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# Preludes and Fugues op. 82 by Nikolai Kapustin: Classical or Jazz?

## Preludiji in fuge op. 82 Nikolaja Kapustina: klasika ali jazz?

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### IZVLEČEK

### ABSTRACT

V zgodnjem 20. stoletju je v jazzu naraslo zanimanje za žanre baročne polifonije, predvsem preludije in fuge. Preludiji in fuge op. 82 (1997) ruskega skladatelja Nikolaja Kapustina so v tem oziru še posebej zanimivi zaradi izrazito izvirnega načina, s katerim skladatelj združuje izraznost klasične glasbe s specifičnimi značilnostmi jazzja.

The early 20<sup>th</sup> century witnessed growing interest in the Baroque polyphony genres: prelude and fugue in jazz. Preludes and fugues op. 82 (1997) by the Russian composer Nikolai Kapustin are particularly interesting. The way he integrates the expression of classical music and the specificity of jazz music is very original.

Jazz is the art of polyphonic expression (each instrument has its own melodic-harmonic development) and the polyphonic texture has always been present in jazz music. In the early stages of jazz, many things were borrowed from classical music, but in the second half of the 20<sup>th</sup> century, expressive means and development techniques of jazz music entered the scene of academic music. Interest in baroque polyphonic genres in jazz arose already in the 1920s. The first jazz sonata, jazz symphony... and then also jazz fugue were composed. That passion grew in the 1950s; at that time the concept of Third Stream<sup>1</sup> appears in jazz, which includes Modern contemporary music that tends to break down all possible boundaries, and is subjected to the most unimaginable stylistic synthesis and combinations.

The paper is written from the Baltic perspective, which has its own tradition (Russian school), history, and institutions. For years it has been detached from the leading German-English dominant traditions and centres of musicology research, therefore the relationship with the “international” language of musicology – German and English – is slightly different. Today, in the age of globalization, this gap is gradually decreasing.

## Introduction

For a start, let us clarify the essence of the term ‘polyphony’. The designation polyphony is one of those terms that have acquired different explanations in German music treatises (this interpretation has been accepted by Russian researchers) and in English texts. This has been noticed by the Latvian musicologist Georgs Pelēcis; he writes (translation from the Russian by the author of the article):

*The triad ‘daudz balsība’ [in Latvian: many-voicedness] – ‘polifonija’ [polyphony] – ‘kontrapunkts’ [counterpoint] perfectly corresponds to the [terminology of the] triad in German: ‘Mehrstimmigkeit’ – ‘Polyphonie’ – ‘Kontrapunkt’. But there is no correspondence in English. The term polyphony does not denote polyphony, but rather many-voice music, but polyphony denotes counterpoint. According to the explanation accepted in the Baltic region, polyphony is a special kind of many-voice composition; but for English speakers there is only one term polyphony.<sup>2</sup>*

This is supported by the explanation provided in *The New Grove Dictionary of Music and Musicians*, which includes the phenomena of different levels – from the number of voices (parts) to a music style:

1 Gunther Schuller, “Third stream,” in *The New Grove Dictionary of Jazz*, vol. 3, ed. Barry Kernfeld (Oxford: Oxford University Press, 2002).

2 Georg Pelēcis, “K voprosu o teorii polifonii: Istorija osveshhaet put’ sovremennosti,” in *K 100letiju so dnja rozhdenija V. V. Protopopova: materialy mezhdunarodnoj nauchnoj konferenci*, eds. Tat’jana Dubravskaja and Nikolaj Tarasevich (Moscow: Nauchno-izdatel’skij centr Moskovskaja konservatorija, 2011), 153.

*Polyphony is a term used to designate various important categories in music: namely, music in more than one part, music in many parts, and the style in which all or several of the musical parts move to some extent independently.*<sup>3</sup>

The third category refers to polyphony, in which the “musical parts move to some extent independently,” but it is denoted as a “music style”, thus including into the description the category of a fundamentally different level. The content of a definition or a concept always depends on certain established criteria. If the criteria are different, the definitions also differ. In the explanations of polyphony elicited from various sources it is possible to distinguish three groups of different criteria: 1) depending on the number of voices/parts, 2) depending on the linear independence or melody of the voices/parts, 3) depending on the interrelations between the voices/parts.<sup>4</sup>

