

UDC 78

GLOBAL MUSIC PROCESSES: ABOUT THE INFLUENCES AND ANALOGUES IN THE GEORGIAN MUSIC OF THE 60S OF THE LAST CENTURY

Nana Sharikadze, PhD

V.Sarajishvili Tbilisi State Conservatoire, Griboedov str 8-10, 0108, Tbilisi, Georgia

Abstract

The Global Music context of the generation of the Georgian composers of the 60s of the last century seems to me topical. It's crucial to examine the generation of the 60s through social, political and cultural demands of the epoch. In the reality of the Soviet Georgia political and internal/external cultural processes played essential role in the development of the Georgian music; it defined the quality and the link with the outer world. This processes hit the pick in the 60s of the XX century, the time when the radical changes had been done in both thematic as well as style and musical language. The generation of 60s contributed to those changes to a large extent.

In the present article the discussion will be drawn to the following issues: Warsaw Autumn, as the soft power in the bipolar world, the significance of the WAF, Thaw politics and "thaw" in culture, Georgian composers Pilgrimage at the WAF, "Warsaw Autumn" importance for the Georgian compositional school, phenomenon of the influence and analogues, aspects of global and national – interrelationship and feedback, historical context, International Music Festival

Key Words: *Warsaw Autumn international festival, influence and analogues, Georgian music, Soviet ideology*

In order to assess the XX century Georgian culture we need to take into consideration firstly participation and involvement of Georgia in the political-social-economic world processes [...] Georgia's contribution into the global intellectual movements [...] Specificity of the Georgian culture, its uniqueness which is defined by its past ...
D.Tumanishvili

Introduction

The topic about the influences and analogues in the 60th of the XX century Georgian music belongs to the cycle of problems which should be examined in the context of the global music processes. That's not an easy task to examine the impact of the Global musical processes in a reality of the country under the iron curtain, even if discussing it through the thaw times. The term GLOBAL ought to be explained additionally due to the political circumstances taking place in the Soviet Union.

In general the Global context is a challenging and interesting phenomenon: musical context might be not one, but few, and might also be intersected with the various contexts and thus discussed through the light of several concepts. Furthermore, the context is essential for analyzing the musical piece/musical developments/certain stage of the compositional school; in other words context is crucial

for interpreting the musical text but also essential for understating and perceiving the certain pieces through wider cultural and political circumstances. The topicality of the context and the probability of the influence are defined by the cultural and political processes of the XX century. Therefore the issues about the influences and analogues are in close connection with the various aspects including the Soviet Union's cultural policy and significant role of the generation of the 60th of the Georgian composers.

In fact the problems concerning the main cultural tendencies of the "Thaw epoch", developments of the musical genres, musical style, as well as language and the interrelation with the tradition have been reflected by the works of Georgian musicologists M.Kavtaradze, R.Tsurtsunia, N.Loria, G.Gvinjilia, N.Dekanosidze, M.Nadareishvili, L.Maruashvili, L.Gogua and others. Although due to the objective reasons mentioned period has always been lacking the wide social-political discourse, critical analyze and evaluation. Not much has been said about the role of politics and ideology in the Georgian art music of the given time so far. Nevertheless examination of the generation of composers of the 60s through social, political and cultural demands of the mentioned period seems to me crucial especially through the light of the global context – the "gift" that was delivered by the post Stalin's politics.

Cultural policy of the Soviet Union played an essential role in the musical life of the Soviet Georgia; furthermore politically driven culture often defined the degree of the interrelation with the "global" musical processes. This processes hit the pick in the 60s of the XX century, the time when the radical changes had been done in the Georgian music both in stylistics as well as musical language. The generation of the Georgian composers of the 60s contributed to those changes to a large extent.

It's not only about describing the facts caused by the Thaw period (announced by Khrushchov) but more explaining the music behaviorism under the soviet rule even under the thaw politics. The line between the ideology and ability to carry out the independent creative processes had emerged as a terrifying dilemma in the beginning of the last century and yet remained as one of the topical issues of the Georgian art music after the WW2.

It's obvious that present paper cannot comprehensively cover all problems; however the main turning points will be highlighted as follows: international Music Festival "Warsaw Autumn" as the musical expression of the thaw politics and its importance for the compositional school of soviet Georgia, influences and analogues phenomenon, and its global context.

