



Research Article

The concept of transcultural music in a globalized world and the future perspective of music research: on the example of Josef Bardanashvili's Compositional Style

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Abstract

The article delves into an intriguing aspect of transcultural music, using Georgian art music as a focal point. It specifically examines Josef Bardanashvili's composing style, highlighting it as a clear example of transculturalism in art music. The significance of research lies in addressing the gap that exists in understanding the phenomenon of transcultural music in a globalized world, focusing specifically on Georgian music. The object of the article is Bardanashvili's musical style, which is based on the process of adaption, fusion, and hybridization of musical elements from diverse cultural contexts. Since transculturalism is less discussed in Georgian musicology it constitutes the article's scientific novelty. The purpose is to research the phenomenon of transcultural music and how the integration of diverse musical traditions, styles, and techniques from different parts of the world takes place in it. The investigation of transculturalism and how Bardanashvili solves the problem of transcultural connections implies the following subtasks: analyzing the core of the phenomenon of transcultural music; and determining how transculturalism manifests itself in Bardanashvili's music; The research will be conducted in two phases: a) An overview of the phenomenon of transculturalism in general, including art music; and b) An analysis of Bardanashvili's musical style about the given problem. In the article, there are used historical, comparative, and critical scientific research methods. In the conclusions, it is emphasized that the transcultural connections in Bardanashvili's cycle are presented as follows: national is presented with aesthetics of Georgian chant and Jewish music traditions; global is presented with Mugham style, peculiarities of Renaissance and Baroque music, Schoenberg and Mahler's esthetics as well as by integration of modern compositional techniques.

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Introduction

The paper deals with a topical issue of the composing paradigm—transculturalism in general and in particular, in Georgian music, which is discussed in the example of the compositional style of a postmodernist Israeli and Georgian composer Josef Bardanashvili. When discussing this topic in relation to Georgian music, Bardanashvili's works vividly illustrates the essence of transculturalism. His music is rooted in the process of adapting, fusing, and hybridizing musical elements from various cultural contexts, transcending national boundaries. This process leads to a deeper level of exchange, interaction, and integration, ultimately resulting in the creation of new cultural expressions;

Transcultural music embodies the interconnectedness of cultures through musical expression, transcending geographical boundaries, and embracing diversity. Transcultural music represents a fascinating intersection of diverse musical traditions, global influences, and innovative technologies. Through an in-depth exploration of cross-cultural

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influences, technological advancements, and social dynamics, this article seeks to elucidate the complexities and possibilities inherent in the realm of transcultural music. Thus, the importance and novelty of research are determined by filling the gap that exists in researching the transculturalism and dilemma of synthesis of national and global Georgian music.

Research Problem

To the extent that transculturalism is a complex and multifaceted phenomenon, the aim of the study is to address the determination of the following issues simultaneously:

- Phenomenon of transculturalism in art music; how does the integration of diverse musical traditions, styles, and techniques from different parts of the world take place in it;
- What cross-cultural influences mean;
- The social and cultural implications of transcultural connections, including issues of identity, representation, cultural exchange, and cultural appropriation, intercultural dialogue;
- The future Perspectives and opportunities in the field of transcultural music research, which includes exploring interdisciplinary approaches;
- The balance of the national and global through historical retrospectives at all stages of Georgian music
- How Georgian art music is transcending the local cultural ecosystem into a global context;

To investigate the problem of transcultural connections in general and in Georgian music we have to imply the following subtasks:

- To investigate how Georgian music transcends the local cultural ecosystem to find a world context and become part of the global artistic heritage that forms the phenomenon of transculturalism in Georgian art;
- Determining how transculturalism manifests itself in Bardanashvili's music;
- Determining the compositional approaches of Bardanashvili's composing method harmonizing national with the global musical landscape;
- Exploring Bardanashvili's concept of national music, which emphasizes a foundation rooted in ethnic music.

Method

In the article, there are used historical, comparative, and critical scientific research methods.

Based on the set goals and objectives, the analysis process is structured into two phases:

First phase: A comprehensive discussion of the phenomenon of transculturalism in music in general, with a specific focus on its relevance to Georgian music;

Second phase: An in-depth analysis of Bardanashvili's compositional style, serving as an exemplary illustration of transcultural connections within art music.