The structure of a fugue is based on the expansion of five basic elements: the subject – one-voice (single part), structurally rounded expression of the main musical thought; the answer – the imitation of the subject transposed to the dominant or the sub-dominant tonality; countersubject – counterpoint to the answer, a melodic line that appears during the first imitation of the subject and that further accompanies both the subject and the answer; interlude that connects the statements of the subject and at the same time enhances the development, and stretto – intense imitation-type statement of the subject: answers start before the subject is finished, “piling-up” more or less tense melodic lines.<sup>5</sup>

### Prelude and Fugue in Jazz

It is well known that in the 1920s in Europe, under the influence of jazz music, within classical music there appeared the symphonic jazz movement. To a certain degree, the American composer George Gershwin may be considered a pioneer of that movement; his composition *Rhapsody in Blue* was composed in 1924. However, the facts testify that the synthesis of the classical tradition and jazz styles can be found in earlier works by other composers, for instance in George Antheil’s (1900–1959)<sup>6</sup> composition *Jazz Sonata for Piano* (1922).

Prelude and fugue gradually entered jazz. First of all, let us present a general insight. To speak about the genre of the jazz fugue, it is necessary to touch upon two important aspects – improvisation and composition. Improvisation and composition as the basic constituents of jazz music are to be considered at several levels. Improvisation is an essentially flexible category of music expression, while composition could be characterised as fixed. In the context of the jazz fugue, it appears that the fugue as a genre and form represents the level of composition or the fixed category, while expressive means

3 Wolf Frobenius, “Polyphony,” in *The New Grove Dictionary of Music and Musicians*, vol. 20, ed. Stanley Sadie (London: Macmillan Publishers Limited, 2001), 74.

4 Ibid., 75–78.

5 Ludvigs Kārklīņš, *Mūzikas leksikons* (Riga: Raka, 2006), 52.

6 Antheil is an American composer and a pianist, author of 300 compositions of various genres, for instance *Jazz Symphony* (1925), rearranged in 1955.

of jazz are flexible in nature. Thus, the genre of the jazz fugue in general cannot in its traditions – in the form and the content – be equivalent to the classical fugue, which is, first of all, a composition, while the essence of jazz as a form of art is improvisation. But it is well known that improvisation and composition play equally important roles in jazz. However, the concept composition, derived from the tradition of the Western European classical art music, apparently cannot be identical to jazz art. The substance of jazz art is an interaction of improvisation and arrangement. Thus the jazz fugue is in the middle, one part of the fugue is stylistically “jazzy”, the other in the tradition of the Western art music. It has taken the presentation of the genre and form of the fugue (subject, answer, counterpoint, episode, stretto, exposition, middle part, and reprise) from the so-called academic music, but improvisational direction in the subject development, harmony, re-harmonisation, modes, cadences, etc. from jazz. Jazz is a process and a result influenced by the aesthetics of improvisation.

Further, we will discuss original compositions in jazz style. In this paper, we will mainly focus on the original compositions in the genre of fugue.

The French composer Darius Milhaud (1892–1974)<sup>7</sup> is considered to be the author of the first jazz fugue. We refer the second part – Prelude and Fugue – of his five-part suite *Suite Symphonique* No. 2, op. 57, composed in 1919, in the style of jazz music.

One of the first composers to write a cycle of preludes and fugues in the jazz style was Richard Bellak (1945–2018),<sup>8</sup> those were his *Fugal Dreams*, 12 preludes and fugues in the jazz style for piano composed in 1977 and 1985.<sup>9</sup> By freely integrating classical, jazz and popular music styles, Bellak composed three- and four-voice fugues in various jazz and pop music styles, thus attracting attention by his diverse approach.<sup>10</sup>

Jazz preludes and fugues have been composed by Karl Amadeus Hartmann (1905–1963),<sup>11</sup> Leonard Bernstein (1918–1990),<sup>12</sup> Brian Lester (1939),<sup>13</sup> Marius Nordal (1943),<sup>14</sup> Trygve Madsen (\*1940),<sup>15</sup> Henry Martin (\*1950),<sup>16</sup> André Previn (\*1929),<sup>17</sup> and others.<sup>18</sup>

7 Milhaud emigrated from Europe to the United States in 1939, where he composed music characteristic for his time. Altogether, he composed around 450 compositions in different genres. He included polytonality and other contemporary expressions in his jazz compositions. Among the composer's students were the jazz legend Dave Brubeck (1920–2012), the minimalist Steve Reich (\*1936), Philip Glass (\*1937), and Karlheinz Stockhausen (1938–2007), who left not having completed his studies.