I. Warsaw Autumn, as the soft power in the bipolar world

There is no other international music festival in the world that would have carried out such a complexity of contexts as the Warsaw Autumn festival introduced in 1956 in Poland. Alongside with the musical value initially it also carried out the political dimension.

What is most in evidence while talking about the "musical and political contexts" of the Warsaw Autumn?

Certainly it was the idea of discovering contradicting political blocks through music; during the 1956-1991 years Warsaw Autumn Festival had been representing "one of the most important zones of cross-border cultural contact during the Cold War, for its eclectic programming featured musical works and performers from both the Soviet and American zones of cultural, political, and economic influence [1:189].

Not less important was the approach to expose the musical developments – including the unofficial art music - already banned by the Soviet ideology. This is why the role and function of the international music festival "Warsaw Autumn" has been widely examined by researchers throughout

the world such as Lisa Jakelski, Adrian Thomas, Cyndy Bylander, Stefan Jarocinski, Beata Boleslawska-Lewandowska and others. It should be mentioned that a lot has been said about the importance of the Warsaw autumn from the perspective of the west and east cultural boundaries; I think it's also essential to examine the role of the festival within the boundaries of the Eastern political block and in particular the Soviet Union since the contribution of the festival was invaluable for the countries kept under the iron curtain including Georgia.

Let's start discussing the reasons of the significance within the political boundaries introduced by the Soviet Union.

Significance of the WAF N1 - Discovering the real musical world.

Firstly, it should be mentioned that the space which was created by the Warsaw Autumn festival was shifting from invented "globe" towards the real global musical world; To be exact, since the socialistic Revolution in 1917 Soviet union created a world in the world, and narrowed the meaning of the Globe to its political boundaries which had its own "reality" with the rules, status, ideology, aesthetical basics, cultural space and the cultural center. Entire cultural policy was centered around the official status of the culture, with its Soviet ideology based on Social Realism, which in return had its own integration space called Soviet Union (covering 15 republics, nothing to say about the socialistic countries of the Eastern Europe) and one center Moscow – the capital of the Soviet Union. Ministry of Culture as a state patron and supporter of the culture and art was watching out for spreading and disseminating the soviet identity through culture in the masses. For soviet composers from all republics the same rules applied; thus being find oneself out of the soviet boundaries, the invented "globe", began to show signs of strain, since composers (not all of them of course but some of them indeed) like G. Kancheli "encountered pieces that challenged his conceptions of what music might be, he was also aware that he had crossed a political boundary [1:189-190] because, as he put it, "Poland was a socialist country where people felt free to do things that were inadmissible in another socialist country - the Soviet Union" [2].

What was inadmissible in Soviet Union? the Cultural policy of the Soviet Union was determining the actual role of the music in the real life of the Soviet Georgia and its essence; bipolar, black and white world that was introduced after the WW2 revealed not only the confrontation and opposition between the western and eastern political blocks, but the dichotomy of the modernism and social realism as well. Policy which supported the antimodernist movement in the art music created lots of gaps in the music financed by the Soviets; it's well known that social realism showed preference for traditional forms and approaches in terms of harmony, musical language, style; it was ardently against of western modernism and avant-garde. Through this light the festival Warsaw Autumn might be considered as a flagship of the modernism that was "weirdly" allowed by the communist party authorities in Poland. Discovering the modernism and recent development was not the only chance to break forth but also to find out one's own place in a globe which mismatched with the aesthetics of social realism, and was free from political connotations; it was also to "decide" how the soviet Georgian composers of the thaw epoch would have comprehended and adapted the closed and abandoned information, how would they be able to express the new findings? How would they discover and rediscover themselves in a Global musical context?

Significance of the WAF N2 – revival of the lost relationship and Global musical context.

Another crucial reason for the Warsaw Autumn significance was to "revive" the lost relationship with the west. In other words Warsaw Autumn festival was not only about discovering the

world music processes but also creating a global context for local musical developments. This process was invaluable especially for the republics of the Soviet Union, like Georgia, whose professional music school was established as a result of the close contact with the European music developments and due to the political circumstances occurred to be kept under the iron curtain. Georgia as a Part of the Soviet Union reflected all turbulence of the history of the politically driven culture with its social realism statement, no connection with the Global world and radically changed circumstances after the occupation in 1921. I think expanding more on some important historical developments of the Georgian music will emphasize the additional value of the Warsaw Autumn festival in that regard.