Literature analysis, gathered according to the issue and object of a scientific paper, was based on thoroughly reviewing the relevant theoretical framework literature and references. The research was conducted through the classification of these sources according to the following principles:

Group 1. Works on some separate problems of transnaturalism;

Group 2. Works on Georgian art music, that discusses issues of transculturalism, national identity, and fusion of the national and the global, including articles about Bardanashvili;

Group 1. Transculturalism has emerged as a subject of active research in recent years, a development that is quite natural given the increasing intensity of globalization processes. Among the authors whose opinions I relied on in the analysis of transculturalism as a phenomenon, the statements of Wolfgang Berg and Wolfgang Welsch have a distinctive feature.

Transculturalism is a phenomenon that emerges from processes such as emigration, tourism, and conquest wars, primarily stemming from the interaction between diverse cultures. As stated by Professor Berg, professor in European Studies—“Hence culture is not a “thing” (box, container), but an aspect. We do not use “culture” as a noun, but as an

adjective/adverb. People share cultural items, human action can be explained culturally (not only in terms of socio-economic status)” (Berg, 2011: 9).

The nature of cultures in today's globalized world is the following—cultures are not fixed or isolated but constantly changing, mixing, and influencing each other. Even individuals, in this global context, have multiple connections and identities that go beyond just one culture. The concept of “transculturality” highlights how people can belong to and be influenced by multiple cultures simultaneously. This is one of the main ideas of Wolfgang Welsch in his famous article—“Transculturality: the changing form of cultures today”. As Welsch points out— “cultures today are in general characterized by hybridization. For every culture, all other cultures have tendentially come to be inner-content or satellites. This applies on the levels of population, merchandise and information. Worldwide, in most countries, live members of all other countries of this planet; and more and more the same articles—as exotic as they may once have been—are becoming available the world over; finally the global networking of communications technology makes all kinds of information identically available from every point in space” (Welsch, 2001: 68, 29).

Group 2. As for other Georgian musicologists, Mainly Marina Kavtaradze discusses the aspects of transculturalism, multiculturalism and national identity, in relation to Bardanashvili's music. Georgian scientist links the aspects of transculturalism of Bardanashvili's music to the on the one hand, with the composer's move to Israel, on the other hand, with such a characteristic of his post-modern style as eclecticism. As she mentions Bardanashvili, his style is a priori eclectic, being the offspring of two national cultures, Georgian and Jewish. What is especially important is that it equally develops the characteristics of these cultures within its own unique binational creative style (Kavtaradze, 2010: 1).

Among Georgian musicologists, the main focus of Rusudan Tsurtsumia's works is the synthesis of Georgian and global music elements, the exploration of the role of ethnic music in shaping national identity and the synthesis of national and European musical languages. Her scholarly contributions highlight the notion that folklore serves as an artistic reflection of reality, embodying ideals that are simultaneously timeless and contemporary. Folklore, according to Tsurtsumia, encapsulates the collective consciousness of a nation, containing universal archetypes while also serving as a perpetual source of inspiration for Georgian composers, thus playing a pivotal role in the evolution of national compositional thought (Tsurtsumia 1997: 8).

As for other Georgian musicologists, the multifaceted aspects of synthesis of local, ethnic and global in Georgian musicology has been examined to varying degrees in the works of Lado Donadze, Givi Orjonikidze, Anton Tsulukidze, Gulbat Toradze, Rusudan Tsurtsumia, Dodo Gogua, Rusudan Kutateladze, Lia Dolidze, Marina Kavtaradze, Nana Loria, Leila Maruashvili, Ketevan Bolashvili, Nana Sharikadze, Tatia Chkheidze, Marika Nadareishvili, Eka Chabashvili, Maka Virsaladze, Nino Zhvania, Maya Tabliashvili, Maia Sigua, and Ketevan Chitadze. Despite the analysis of the issue of merging the national and the global, the problem of transculturalism itself is less a subject of discussion in Georgian musicology.

Definition of multiculturalism and transculturalism: origins and differences

It is widely known, that the term “transcultural” refers to phenomenon that involve crossing and transcending cultural boundaries of different nations, and highlights how music can transcend traditional boundaries. It often implies a blending of elements from different cultures, leading us to the creation of renewed cultural forms.

