's new modal concept. 12 fugues demonstrate the succession of 12 polytonal major-minor tonalities. Relations characteristic of Hindemith's “tonal circle”, as well as the succession of 12 steps of the tonality, are constructed according to the reduction of the sound's acoustic relation chiefly from “C”. Proceeding from this in relation to the composer's tonal system the basic 12-step poly-modal tonality is its “projection”. Hindemith's system is reflected both in the composition of the entire cycle and fugues, particularly in the logic of fugue's tonal development.

It is well-known how important is the logic of tonal development for a fugue. From this standpoint two tendencies are observed in Hindemith's fugue: reincarnation of traditions (their gradual separation from the basic centre – firstly by the application of close relations, and later by the application of remote ones) and innovatory approach as well. The latter is reflected in the application of the model of tonal development, which can be explained only by means of the tonal relations characteristic of the composer's

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<sup>1</sup> Many scientific works are dedicated to the formation of personal identity, among them : [2]

<sup>2</sup> About the Creative Work of Chiurlionis see: [4]

<sup>3</sup> Mental Identity is related to the way of individual world-vision, when intellect and emotion are united.

harmonious system; for instance the tonal plan of an A-Dur fugue, characterized in the intensive development:

in A    in E    in D    in Cis    in H    in Gis    in B    in Es

The example clearly shows that tonal development is carried out via gradual distancing from basic tonal centre: in exposition fragment the composer uses the closest fifth relation tonalities, in the development fragment – initially third, then second tonalities and finally in the pinnacle develops the theme in most distanced – tritonal tonality.

In the 20<sup>th</sup> century as well as in Baroque, Renaissance, late Middle Ages polyphonic art bloomed. From the standpoint of form-making, in the fugues composed at this time the logic of polyphonic thinking is manifested in two basic directions:

- Conscious basing on classical traditions, via applying typical classical form
- Cardinal revision of the fundamentals of composition technique, resulting in the creation of a new structure

In the context of creating new, individual models distinguished is Schnittke's polyphonic cycle "Improvisation and Fugue", in which manifested are peculiarities of the composer's **mental identity**. The work was written in 1965, in the period, when the composer intensively used dodecaphony, serialism. The composer created individual form of fugue basing on contemporary technique. It should also be mentioned, that in his creative work the form of individual model is created through re-thinking logical principles of polyphonic form. The peculiarity of this form is that the composer obtains certain model the so-called "form-crystal" (I. Kuznetsov's term [7:133]) and in the process of content personification this crystal is transformed, finally it acquires signs of uniqueness

The composer himself describes this process the following way: "In the work there is always something central, to be individually acknowledged, and what is as if quoted, in other words – is internal and external intonational world" [5:335]. The individuality of Schnittke's fugue concept can be explained by the synthesis of elements of the realized fugue, dodecaphony and jazz improvisation. Schnittke achieves the unity of a small cycle non-traditionally – in improvisation he realizes basic themes of fugue, and in the end – provides the reprise of improvisation. The structure and construction of the fugue itself is non-traditional. It has no typical exposition, where the theme would be exposed in all voice parts. It should be mentioned that the fugue is written on two themes, both based on the same series. The first is exposed through the method of horizontal dodecaphony, in Bossa-nova rhythm, the other is characterized in vertical thinking of the series, manifested in the abundance of harmonious consonances. The themes are exposed separately. The entire form of the fugue is variations – improvisations on two themes. If we consider, that in variation process significance is attributed to the elements characteristic of jazz music, application of variation form is a logical and natural choice.

Let us move to the manifestation of the aspects of religious identity in the 20<sup>th</sup> century composers' works. In our opinion most characteristic in this context is creative work of Olivier Maessian – one of the most renowned 20<sup>th</sup> century composers. Most of his works are dedicated to religious themes. The composer himself defined the idea of his creation as "the aggregation of art and faith", he said that there was divine initial in his music [6:20].

The cycle "**Vingt Regards sur l'Enfant Jésus**" is a programmatic work, it is inspired by the topic the nativity of Jesus, and in the 6<sup>th</sup> piece of the work .... "Everything comes from him" – the author describes the picture of creation of the world. The composer himself refers to this piece as fugue, which is far from old, classical form of fugue. Like Schnittke's work, this also belongs to the fugues of individualized model. Construction of the fugue is determined by programmatic, religious intension. The

principle of the galaxy's spiral-like construction was laid in the foundation the fugue; it consists of two parts: in the first part exposed are two basic themes, the second one is the crabwise reprise of the first<sup>4</sup>. The construction ends in coda development. Symbolic are the names of the themes, belonging to Maessian – theme of God, theme of Christian love, leit themes of cross and stars. The fugue ends in the theme of God, the ecstatic sound of which is achieved by the imitation of toll.

In modern world, characterized in nervous stresses of the urbanized society, grand social upheavals, various cataclysms, - only folk world-view appears to be a defender of immortal vital power, moral values, ideal of unity. In this aspect the composers for whom national identity is one of the chiefest stimuli of creative work, apply to fugue genre, include into it the theme of uniqueness, inimitability of their national culture, necessity of preservation of its initials, genetic code of the past. Researchers of the creation of the 20<sup>th</sup> century Georgian composers have indicated to the composer's category of thinking, each time stressing its polyphonic nature – an immanent feature of a Georgian man<sup>5</sup>, in many Georgian scholars' opinion.