8 Bellak had a good musical education. He studied music theory and composition at the University of Pennsylvania with the composers Andre Vauclain, George Rochberg, George Crumb and Richard Wernick. In Princeton University his teachers were the composers Milton Babbitt and Earl Kim.

9 Richard Bellak, *Fugal Dreams*, performed by Richard Bellak, RCB Sound RCB CD-001, 2005, CD.

10 The expression of the disco genre is to be found in Prelude and Fugue No. 4, the synthesis of bop and blues in Prelude and Fugue No. 7.

11 German composer Karl Amadeus Hartmann's *Jazz Toccata und Fuge* (1928).

12 Cool fugue by West Side Story (1957), *Prelude, Fugue and Riffs for Solo Clarinet and Jazz Ensemble* (1949).

13 *5 Jazz Fugues for Guitar* (1995).

14 Nordal is a jazz pianist, composer, music journalist, and pedagogue. In his early youth Marius was carried away with playing blues and boogie-woogie. He was strongly influenced by the pianists Oscar Peterson and Errol Garner and their manner of playing. He was not indifferent to music of John Coltrane, Herbie Hancock, Keith Jarrett, Chick Corea, The Beatles, and Frank Zappa. But, as to classical music, Nordal adored music by John Cage and Krzysztof Eugeniusz Penderecki.

15 24 Preludes and Fugues (1996). These are stylistically rather inconsistent compositions. The counterpoint is rather more clearly expressed in the fugues.

16 In Henry Martin's 24 Prelude and Fugues one can notice the so-called Third Stream approach.

17 *5 Preludes for piano* (1974).

18 The authors of jazz fugues were Igor Stravinsky, Kurt Weill, and the Russian genius Dmitri Shostakovich.

When considering the sheet music of jazz fugue, already at first sight one gets the feeling of a distinct saturation and density of harmonization. The harmony of the jazz fugue followed the laws of classical harmony; it was developed by classically educated musicians. Jazz fugues are based on the presentation of the subject we know, the regularities of answers and counterpoint, the interaction of chord sequences, the interaction of stable and unstable harmonies, the typical schemes of the development of the musical image. We can conclude that cadence, deviation, organ point, imitation, variable counterpoint, transitional and auxiliary sequences are also used in jazz fugues. The difference from the classical, academically composed fugues is manifested in the complexity of chords, tunes and rhythm. There is no limit to the distance between the voices in a jazz harmonization; the use of free dissonant intervals and complex chords is typical. In jazz fugues, voices cross, exchange their places, the number of voices increases or decreases; tonalities are placed side by side, free chord doubles are included. I would like to emphasize that harmony is not the only element of jazz fugue expression. As we know, rhythm progressions, chords, specific jazz scales and forms are essential.<sup>19</sup>

As to rhythm, in jazz music one often finds accentuated upbeat that are considered to be less significant in the classical school. No less important is the evenly sustained eight-note pulsation and the walking bass, the importance of which in harmonizing jazz fugues is essential. Similarly, in jazz fugues special attention is paid to gradual voice leading and sound arrangement, it is characterized by small, detailed harmonization, re-harmonization, ellipses. Block chords or free complex movement are often used, there are the inclusion of secondary dominants (by fourths), diminished transition chords and auxiliary chords. Tonal, full-tone or chromatic sequences of chords and melodies gain significant role; sometimes the melody duplication results in complex motion – direct, varied or free. Thus, fugues written in the traditional Western art music style and in jazz have both common and distinct features.<sup>20</sup>

## Kapustin and Jazz

Every musician has his own approach to the jazz stylistics, but 24 Preludes and Fugues op. 82 by the Russian jazz pianist, virtuoso, and composer Nikolai Kapustin (*Николай Капустин*, born 1937) are of particular interest. There appears a reasonable question: can Kapustin's preludes and fugues be classified as jazz-style music, or is it an eclectic combination of classical and jazz idioms? Clearly, his music is the organic synthesis of classical traditions and jazz styles. Would these fugues satisfy the taste of jazz musicians?

Kapustin was born in Ukraine, he studied at the Moscow Conservatory; his pedagogues were Felix Blumenfeld (*Феликс Блуменфельд*), Vladimir Horowitz (*Владимир Хоровиц*) and Alexander Goldenweiser (*Александр Гольденвейзер*). Kapustin is the author of many symphonies and piano compositions – sonatas, scherzos, ballads, etc.