The term transculturalism was originally coined by Cuban anthropologist, sociologist, ethnomusicologist, and scholar of Afro-Cuban culture, Fernando Ortiz Fernández (1881–1969) in his Spanish work “Contrapunteo Cubano del tabaco y el azúcar” (1940) to explain the phenomenon of converging cultures. As mentioned by scholars Xiaoying Zhang, Yang Sheng and Duo Jiang “In 1947, its English version Cuban Counterpoint: Tobacco and Sugar got published in the United States, bringing the concept into English academics” (Zhang et al., 2022: 220). As these authors indicate, the need to invent this term was brought about by circumstances. They indicate that in the second section of the book entitled “The Social phenomenon of ‘transculturation’ and its importance”, Ortiz “pointed out that the process of cultural transmutation was of such complexity and diversity that neither the then widely accepted term “acculturation”

nor “deculturation” was sufficient to describe how the progress underwent. Therefore, he firstly introduced the concept of “transculturation” (Zhang et al., 2022: 220). Ortiz’s term was based on the essay “Our America” by José Martí.²

The famous historian Donald Cuccioletta defined Transculturalism in a very original way as “seeing oneself in the other” (Cuccioletta 2001/2002: 1).

In spite transculturalism being a valid term used to describe cultural phenomenon that transcend or cross traditional cultural boundaries there are suggestions of some alternative word combinations, phrases, or concepts that convey a similar meaning: You can replace the term “transculturalism” with an alternative that conveys more or less similar meaning: multiculturalism, multicultural integration, cross-cultural exchange, global cultural fusion, intercultural interaction, interdisciplinary cultural blending, interethnic cultural exchange, cultural syncretism, cultural hybridization, cultural diversity integration, and globalized cultural dialogue.

It’s important to note that the commonly used term “multiculturalism” differs from “transculturalism.” The primary distinction lies in the following:

- Multiculturalism refers to a society or community that recognizes and respects cultural diversity and emphasizes coexistence and acceptance of different cultural backgrounds. In a multicultural society, various cultures exist side by side, each maintaining its traditions
- Transculturalism goes beyond the mere coexistence of cultural diversity and involves the blending, merging, or transcending of cultural boundaries and identities. Thus, Transculturalism implies a process of cultural exchange, hybridization, or fusion, where elements from different cultures intermingle.

It is not by chance that Lucia-Mihaela Grosu points out that transculturalism offers a breaking down of cultural boundaries, not their re-enforcement (as in the case of multiculturalism) (Grosu, 2012: 108). “If we compare transculturalism to multiculturalism the essential difference between them stems from the way we perceive their outcomes. Cultural diversity is seen either as a melting of cultural markers (transculturalism) or as a gathering of multiple and distinct contributions to the mainstream culture (multiculturalism)” (Grosu, 2012: 107).

In particular, regarding transcultural music, it can be emphasized that it refers to musical expressions that emerge from exchanges, interactions, and fusions of elements from diverse cultural backgrounds. It involves the blending of musical styles, techniques, melodies, rhythms, motifs, instruments, etc. leading to the emergence of new hybrid musical genres and innovative musical projects and compositions. It is not by chance, that transcultural music reflects the interconnectedness of different cultures. The concept of transcultural music helps to understand how cultural diversity enriches musical expression and creativity.

In summary, multiculturalism focuses on acknowledging and respecting cultural diversity, while transculturalism involves a deeper level of interaction, exchange, and integration that leads to the creation of new cultural expressions.

The concept of transcultural music: the future perspective of music research

It is a fact that in a globalized world, cultural boundaries, including musical ones are increasingly fluid and interconnected, music reflects the interactions and intricate dynamic collaborations between composers, and performers worldwide. Therefore, the transcultural phenomenon has significant implications for the future perspective of music research:

The scope of transcultural research in art music includes studying:

- cross-cultural influences: studying how musical styles, techniques, genres, and instruments evolve and adapt as they interact with different cultural contexts and traditions.
- Innovative music genres: analyze emerging transcultural music genres, styles, and movements that transcend traditional boundaries and create new sonic landscapes reflective of interconnected global cultures
- Several compelling topics within the field of Ethnomusicology: an exploration of a wide range of musical traditions, including traditional, folk, classical, popular, and contemporary music genres; analysis of the stylistic characteristics, instruments, vocal techniques, and musical structures of different traditions; studying of

² the essay “Our America” (Nuestra America;1891) by José Martí, can be accessed on the website: https://writing.upenn.edu/library/Marti_Jose_Our-America.html

questions of authenticity, cultural dimensions of music, including its creation, performance, significance, and impact within specific social and cultural contexts. Ethnomusicology delves into the social and political roles of music, including its use in expressing ideologies, resistance movements, and historical narratives. Studying of how music functions as a medium for social commentary, activism, and cultural representation. It offers insights into the rich diversity of musical expressions worldwide and how music contributes to cultural continuity, creativity, and dialogue.

Social and Political Context: studying both dimensions of transcultural music, which include research on how music responds to issues of globalization, diversity, cultural exchange, migration, diaspora, and identity in contemporary societies.