The Georgian professional composition school was established in the beginning of XX century by the time of occupation (1921) and the significant works - including establishment of national classical opera – written by Z. Paliashvili, D. Arakishvili, V. Dolidze, N. Sulkanishvili were written before occupation, during the country's short independence. It's also worth mentioning that the establishment of the Georgian composition school in 1918-1921 was a logical result of the long processes started in the XIX century - epoch which happened to be the one of the turning points for the further progress of Georgian professional music with the emphasize on the main trends and developments of the European culture, movement of the educated Georgian youth (mainly educated in Russia) under the leadership of I.Chavchavadze to protect Georgian language and culture from russianization. If we recall a little history on how the professional school was founded we could see that starting from the XIX century there is a vibrant musical life in Georgia mainly represented by the European and Russian professional music representatives. Musicians from all over the world were carrying out intense musical and concert activities, among them students of G.Veniavsky, A.Marmontel, P.Tchaikovsky, Moscheless and Kulau, as well as J.Lhevinne (founders of the famous Julliard School of Music), F.Kesner, L.Truskowski, E.Vronski, O.Bakhutashvili-Shulgina, V.Vilshau, K.Minar, E.Guzikov, M.Ipolitov-Ivanov, E.Broggi (former soloist of the La Scala), A. Rubinstein, D.Arakishvili and Z.Paliashvili (the Georgian composers - former alumni of the Moscow and St.Petersburg Conservatories and founders of the new Georgian composition school) and many others. Conjunction of the national musical language with the European professional music appeared to be a catalyst for the establishment of the Georgian professional compositional school.

The 1921 forced Georgia to become part of the world where the limited connections with the west followed by the full suppression in the 30th. Soviet ideological fathers imposed a ban on information as well. To illustrate the real situation in music under the Soviet rule I would refer to A.Bakradze and Z. Micielski. Georgian publicist and writer A.Bakradze described the state in the literature as follows: "Any doctrine was expression of Russia's interest which considered interest of Georgia only to the extent of being acceptable for Russia. What is good and admissible for Russia is good and admissible for Georgia (and for all non-Russians). We have become one of the Russia's provinces like Tambov or Kaluga regions" [3:2]. Approximately 25 years before Z.Micielski described the musical life in Poland in the following way: I must admit emphatically that unfortunately we live in a world that is closed - and practically speaking - isolated from the artistic life surrounding us. Even numerous official visits, congresses or conventions, which only a few usually the same, artists and virtuosos attend, do not help here. That is not true artistic contact. Artistic contact means concert life, and concert programs on which one can define the best achievements of music from around the world; it means easy access to publications, an exchange of the finest soloists and conductors [...] we are becoming a provincial land, in which we cannot imagine neither how or what is being played or produced in other places. We do not know what the level of an orchestra or violinist, or oboist is, or how a conductor interprets a particular work. Here in Poland the majority of musicians are not

acquainted with Prokofiev's symphony for cello and orchestra, we do not know all of Shostakovich's symphonies, or even the compositions of Janacek or Bartok, or the current works of Honegger, Stravinsky, Britten or Messiaen [...] Such is the state of things, ignorance of what is happening in our held elsewhere increases every year this is more than dangerous [2]. It's uncanny how much the situation in Georgia and Poland was highly similar to one another.

Both quotes by A. Bakradze as well as Z Micielski might be used for characterizing the Georgia music after occupation. The reality in the world music differed from the one we had during the 1921-1953. If we have a quick overview of the western musical processes with its devotion for experiments in the musical language, compositional techniques, style, it's impossible to find anything like that in any of the compositional schools under the soviet rule. Occupation of the 1921 introduced new reality with its new working class aesthetical rules and thus the natural process of the further development of the professional composition school was stopped. No one is able to say what the development of the musical processes would have been looking like if the history of Georgia would have developed in another way. But today it is evident that right after the establishment of the new professional composition school instead of accumulating and developing ideas already introduced by the first generation of the Georgian composers the new mechanisms and rules on how the music should have been written were imposed on; Capital of the USSR introduced the rules for the art and obliged all artists through the centralized system (ministries of the culture as well as union of composers in each republic, units for culture in the CPSU Central Committee and etc) to follow them; Moreover those rules did not contribute to the independent development of the creative processes in music. Thaw politics softened the situation just partly and Warsaw autumn festival happened to be the place where the soviet composers (including Georgian composers) were allowed to get in touch with their colleagues from abroad. Although established contacts, I am far from the opinion to interpret it as revival of the lost connection (as every soviet person abroad was under the strict control of the securities) but more opening of the information within the allowed territory. After the iron curtain Warsaw seemed to be the window for current developments and information.