19 Ēvalds Daugulis, "Basic Principles of Melody Harmonization in Jazz and Classical Music: Common and Different," *Kūrybos irdivēs* 23 (2015): 16–18.

20 *Ibid.*, 19–21.

By 2015 he had composed 157 opuses. In his youth, he was inspired by jazz; he played the piano in Oleg Lundstrem's Big Band. He developed his pianistic style under the influence of jazz pianists Erroll Garner (1926–1991), Duke Ellington (1899–1974), and particularly Art Tatum (1909–1956) and the Canadian pianist and composer Oscar Peterson (1925–2007). Kapustin considered Peterson to be the most important jazz pianist.<sup>21</sup> But Peterson's style of playing – with its motion and energy which is like a kind of *perpetuum mobile* – reminds of the playing technique used by Tatum, Garner and the British jazz pianist George Shearing (1919–2011).<sup>22</sup>

Kapustin's music style is described by the American pianist Randall Creighton:

*Kapustin's style features extremely, brilliantly virtuoso complicated rhythms characteristic of ragtime, dense texture, chords involving upper structure extensions (9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup>), diminished chords on various scale degrees, chromatic alterations, emphasis on improvisation, virtuosity, tendency to short melodious sequences, characteristic harmony sequences by the circle of fifths, fast change of harmony supported by walking bass, open, unresolved dissonances.*<sup>23</sup>

From the above-said we can conclude that Kapustin's style exhibits a unique way of integrating the expression of the classical music with the specifics of jazz styles. Clearly, the Third Stream music has served as an example.<sup>24</sup> The use and the meaning of the term have changed over time. Gunther Schuller who introduced this term in 1957 was flexible in discussing this topic over the years. He first defined it as a style (1957), later expanded the meaning of the term – now it meant a synthesis of the Western music with any other ethnic or local musical tradition. In practice, the term is usually associated with the fusion of jazz and classical music. In essence, according to Schuller, this style of music-making is inevitable for those who want to express in music an integrated sound of classical, jazz, ethno and popular music.<sup>25</sup>

The most important expressive means of jazz music are harmony, rhythm and time signatures (4/4, 7/8, 5/8 etc.) that are of special significance. Kapustin was inspired by his predecessors' compositions, for instance, the composition *Golliwog's Cakewalk* by Claude Debussy (1862–1918), Maurice Ravel's (1875–1937) compositions Piano Concerto in G major and *Valses nobles et sentimentales*, Igor Stravinsky's (1882–1971) *Ragtime*<sup>26</sup> (Kapustin has been strongly influenced by ragtime as a genre), György Ligeti's (1923–2006) *Etudes pour piano* and other compositions.

As a result, Kapustin created several pieces in jazz stylistics: *Toccata op. 8, Composition for Big Band op. 12* (1967), *Minuet for Big Band* (1974), *Fantasy for Jazz Quartet* (1977), *24 Preludes in Jazz Style for Piano op. 53* (1988) and *24 Preludes and Fugues op. 82* (1997).

21 Smith, Harriet. "Bridging the Divide: An Interview with Kapustin," *International Piano Quarterly* 4, no. 13 (2000): 54–55.

22 Bill Dobbins, "Peterson, Oscar," in *The New Grove Dictionary of Jazz*, vol. 3, ed. Barry Kernfeld (New York: Grove's Dictionaries INC., 2002), 270–271.

23 Randall Creighton, "A Man of Two Worlds: Classical and Jazz Influences in Nikolai Kapustin's Twenty-Four Preludes, op. 53" (Doctoral dissertation, University of Arizona, 2009), 27.

24 Ibid., 27.

25 Schuller, "Third stream," 745.

26 Creighton, "A Man of Two Worlds," 27.

## Preludes and Fugues op. 82

Further we will consider Kapustin's cycle of Preludes and Fugues op. 82. At first, we will examine the common features. We will start with the layout of Preludes and Fugues in terms of the arrangement of the keys. Let us remember, Johann Sebastian Bach (in *The Well-Tempered Clavier*, 1722, 1744) and Sergey Slonimsky (1995) arranged preludes and fugues in the order of the chromatic scale, including also relative minor scales of the same key signatures, such as C major/C minor, C# major/C# minor etc. But the fugues by Dmitry Shostakovich (1951) and Rodion Shchedrin (1960–1977) move along the circle of fifths, while also covering the parallel minor keys, for example, C major/A minor, G major/E minor, etc. Kapustin proposes another way (1997). His fugues move up by fourths, touching the minor key downwards in the interval of a diminished fourth, i.e. C major/G# minor, F major/C# minor, etc. Such an innovative approach to the sequence of keys is obviously related to the technique favoured in jazz harmony – re-harmonization (usually tritone relations, but other intervals are also possible).