Education: Future perspectives in music research will emphasize global collaboration, interdisciplinary approaches, and culturally responsive pedagogy in music education

Digital Technologies: Exploring digital music production tools, virtual collaboration platforms, AI-driven music creation, and examining how technology facilitates cross-cultural musical exchanges.

Media/Digital Platforms: a focus of future research on digital distribution channels, streaming platforms, and media, which promote transcultural music circulation and facilitate global audience engagement.

Against the backdrop of today's military escalations and conflicts, the role of art, particularly music, is paramount in fostering closer ties among people worldwide. This reconciliation is directly linked to composers and performers strengthening transcultural connections through their work. In our increasingly globalized world, this serves as an effective avenue for promoting spiritual harmony, advancement, and amity among diverse populations. The transculturalism helps people to feel that they are true citizens of the whole world.

The Phenomenon of Transculturalism: Focus on Georgian music

The analysis of the issue of transculturalism must necessarily begin with the question of the relationship between national and global cultures. This is because when a national culture can transcend its national boundaries and organically synthesize with a foreign culture, it has the potential to become an example of transculturalism.

In today's globally interconnected world and within Western postmodern society, which is defined by pervasive transcultural connections, the nuanced interplay between national and global identities has emerged as a central theme in cultural discourse, not coincidentally. The dynamics of our contemporary globalized landscape highlight the necessity for national music to adapt to and engage with other musical traditions, resulting in a rich tapestry of music that is both authentically rooted and transculturally resonant.

This evolution of national music, in general, raises intriguing questions: How do composers navigate the delicate balance between their cultural heritage and the achievements of world music? How does the fusion of local and global elements enrich the creative process of composition, expand the compositional landscape with a diverse palette of global sonic influences and maybe turn in transcultural music? The dialectical relationship between these aspects can be viewed as both progressive and preservative simultaneously. Metaphorically, it can be likened to a harmonious discord; however, upon deeper exploration, it becomes evident that the survival and vitality of nationalistic music often stem from the dynamic encounter and synthesis of these seemingly contradictory paradigms.

As for Georgian music, first and foremost, it is important to acknowledge that the blending of ethnic and global elements does not contradict the Georgian consciousness. The equilibrium between global and national music, which serves as an expression of collective identity, has consistently been pertinent and shaped by our national consciousness. This distinctive characteristic of Georgian art has been evident throughout history.

The preservation of national identity amidst the influence of foreign cultures has been an inherent characteristic of Georgian music since ancient times when it was closely intertwined with Sumerian-Mesopotamian, ancient Greek, and Roman cultures. The proximity to the Sumerian-Mesopotamian civilization has instilled a significant aspect of Georgian culture—a steadfast adherence to traditions that have endured in the consciousness of Georgians to the present day. Throughout different historical periods, Georgia has attracted the attention of various empires such as Persia, ancient

Greece, Rome, Arabia, the Mongols, Timurids, Ottomans, and the Russian Empire. Faced with frequent military invasions, Georgia has consistently engaged with diverse cultures, demonstrating remarkable acceptance and openness towards foreign influences.

The distinctiveness of ancient Georgian music evolved through interactions with different ethnicities, fostering an openness to varied cultural influences in engagements with both friendly and adversarial nations. This process involved assimilating diverse features that originated in neighboring or distant lands. However, it is important to note that despite the multicultural environment in cities like Tbilisi and certain seaside towns with non-European music traditions, Georgians predominantly looked towards European musical tradition as their guiding influence in the pursuit of a global context throughout the developmental stages of Georgian music. “In all crucial historical and cultural situations, Georgian thinking showed its typological (Western) hallmark with the tendency to separate from Orientalism” (Bakhtadze 2001: 212). Georgian Church music draws its roots from the ancient polyphonic folk tradition and resonates more closely with European church polyphonic music rather than Asian musical traditions. With the advent of Christianity in Georgia, Christian music, including monophonic Hebrew, Syrian, and Greek psalms and hymns, as well as Byzantine chants, transformed three-part polyphonic hymns that align precisely with pre-Christian folk music traditions. This evolution occurred because Georgian culture has a propensity to absorb elements from foreign cultures that harmonize predominantly with the European mentality, assimilating and Georgianizing them in a manner that integrates the foreign elements seamlessly into Georgian culture. Without this assimilation, Georgian culture would not have been able to persist independently into the modern era and would have risked complete assimilation with other cultures.