In this vein the legitimate questions would be raised up: Was *WAF* - one of the places or the only place on the worldwide scale for the soviet bloc to be present at? Was the Festival the only place for the information about the contemporary music? And was it the only place where the soviet compositional school was able to obtain the information about the recent musical developments?

The answer might be "Yes" and "No" at once. If talking about the information in general, no one is able to track the ways how information could be spread around the world. Certainly the festival "Warsaw Autumn" in general was not the only place in the world for the contemporary music, which was bringing together musicians, composers, performers, critics, musicologists in order to discuss the essence of the contemporary music [4]. But it's worth mentioning that the compositional schools of the soviet republics including the Georgian one – were not part of the vivid cultural processes taking place in another political bloc and the possibility to attend those events was taken away by the Stalin's regime; contemporary music information of those days was closed for the soviet composers and performers; in other words soviet composers were lacking the information about the European modernism and avant-garde as well as American music, nothing to say about the experiments and new findings in musical language, compositional techniques and etc. Due to that the WAF was considered to end the isolation of the Polish musical reality and become a flagship for modernism (5; 6). There was certain kind of contradiction: the music that was restricted in the eastern political bloc was weirdly allowed in Poland - one of the satellite countries of the Soviet Union. Moreover the WAF had become a musical Switzerland (L.Jakelski's expression) and turned out to be an afforded ground for new

findings and inspiration; furthermore the festival as an separate part of the cold war politics was matching well the competitive feelings (with the western bloc) of the ideological fathers and therefore was fully supported financially by the state and institutionalized shortly. The help from the authorities implied both full financial backing of the participating musicians as well as festival attendance related expanses of all delegations from the countries of the eastern political bloc annually.

Although it was not the only place in the world for contemporary music, it remained to be the only place for soviet composers to be allowed to attend systematically. This is not about the ability to be updated thanks to the individual maneuvers but about the possibility to get an access to the clamp downed data officially. Warsaw autumn Festival was significant for soviet music school for several reasons in addition: From soviet perspective, although the festival was a place for all musical tastes and the traditional approach to music as well, it was advocacy of the formalism, officially gathering information already accumulated in the west and contributing to their publicity; The most valuable part of this publicity was that the Festival acted as a channel of information financed by the system and therefore it turned out to be the only place for soviet composers to get information. Hence the role of the Warsaw autumn festival should be considered carefully as well as the influence of the aesthetics should be taken into account. That's another question to what extent soviet composers were **allowed to realize** the new findings and to what extent they were actually **open towards** the newly discovered global musical reality; not less important is also a question about the **publicity of the new** musical world within the boundaries of the Soviet Union. We are actually talking about the Soviet Union which, as it was claimed by M. Mamardashvili represented the country where attacking the freedom formed the main attitude for the life and culture [7]. Thus the issue about the real thaw in culture should be discussed concisely.

II. Thaw politics and “thaw” in culture

In order to address this problem it's important to start with the debate about the influence of the thaw politics on the real cultural policy in the Soviets. It's true that Stalin's death in 1953 created certain expectations; and the Thaw politics created the perspective for the promising future without cult of personality, softened censorship of the epoch of the post iron curtain. The positive signs of post Stalin times might be seen in the opening of the doors and letting thousands of people from abroad discover the country of the red terror on their own; Subsequently the following events and activities were to build the image of the new country: first international Tchaikovsky competition (1956), international spartakiads organized in Moscow (1956-58), opening up towards the symbols of the western life such as music of Beatles or Jeans; Moreover the new type of the hero – lacking the soviet pathetic - appeared in the soviet art, literature and movie [8]. The new slogan about the non-peasants art had become popular during those days; the new art aimed to express the new realism and thus attract those marginalized by the Stalin's regime. Step towards the “new life” proving the pure intentions of the thaw announcement was revealed by the resolution about the corrections of the errors in 1958. On another hand, thaw politics had not had a universal expression in culture; it was still full of contradicting streams. On the one hand the soviet government upholds the participation of the soviet musicians in such a festival as WA, but on the other hand it was still standing up for the “only right” development of the soviet culture, which in its turn still remained in the dichotomy of the modernism/avant gardism.