Manifestation of the **national identity** of polyphonic thinking is distinguished in broad amplitude of functioning and is often characterized by unexpected result. Let us refer to only one example, confirming the peculiarity of composer's polyphonic thinking from the standpoint of national identity manifestation. Contemporary Georgian composer E. Chabashvili is the author of the work "Polyphonic Verses" with fugue as a part of it<sup>6</sup>.

The work is intended for four soloist-readers and is an example of oral musical language. Here It is impossible to apply the word "notation", as there are no notes in score. No remarks of rhythm, meter are encountered, completely conditional is the organization of measure system. The fugue analysis convinces scholar that the composer's choice of fugue genre is not accidental, but is an attempt of bold intention. Absence of the laws of academic musical forms and music itself – is the synthesis hard to imagine. Continuing the traditions of ancient genre the author of "Polyphonic Verses" maintains all elements of traditional fugue form and their location. Four-voiced fugue consists of three parts; its theme is poetic text line, in the exposition the theme is performed four times. There is a line, which plays the role of restrained contradistinction. There are interludes. In the middle episode of development, articulation effects and general dynamics increases, more stressed are the meanings not of word, but of sound, sonor; also encountered is stretto, constructed on pointillist technique. In reprise the theme is performed three times, general dynamics slowly decreases.

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<sup>4</sup> This is how I. Kuznetsov interprets the form of Messiaen's fugue., see [7:133]

<sup>5</sup> Sh. Aslanishvili, G. Orjonikidze, R. Tsurtsumia

<sup>6</sup> See the analysis of this work in: [8:167].

E. Chabashvili, “Polyphonic Verses”

**Moderato**

I			
II			თრთოდა ხელეპზე ნაზი თითები <b>mf</b>
III	თრთოდა ხელეპზე ნაზი თითები <b>mf</b>	თრთინებებით ანც თვალებს სევედა ფიქრებად ათოვდა, ბასრი ბაგენი, ალეხილნი შთვარის ალერსში	თვლემდნენ ლტოლვილი ბეღურებივით, დარიადს კი თერგი შიპყვა ანკარა,
IV	თრთოდა ხელეპზე ნაზი თითები <b>mf</b>	თრთინებებით ანც თვალებს სევედა ფიქრებად ათოვდა,	ბასრი ბაგენი, ალეხილნი შთვარის ალერსში თვლემდნენ ლტოლვილი ბეღურებივით დარიადს კი თერგი შიპყვა ანკარა, როგორც გულში ცხელი სისხლი ნაკადად

I	თრთოდა ხელეპზე ნაზი თითები <b>mf</b>	ნაზი თითები... ნაზი თითები...	ნაზი თითების სევედა თრთოდა...	თრთოდა... თრთოდა ხელეპზე ნაზი თითები <b>mf</b>
II	თრთინებებით ანც თვალებს სევედა ფიქრებად ათოვდა	ა... თოვ... და...	ბასრი ბაგენი, ალეხილნი შთვარის ალერსში	თვლემდნენ ლტოლვილი ბეღურებივით
III	როგორც გულში ცხელი სისხლი ნაკადად...	ნაკადად... თვლემდნენ... თვლემდნენ...	დარიადს კი თერგი შიპყვა ანკარა,	როგორც გულში ცხელი სისხლი ნაკადად
IV	ბასრი ბაგენი, ალეხილნი შთვარის ალერსში...	ალერსში...	თრთოდა ხელეპზე ნაზი თითები ჰ <b>mf</b>	ნაზი თითების სევედა თრთოდა...

I	susurando <b>ord.</b> თი- - - - - მ-თ-გ-ა - რ-ი-ს ა - ლ-ე-რ-ხ-	--ში ჰ ა-ღ-ე-ს - ი-ღ-ი ბ - ა-გ-ე-ნ-	-ნი ჰ <b>mf</b>
II	susurando <b>ord.</b> -თე - - - - - შთვარის ალერსში...	-ღე ჰ ალეხილი ბაგენი	სე ჰ
III	susurando <b>ord.</b> --ბი - - - - - შთვარის ალერსში...	ბუ ჰ ალეხილი ბაგენი	--ვით ჰ
IV	თვლემდნენ. . . . .	თვლემდნენ. . . . .	თვლემდნენ ლტოლვილი ბეღურებივით

The analysis convinces us that the work is the fruit of musical creation. But, factually, in the work polyphonic thinking is expressed quite originally – by means of not musical, but purely verbal intonation. The attitude to text, word and verbal sound s is identical of the usual one. The composer tries to equalize the sound, as the basis of poetic text with musical sound. In poetic text the composer “hears” musical harmony, for her poetic word is adequate to musical phenomenon. New understanding of polyphony is explained by the general Georgian thinking of the author of “Polyphonic Verses” and original manifestation of her national identity.

Last example, as well as many others, confirms the supposition, manifested in the beginning of the paper. At all stages of professional music development, composer’s identity has always been and will be the most powerful stimulus of creative process.

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