Image 1. Map of Georgia, compiled by Vakhushti Batonishvili, 1745. An autograph preserved in the National Archives of Georgia (URL 1)

A brief exploration of the evolution of Georgian art music provides insight into the dynamics of the synthesis between national and global influences. Throughout the formation and subsequent stages of development of Georgian art music, the challenge of amalgamating the national and global aspects was addressed by the prevailing historical context:

In general, Georgian art music is based on Georgian folklore, which is a means of expressing identity for all generations of Georgian composers. Obviously, the approach to folklore was constantly changing from generation to generation. As stated by musicologist Marika Nadareishvili—“Application of folk or old professional music is the approved means for expressing national musical identity in Georgian professional music. Moreover, also possible from this standpoint is certain periodization, in new Georgian music folklore is applied directly and then fairly generalized” (Nadareishvili, 2015: 47).

Before the establishment of the Georgian new compositional school, the merit of compositions by early Georgian composers was often assessed based on their frequent and direct use of folklore references. These composers typically combined Georgian folklore quotations with the European harmonic system in a somewhat mechanical manner. According to Tsurtsunia, their approach to music lacked individualism, resulting in artistic productions that were heavily reliant on the folk tradition (Tsurtsunia 2012: 17).

In the process of establishing the new professional compositional school, composers crafted their musical language by synthesizing elements from national folk and chant traditions with the principles of European functional harmony. Representatives of this generation, the founders of the new Georgian professional compositional school—Dimitri Arakishvili, Meliton Balanchivadze, Niko Sulkhaniashvili, Zakaria Paliashvili, and Viktor Dolidze faced a historical necessity—to create music expressing identity, based on national roots, which would overcome the local borders to find its place in the global context.

During the Soviet era, particularly from the 1920s to the 1950s, the capacity for an organic synthesis of national musical traits with global music trends was constrained. The ideology of Socialist realism within the Soviet Union did not acknowledge or embrace the modern global musical developments outside its borders. Censorship directives further stifled the compositional individualism of Georgian music, leading to a loss of creative freedom. As a result, many Soviet composers, including those from Georgia, were unable to access the advancements in European compositional technologies during that period.

It is important to note that expressions of national identity took on a distorted character during the Soviet era. Folk music was often used as the primary musical motif in compositions, sometimes in a forced manner that seemed unnatural within the context, as it symbolized the idea of *Narodnichestvo*, which was highly valued in Soviet ideology. These references were employed to propagate a collective identity.

From the 1960s onward, a new quality emerged in Georgian music regarding the synthesis of national and universal elements, both at the technological and conceptual levels. This shift was influenced by political and economic changes, particularly the liberalization that began during the Khrushchev Thaw period.

Georgian composers actively engaged in cultural exchange starting in the 1960s, notably participating in events like the International Festival of Contemporary Music “Warsaw Autumn”. For Tsurtsunia, there was a shift in attitude towards folk music—Georgian composers of the 1960s and 1970s, such as Sulkhani Nasidze, Sulkhani Tsintsadze, Bidzina Kvernadze, Nodar Gabunia, Nodar Mamisashvili, Gia Kancheli, Ioseb Kechakmadze, Ioseb Bardanashvili, among others, began using folk music as a means of individual self-expression and as an organizing element of musical material at the levels of form and language.



Image 2. Sixtiers: from left to right are: Gia Kancheli, Nodar Gabunia, Jansugh Kakhidze, Bidzina Kvernadze
(URL 2)

They recognized the importance of transcending the local cultural environment to reach a new level of intersection between national and global influences, where ethnic music remained the foundation of the musical language, symbolizing cultural memory.

Even in the post-Soviet era and into the modern stage, the issue of transculturalism continues to be relevant. During this post-Soviet period, it became evident that transculturalism also carried a political dimension, reflecting Georgia's aspirations toward Europeanization.

Notably, representatives of post-Soviet music such as Eka Chabashvili, Maka Virsaladze, and Zurab Nadareishvili were unconcerned about the potential erosion of traditional cultural values in the face of globalization. These representatives of the transitional period in Georgian music did not view the synthesis of national and global elements as leading to cultural homogenization or the loss of national and regional identity. On the contrary, they argued that this synthesis would elevate Georgian music onto the international stage and make it relevant globally.