The main aim of the Festival was to spread the new music in the eastern political bloc. Consequently Warsaw autumn created a pool for influence and analogues that inspired composers ready to experiment and open for new ideas. In that regard Warsaw Autumn festival was crucial event

especially for the schools isolated from the west. Festival emphasized not the incompatibility between the west and east but more the common ideas - about the style, language, artists' role in the society - of the composers in the both political blocks [6]. However, the idea of spreading the new music within the boundaries of the eastern political bloc still faced challenges from the USSR ideological authorities who in their turn were not ready to give space to the "window on ideas" (L.Jakelski expression) in the social realism reality, to remove the red lines between the official and unofficial art [5]; therefore did not help forward the entire cultural situation in the USSR from the new music perspective.

Although the festival was not created as a result of the Khrushchov's Thaw politics in Poland, the fact that Soviet composers and musicians were allowed to attend the festival as well as participate and perform there was the result of the politics of the thaw indeed.

III. Pilgrimage at the WAF

Soviet ideology had very strong position to use the WAF as a touristic direction. For the ruling party that was a political decision aiming to give the soviet musical class the sense of being abroad (in Europe). But the allowed tourism towards the west was crucial not only because of its ultimate direct influence on certain composers but more for imply of the probability of being challenged by the "different aesthetic values of sonic exploration and ongoing technical innovation [...] however destabilized presumptive hierarchies of cultural influence within the Soviet sphere and mitigated Cold War divisions [...]; At the same time, the festival's organizational procedures reinforced nation-state and geopolitical borders by attaching musicians and musical works to singular, specific points of origin " (9:63). I can't agree more on Lisa Jakelski's judgment on mobility at the Festival "where the various levels of the influence through mobility are examined such as top-down international contacts among socialist state institutions, which resulted in carefully curated performances of cultural diplomacy that tended to reinforce prevailing notions of East-West opposition; Other connections involved informal, personal ties that facilitated the transnational circulation of musical modernism throughout the socialist bloc" [1:189].

The composers union of the USSR was building up the delegation from the composers unions of 15 soviet republics annually and sending them to the WAF. However the Soviet Union had always been sending two types of official groups at the WAF: official delegation of the WAF mainly represented by the key composers (not necessarily being performed during the festival), critics, and performers – so called official guests of the festival; another delegation was in the capacity of official guests of the Polish composers union (ZKP).

Which Georgian composers were involved in this pilgrimage and how? Let's track the attendance of Georgian Composers on the WAF year by year from 1956 till 1991 [10]. Basically the given time frame (1956-1991) is defined by the WAF policy to make detailed recordings with names and duration of the stay.

The table below illustrates composers whose pieces were performed on the WAF in different years and also shows the information about those who attended the festival in both capacities: as Festivals' official guests as well as ZKP guests.

WAF official delegation			WAF ZKP delegation
Year	Performed	Attended	Guests
1958	O.Taktakishvili		V.Muradeli
1959	S.Tsintsadze		
1962		A.Machavariani, F.Glonti, N.Svanidze, G.Kancheli	
1963		T.Kvirikadze	
1969	O.Taktakishvili	B.Kvernadze	
1971			N. Gabunia, P.Khuchua
1972		A.Balanchivadze	A.Balanchivadze, Kvernadze, A.Matchavariani, S.Nasidze, G.Kancheli
1973			O.Gordeli
1974			G.Orjonikidze
1975			N.Gabunia, G.Kancheli
1991, 1995, 1997, 2007,	G.Kancheli		

It was relatively easy to find the answer on question - who attended; but how those composers were selected is not clear since nothing could be found in the archives of the Composers union of the Soviet Georgia; Most probably the information is kept in the archives of the Composers Union of the USSR that is not accessible for me at this stage. L.Jakelski entitles this kind of visits Literal Mobility [1].

However there was the third group of the “delegation” designed as a touristic group. This group is not recorded in the ZKP archives. Personal consultations with George Shaverzashvili (the head of National composers union of Georgia) as well as individual interview method with the living composers was considered to be the appropriate approach in order to help identifying the composers from the tourist groups. On the base of this investigation we can say that nearly all composers of the generation of 50th, 60th and 70th - not included in this list of official delegations- visited WAF at least once, some of them were represented more than 2 times. However there is certain but... this judgment is based only on oral stories that composers are able to recollect, no evidence, publicity, interviews, or other material is available. With certainty we can say that the only composer that had never been part of any delegation from the Georgian side was Micheil Shugliashvili and that stands to reason that he was part of the unofficial music that was banned by the Soviets.