In the works of renowned composers from the 1990s like Chabashvili and Virsaladze, transculturalism is evident alongside the assimilation of new compositional technologies. Transculturalism in the music of both composers is especially revealed in compositions, which are related to religious themes because it is in these works that the synthesis of the achievements of Georgian traditional music and European modern music is evident at the stylistic level. As musicologist, Nana Sharikadze points out—“Various musical, linguistic, as well as genre models were created during the transitional period, and diverse compositional techniques began to be used in combination with Georgian folk tunes. These post-Soviet times of crises drew attention to spirituality and religious themes” (Sharikadze 2023: 149). Chabashvili's bilingual Requiem, for example, blends elements from the Catholic-European musical tradition with Georgian chants. Her a cappella chants and the chant “To Our Lady of Iveria” combine orthodox spirituality with innovative compositional techniques.



Image 3. Georgian composer Eka Chabashvili (URL 3)

Similarly, Virsaladze's Liturgical Symphony integrates complex chord structures and traditional chant characteristics with atonality and polystylistic collages, showcasing a fusion of diverse musical elements (Virsaladze 2021: 86).



Image 4. Georgian composer Maka Virsaladze (URL 4)

Bardanashvili's Compositional Style: A Perfect Example of Transcultural Influences in Art Music

He is regarded as one of the greatest composers of our time, with a versatile range of talents that extend beyond composition. He is also recognized as a conductor, teacher, and painter.

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. Bardanashvili served as composer-in-residence of the Raanana Symphonette Orchestra in Israel from 1996-99 and Musical Director of the International Biennial for Contemporary Music “Tempus Fugit” in Tel-Aviv (2002, 2004, 2006), and is currently

composer-in-residence of the Israel Camerata Jerusalem. He taught at Camera Obscura College, at Bar Ilan University, and at the Sapir Academic College. Currently, he is a faculty member of the Academy of Music at Tel-Aviv University and the Jerusalem Academy of Music and Dance. Bardanshvili from 1999 to 2010 was a member of the public council of the Ministry of the Culture and Art of Israel. He is permanently invited as a member of the jury of different musical competitions, to musical academies and schools for performing different master classes and lectures and meetings.



Image 5. Composer Josef Bardanashvili (URL 5)

Josef Bardanashvili has composed more than 100 works. The list of the composer's main compositions is the following: the first Georgian rock-opera "Alternative" (1976), and rock-ballet "Tutor" (1982); 5 operas: rock-opera "Alternative" (1976), "Moving Stars" (2 act opera, libretto by the composer & Dgemal Adgiashvili -1982); "Eva" (mono-opera, libretto by Aleksandr Parin-1998) commissioned and performed by the Sacro-Art Festival (Hanover- Germany), "A Journey to the End of the Millennium," libretto by A.B.Yehoshua (2005), commissioned and performed by The Israeli Opera (in commemoration of its 20th anniversary) and "The Dybbuk", libretto by Ido Ricklin, commissioned by The Israeli Opera (in commemoration of its 35th anniversary); 4 ballets: "A Woman's Ballad" (1972), "Tutor" (1982, choreography by Boris Eifman), "Moving Soul"(1991), libretto by Georgi Aleksidze and Josef Bardanashvili; "Acharpani" and "Gurdji khantun" (2012-2014) choreography by Mariam Aleksidze; 4 symphonies (1980, 2001,2006, 2016). The symphony No. 3 "Bameh Madlikin" ("With what do we light") was commissioned by the Israel Philharmonic Orchestra in commemoration of its 70th anniversary; concertos for guitar, flute, piano, mandolin, clarinet, violin, viola, and cello; a double concerto for cello, piano & brass orchestra; Triptych for voices & orchestra ("Children of God"—texts from the Talmud, Quran, New Testament, Book of Psalms, for countertenor & orchestra, (1997)); "Yearning"—texts from the Pure Prayer, Blessings, Ecclesiastes for voice & orchestra, (1999); "Time to Love"—texts from the Song of Solomon, Evangelists, Shmuel Hanagid, Nahapet Kuchak for male chorus & string orchestra, (1999); Elegia for string orchestra (1997); Steps and Metamorphoses for small orchestra, Symphonic Poem for clarinet & orchestra (1998), string quartets, quintets, piano trios, piano sonatas, choral music, and songs.



Image 6. Conductor Zubin Mehta and Composer Josef Bardanashvili (URL 6)

He has written music for 50 films and 55 theater productions. His numerous compositions have been performed successfully all over the world—in Israel, Georgia, the USA, Germany, Russia, France, Spain, Italy, Finland, Hungary, Canada, Japan, and the UK. He cooperates with world-known soloists, conductors, and orchestras among which it would be enough to mention Giora Feidman, Tabea Zimmerman, Natalia Gutman, Gay Burstein, Yossi Arnhem, Liana Isacadze, Avi Avital, Nana Jashvili, Oleg Malov, Alexander Korsantia, Tzvi Plesser, Uri Gandelman, Viktor Derevianko, Tea Demuri, Etti Ankri, David D'aor, Etti Ben Zaken and by conductors: Zubin Mehta, Valery Gergiev, Andreas Mustonen, Lior Shambadal, Shlomo Mintz, George Manahan, Djansug Kachidze, Vaktang Kakhidze, Gisele Ben-Dor, Uri Segal, Gabor Hollerung, Yerucham Sharovsky, Zsolt Nagy, Steven Sloan, Joel Sachs, Avner Biron, Nizan Leibovich, Nikoloz Rachveli and by orchestras such as the Israel Philharmonic, the St. Petersburg Opera Orchestra, the Berliner Symphoniker, the Georgian State Symphony Orchestra the Dochnany Orchestra (Hungary), the Jerusalem Symphony Orchestra - IBA, the Rishon le-Zion Symphony Orchestra, the Israel Chamber Orchestra, the Raanana Symphonette, the Beer-Sheva Sinphonietta, the Musica Nova Ensemble, the Israel Contemporary Players, Ensemble Contempo (USA), the New Juilliard Ensemble (USA), Continuum (USA), Nouvel Ensemble Moderne (Canada) and in music festivals in Israel and abroad.³

Josef Bardanashvili's music is a clear example of transculturalism. The representative of 70s, Bardanashvili, along with other contemporary Georgian composers, faces the challenge of navigating transcultural landscapes.



Image 7. Georgian composers, representatives of the 70s, from left to right are: Zurab Nadareishvili, Josep Bardanashvili, and Teimuraz Bakuradze (URL 7)

He stands out in Georgian music due to his unique synthesis of two ethnic music traditions—Jewish and Georgian—which he combines with Western musical elements. Bardanashvili's aesthetic beliefs, compositional ideas, and artistic language were initially shaped in Georgia, making him a successor and continuator of the finest traditions of Georgian art music. However, upon relocating to Israel, he further enriched these traditions.

According to musicologist Marina Rytsareva (2016: 101), “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 a Georgian.” This sentiment encapsulates Bardanashvili's dual identity and the fusion of his cultural influences. He humorously describes his music as “Jewish music with a Georgian accent” (Kavtaradze, 2017: 35), highlighting the unique blend of his ethnic roots and artistic expression.

Bardanashvili's musical journey is deeply rooted in his native cities of Batumi and Tbilisi, both known for their multicultural and cross-cultural environments where various cultures and ethnic groups intersect, including Jewish, Gypsy, Armenian, Kurdish, Azerbaijani, Turkish, and Russian communities. This diverse backdrop influenced

³ Bardanashvili's full biography and a complete list of his works can be found on the website: <https://www.josefbardanashvili.com/>

Bardanashvili's artistic identity, leading him to describe himself as a fusion of Eastern and Western influences, a sentiment echoed by journalist Dmitri Liliev who referred to him as a "child of many cultures" (Lileev 2016: 1).

The synthesis of ethnic and global music in Bardanashvili's compositions is not only shaped by the multicultural settings of Batumi and Tbilisi but also by the stylistic diversity he encountered in Israel. Since relocating to Israel in 1995, Bardanashvili has naturally infused elements of Georgian national culture into Israel's vibrant cultural landscape, particularly within the Jewish diasporas from various countries. This unique blend distinguishes his creative approach within Israel's multicultural milieu.

Bardanashvili's compositional method for showcasing the synthesis of national and global elements involves viewing national music as a dynamic and evolving phenomenon rather than a static entity. He believes that ethnic music retains its relevance and vitality in the modern musical landscape by harmonizing with global musical tendencies. This interaction between traditional music and contemporary compositional approaches, influenced by European modern music, serves as a means for the survival and evolution of his artistic expression.

Having been raised in an environment that bridged two religions, Orthodox Christianity and Judaism, Bardanashvili's music reflects this fusion. By incorporating features from both Georgian church chant and synagogue music, he emerges as an ecumenist composer, exploring religious ecumenism as a significant source of East-West synthesis in his compositions. His deep interest in Jewish synagogue music, particularly the diverse traditions within Jewish communities, further enriches his musical language with Jewish idioms and influences, evident in works like "Magnificat-Haleluyah" (2014).