Even so this new sort of the systematic mobility of representatives of the creative community erected the pool for different type of influences and contributed to certain extent to the creation of the ice breaking process; The main value of the literal mobility (L.Jakelski’s expression) for the WAF was the irreversibility of the phenomenon that would be so crucial in the post - thaw epoch.

And still what constitutes the phenomenon of the irreversibility of the festival? How it makes an impact, creates a strong pool for influence on the creative community directly or indirectly involved in the exchange of information? How we can describe the influence of Warsaw Autumn on the Georgian compositional school and is there any influence of WAF at all on Georgian compositional school?

The key value of the festival was the exchange of the information between people belonging to opposite political blocs as well as within the bloc but in order to explain it thoroughly I would refer to Stephen Greenblatt thesis for cultural mobility studies [11]: “mobility studies should shed light on hidden as well as conspicuous movements of people, objects, images, texts, and ideas [...] From here it is possible to move to more metaphorical notions of hiddenness: unconscious, unrecognized, or deliberately distorted mobility, often in response to regimes of censorship or repression. We can also investigate the cultural mechanisms through which certain forms of movement migration, labor-market border-crossing, smuggling, and the like - are marked as "serious," while others, such as tourism, theater festivals, and (until recently) study abroad, are rendered virtually invisible” [11:251]. Getting the musical information won't end only on what we hear, it comprises exchange of ideas and factual information as well, such as music scores, recordings, sheet music, all those things that might be “kept unofficially in the box” and as L.Jakelski described they tend to travel through borders much more easier than people [5].

The form of metaphorical mobility which acted as a response to the regimes of censorship, restriction and repression was another crucial strength speaking for the WAF importance for the Compositional schools within the Eastern political bloc.

IV. Phenomenon of the influence and analogues

Is the process of influence one way process which becomes a direct inspiration with its universal standards and already established “rules and mechanisms”? Or it is a two-way communication where the interrelationship and complementarity is essential - I am talking about relationships according to which the culture uses the global processes not only for enriching itself but also acts as a contributor for the global musical processes as well.

I assume that the process of the influence consists of both. The phenomenon of the influence is multilayered and it's essential “to identify and analyze the "contact zones" where cultural goods are exchanged” [11:251]. The contact zone of the WAF consisted of various “cultural goods” in its origin, stylistic pluralism, language, compositional techniques, concept and musical aesthetics as well. Meanwhile WAF was unique because of its adherence to the all directions of the contemporary music; there was space for musical pieces bearing modernism aesthetics as well as avant-garde. Therefore when examining the “contact zone” as a source of influence one should bear in mind that it has been accompanied by the information boom which served as an inspiration for renewing the musical language and musical traditional (dodecaphony, sonorizm, aleatorics, and other).

In my opinion following 3 trends of impact could be highlighted:

- Generation of 60 with its adherence to neo-romanticism, neo-folklorism, modernism
- So called repressed music with its 2 representatives N.Svanidze and M.Shugliashvili. repressed music might also be sorted out into 2 groups:
 - a) N.Svanidze, woman composer who was allowed to grasp a fresh air and be inspired by the information through direct contact with it;
 - b) M. Shugliashvili who represents unique example of the “impact” without contact due to the fact that he has never been allowed to be part of the so called “contact zone”.

In my opinion we cannot ignore the fact that Natela Svanidze - one of the neglected Georgian woman composer of Soviet times - drastically changed style in 1963 “based on the new types of the 20th century composition technique, and, correspondingly, on the musical language, thematic, composition technique of lesser Soviet orientation” [12:46]. It took her 1 year after the first attendance at the WAF in 1962 to change the style; this gives a solid ground for examining the WAF influence on

her works [13]. Nadareishvili finds the several techniques mixed in the serial-sonorous composition "Circle" by Svanidze: "twelve-tone technique, mixed with sonority, controlled aleatory and polystylism. Here twelve-tone technique has diffuse connection with modal/tonal systems. In Svanidze's creation the series represent construction axes of the entire work and often grow from the intonations with certain semantics. The composer's original attitude to serial technique is manifested in the merge of the series and interval construction of folk intonations (12:47). It's hard to prove that certain findings were result of WAF but the musical information got from the "contact zone" created by the festival might have been inspired her towards mixing different compositional techniques with folk music tune.