Kavtaradze highlights transculturalism as a defining characteristic of Bardanashvili's postmodernist style, linked to his bi-national identity. She notes that the stylistic pluralism and eclecticism typical of postmodernism were ingrained in Israel's cultural fabric, where European and Asian elements coexist due to historical and geographical factors. This cultural fusion is reflected in Bardanashvili's music, which has evolved into a language of symbols and signs, mirroring his Jewish consciousness and artistic sensibilities.

Discussing his music in the context of transculturalism leaves a huge space for scholarly research in the future

Conclusion

When drawing conclusions, it is essential to highlight the following key findings regarding transculturalism in general, and specifically in relation to Georgian music.

The study highlights the importance of ethical considerations in transcultural music, particularly concerning issues of cultural appropriation, representation, and the fair attribution of musical influences, as it is crucial for fostering respectful and meaningful cross-cultural musical collaborations. Transcultural music is embedded within broader social and cultural contexts, reflecting societal values, identities, and aspirations, and this section explores the social dynamics of transcultural music, addressing issues of cultural appropriation, authenticity, and representation. Discussions on the role of transcultural music in fostering cultural exchange, intercultural dialogue, and cross-cultural understanding are paramount in understanding its social significance.

The advent of globalization has ushered in a new era of cultural exchange, leading to a rich tapestry of musical expressions that transcend geographical and cultural boundaries. Transcultural music, characterized by its fusion of diverse elements, reflects this global interconnectedness and offers a fertile ground for exploration within the field of music research. This article aims to unravel the intricacies of transcultural music, delving into key themes such as cross-cultural influences, technological innovations, and social dynamics that shape its landscape. In other words, in an era of rapid globalization, musicians and composers play a crucial role in shaping transcultural musical expressions. Future research may examine the creative processes, artistic philosophies, and ethical considerations of musicians and composers engaged in transcultural music, highlighting their contributions to a more interconnected and inclusive musical landscape.

One of the fundamental aspects of transcultural music is its integration of diverse musical traditions, styles, and techniques from different parts of the world. Future research in this area could focus on analyzing the dynamics of cross-cultural influences, identifying patterns of hybridization, and studying the impact of globalization on musical creativity.

Looking ahead, the future of transcultural music research presents both opportunities and challenges. Transcultural music stands at the nexus of cultural diversity, technological innovation, and social dynamics, offering a rich tapestry of musical expressions that transcend conventional boundaries. By delving into the intricacies of cross-cultural influences, technological innovations, and social dynamics, researchers and practitioners can unravel the complexities of transcultural music and chart new pathways for creative exploration and cultural exchange in a globalized world. Transcultural music presents exciting avenues for future research, bridging diverse musical traditions, leveraging technological innovations, and addressing pertinent social and cultural issues. By exploring these future perspectives, scholars and practitioners can enrich our understanding of transcultural music and its transformative potential in a rapidly changing world.

The study emphasizes the significance of educational initiatives that promote cultural diversity and awareness through transcultural music. By incorporating transcultural music into music education curricula, educators can nurture a more inclusive and globally oriented approach to music appreciation and composition. Looking ahead, the future of transcultural music research lies in further comparative analyses, interdisciplinary collaborations, ethical frameworks, and educational initiatives. These avenues of exploration will contribute to a deeper understanding and appreciation of transcultural music's transformative potential in a globalized world.

Georgian music has been striving to strike a balance between its national identity and global influences, adapting to the demands of a globalized world. It has managed to retain its cultural roots while also embracing transculturalism in contemporary times.

Josef Bardanashvili's compositional style serves as a compelling example of the evolving landscape of transcultural music, offering valuable insights and inspiration for future research and artistic endeavors in the realm of music composition and cultural exchange.

Bardanashvili's compositional style exemplifies a delicate balance between national and global musical influences. His ability to integrate elements of Georgian and Jewish musical traditions into a modern cultural paradigm showcases the potential for transcultural music to bridge diverse cultural identities;

Recommendations

Considering the findings and results obtained in the research it is important to conduct comparative studies between other composers or musical works that exemplify transcultural music, exploring how different composers navigate the transcultural links in their compositions. Also, it is important to encourage interdisciplinary collaboration between music researchers, cultural theorists, and sociologists to deepen the understanding of transcultural music's impact on society and identity formation. We have to take into account 2 very important issues, one is related to the ethical aspect of this problem, and the other is educational; We should consider ethical considerations in the study of transcultural music, particularly concerning issues of cultural appropriation, representation, and the fair attribution of musical influences. It is also recommended to develop educational initiatives that promote cultural diversity and awareness through transcultural music, fostering a more inclusive and globally oriented approach to music education.

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