It should also be mentioned that influence does not necessarily mean copying one reality to another. The most interesting form of the analogue is described by I.Ratiani in her public lecture about the Georgian literature "as similarity without contacts" [14]. This is the form when representatives of absolutely different cultures might be driven simultaneously towards the common trends, ideas without direct contact with each other and no interrelationship. Through that light M.Shugliashvili's works are of great interest, since he managed to reveal and incorporate new music information and find his own ways of expression which gained him the name of the most distinguished Georgian avant-garde artists and the more his creation was interpreted as "Georgian analogue of Xenakis". As its described by M.Kavtaradze "In the process of composing he is characterized in analytical, structuralist and rational thinking, he imitates natural phenomena and provides algorithmic organization of mathematical models, sound and rhythmic material. In his music new sound concept is achieved in a constructive manner, through various theories of numbers, to which he gave particular importance. This method brought him to permanent variability of the tension, intensity of structure, rhythm, dynamics and timbre. In Shugliashvili's creation, these parameters are transformed into acoustic impulses, and are enriched with the principles typical for minimalist music. His music is characterized in long sounding of separate intervals and chords, which activate overtones of separate sounds and dispose listeners to concentrate on the sound" (15).

Alongside with the unofficial so called repressed music another very important group of Georgian composers of the generation of the 60th - Nasidze, Gabunia, Kvernadze, Kancheli - contributed to the thaw and post thaw musical reality. Georgian music due to the objective reasons was forced to comprehend and percept the 50 years European experience and information in a very little time period; the information boom was developed under very solid interest towards the pluralism, neo-romanticism, Prokofiev's and Shostakovich's as well as Bartoks works.

V. Aspects of global and national – interrelationship and feedback

D. Tumanishvili, the significant Georgian art critic, was developing the idea about the 3 main factors which should be considered while evaluating the XX century Georgian culture in his various public lectures; actually with those factors I started the present article. Georgia's participation and contribution in the political-social-economic processes as well as intellectual movements and the specificity of the Georgian culture defined by its past is the cornerstone of the issue regarding the influence between National and Global, Universal. Furthermore the subtext is seen clearly, it's essential to examine what ways and forms were discovered by the Georgian music to participate as well as contribute to the creation of world music during the last century.

Why finding an answer on this question is so important? First of all because after the 1921 occupation Georgian music lost connection with the outer world and during the 1921-1953 years it occurred in the aesthetical reality that excluded the participation and the contribution in the world musical processes, in other words due to the iron curtain policy Georgia was not able to integrate and contribute to the global

musical processes. Consequently more than the 3 decades Georgian music lacked participation in the world cultural processes, and therefore the chance to identify and reconsider itself through the greater world (then it was initially meant for us). This gap was very important for the development of the musical language.

Let's try to answer D.Tumanishvili's question on the example of Kancheli: if we agree that in general the composer identifies itself first within the national culture and only after that with the global universal processes, then the Georgian musical culture through Kancheli participated in the development of the intellectual processes and contributed to that. This participation and contribution is emphasized by the accented identity, national memory and specificity.

Is Kancheli the only example of the two-way communication influence? Luckily Yes; but unfortunately he is the only one from the Georgian compositional school to be acknowledged internationally. For other composers to reach such recognition Georgian musicological as well as performing schools should further work hard. Aforementioned requires further investigation and research.

Therefore, instead of conclusion, I would establish a fact the Georgian compositional school and the generation of the 60th found strength to convert information vacuum and adapt it; also revealed live instinct to contribute to the global musical processes with its influences and analogues.

Reference:

1. Jakelski, L. Pushing Boundaries: Mobility at the Warsaw Autumn International Festival of Contemporary Music **Eastman School of Music, University of Rochester, NY, USA**, East European Politics and Societies *and Cultures* Volume 29 Number 1 February 2015 189– 211 © 2014 Sage Publications 10.1177/0888325414540935 <http://eeps.sagepub.com> hosted at <http://online.sagepub.com>).
2. Quoted by Jakelski, L. 2014 - K. Droba, "Spotkania z Giją Kancelim," in *Duchowość Europy Środkowej i Wschodniej w muzyce końca XX wieku*, ed. Krzysztof Droba, Teresa Malecka, and Krzysztof Szwałkier (Kraków: Akademia Muzyczna, 2004, 335).
3. Bakradze, A. Mortified literature Tbilisi. Publishing house *Literasi*, Tbilisi, 2018, p2. ბაკრაძე, ა. "მწერლობის მოთვინიერება", გამომცემლობა ლიტერასი, თბ. 2018, გვ.2
4. The map of the musical festivals points out several remarkable events positioning the contemporary music in the XX century before thaw times: earliest one was led by Schoenberg (Society for private musical performances) in 1918 followed by the Festival organized by the ISCM (The society for contemporary music) in 1923; The most iconic Donaueshingen festival and the Damstadt summer courses have also been devoted only to contemporary music. In 1930 the contemporary music festival was introduced by the Venice biennale.
5. Jakelski, L. Making new music in cold war Poland Warsaw autumn Festival 1956-1968. Oakland, California: University of California Press, 2017
6. Bylander, C.E. 1989 – The Warsaw Autumn Festival, Festival of contemporary music 1956-1961: its goals, structures, programs, and people (dissertation for the degree of philosophy at the Ohio State University)
7. Mamardashvili, M. 1987, Mamardashvili Merab, Aesthetics of Thinking Tbilisi:1987 (Мамардашвили М - "Эстетика мышления" Москва 2000)

8. Evident examples of that are the movies of popular directors such as G.Danelia (movie “I am walking though Moscow”), E. Ryazanov (movie “The carnival night”)
9. Jakelski, L. 2017 - *Mobilizing Performers, Scores, and Avant-Gardes: The Warsaw Autumn International Festival of Contemporary Music in the 1960s* Polski Rocznik Muzykologiczny XV · ISSN 1733-9871 · s. 19-64
10. The Polish Institute of Culture in Tbilisi made it possible for me to work in the Polish Music Information Centre POLMIC (**Polskie Centrum Informacji Muzycznej POLMIC**) of the Polish Composers Union (ZKP) in May, 2019 and examine the WAF archives from 1956-1991. I would extend thanks to the staff of the POLMIC: Izabela Zymer (Assistant Director), Wiktoria Antonczyk and Agnieszka Cieślak.
11. Greenblatt, S. 2010. From *Cultural Mobility: A Manifesto*, ed. (Cambridge: Cambridge University Press, 2010), pp. 250-253. Harvard University, Stephen Greenblatt made in his 2010 blueprint for cultural mobility studies: <https://sites.fas.harvard.edu/~cardenio/mobility.html>
12. Nadareishvili, M. Musical identity in new Georgian music: Natela Svanidze – Eka Chabashvili. GESJ: Musicology and Cultural Science, | 2015, No.2, pp.46-51
13. In 1962 the program of the WAF represented the following composers and pieces:
 Bacewicz (concert for orchestra),
 Baiard (variations without theme), Barber (summer music),
 Bartok (1 quartet op7, contracts), Berg (string quartet op 3),
 Cardew (Third orchestral piece),
 Carter (Eight etudes and phantasy),
 Castiglioni (Apreslude),
 Dalapiccola (cinque canti),
 Debussy (Jeus, Sonata),
 Dobrowolski (Muzyka N1),
 Donatoni (for Grilly),
 Evangelisti (Ordini),
 Feld (Suita for string orchestra),
 Ferrari (Tautologos II),
 Portner (5 bagatel),
 Goehr (Suita op 11),
 Gorecki (Concert for 5 instruments, quartet op 20),
 Hartmann (VI symphony),
 Hindemith (3 quartet op 22, small chambermusic op 24 N2),
 Janacek (2 symphony),
 Jaroach (concertino),
 Kagel (transicion I),
 Killar (riff 62),
 Kluzner (Sonata for strings),
 Kotonski (Canto per complesso da camera),
 Micielski (2 symphony), Nono (Epitaphium),
 Penderecki (Kanon for orchestra, Psalmus),
 prokofiev (1 sobta f moll op 80),
 Schaffer (Musica ipsa),

Schoenberg (Suita op 29),
Stravinski (concert Es dur, History of soldier – suite, septet, and other),
Shostakovich (VIII symphony, Suite for the opera “Led Mackbeth”, IV symphony),
Varese (Arcana),
Webern (6 bagatel, II cantata op 31),
Xenakis – Pithopracta for orchestra

14. რატიანი, ი. 2017. ქართული ლიტერატურა და მსოფლიო ლიტერატურული პროცესი; ვიდეო ლექცია: <https://www.youtube.com/watch?v=-URwIDdfdGw>; I.Ratiani, Georgian literature and the world literature processes; video lecture
15. Kavtaradze, M. M.Shugliashvili, Introduction. PMW, 2018

Article received: 2019-07-29