The number of voices used in Kapustin's fugues is of interest, too. In Kapustin's fugues the number of voices varies; three- (Fugues Nos. 1, 9, 22, etc.) and four-voice fugues (Fugues Nos. 3, 4, etc.) dominate there. Sometimes one can find five-voice fugue (Fugue No. 19) and even two-voice fugues<sup>27</sup> (Fugue No. 18).

Fugues mostly feature the time signature of 4/4 (Fugues Nos. 1, 12, etc.), other time signatures are also often used: 2/4 (Fugue No. 18), 3/4 (Fugue No. 8), 5/4 (Fugue No. 10) and the time signature 6/8 (Fugue No. 15).

A typical feature of all op. 82 fugues is the four-bar subject (Fugues Nos. 1, 3, 5, 7, etc.). Supposedly, such squareness facilitates improvisational jazz development of the subject. But there are also the subjects consisting of three bars (Fugues Nos. 2, 18), two bars (Fugues Nos. 6, 19, 22, 24) and even one-bar subject (Fugue No. 4). The subjects contain a clearly visible impulse (a characteristic intonation or a rhythm pattern), a developmental stage of the subject (usually of improvisational nature) and a closing part. For instance, here is the subject of the Fugue No. 1 in C Major (Example 1):



Example 1: Fugue No. 1 in C Major; the subject.

It is known that such a concentrated exposition of the subjects was characteristic of the fugue subjects of the great Baroque master J. S. Bach. According to the Russian

27 An excellent example of a two-voice fugue is *Fugue a 2 voci* op. 87, No. 7 from *7 Polyphonic Pieces for Left Hand* (1998).

musicologist Boris Asafyev's<sup>28</sup> theory, the subject is based on the triad – impulse, development and generalization (i-m-t: *initio – motus – terminus*).<sup>29</sup>

Most of the op. 82 fugues feature a three-part form (Fugues Nos. 1, 12, 16, etc.) and quite clearly marked cadences that separate the main parts of a fugue – exposition, middle entries, and reprise. In other fugues, in their turn, the division is vague; the development of the subject seamlessly passes into the middle part of improvisational and motoric nature, and then unexpectedly enters the basic key, thereby opening the reprise.

The fugues composed in minor keys are played in major. This resembles J. S. Bach's tradition, too (Fugues Nos. 4, 8, 16, 18).

In general, the development parts in all the op. 82 fugues are characterized by the vertical inversion of the subject, augmentative imitation, stretto, timely developed cadences, and gradual, imperceptible transition into the middle part. By contrast, in four-part fugues the middle parts are expanded, like episodes. Similarly, in terms of rhythm, the attention should be paid to the free divisions (triplets) and freely included accents typical of swing genre. In all the fugues the composer correctly preserves the essential elements of fugue – the subject, the answer, counterpoint, interlude and stretto.

In the fugue statements Kapustin strictly sticks to the generally accepted norms: there is the characteristic first statement of the subject both in the first (Fugues Nos. 3, 14 (Subject 2), 16, 18, 24), the second (Fugues Nos. 1, 2, 6, 9, 10, 11, 12, 13, 15, 17, 20, 22), the third (Fugues Nos. 5, 8, 14 (Subject 1), 19, 21) and the fourth voice (Fugues Nos. 4, 7, 23). Sometimes the first statement of the subject is accompanied by the countersubject (for example, Fugues Nos. 5, 9, 11) as a special rhythmic formula of the accompaniment of the relevant jazz genre. In most cases, in the statement of fugues there sounds a real answer of the subject (Fugues Nos. 1, 12, 16, 20, etc.). The answer is usually followed by the interlude (T-D) and only then follows the answer in the third or the fourth voice. Vertical inversion is characteristic of the continuation. Sometimes the subject is transposed horizontally (to the right), as well as in the statement of the exposition (for instance, Fugue No. 20 in F Minor). One finds also an innovative approach to the presentation of the statement of the subject, for example, in the five-voice Fugue No. 19 in A Major the voices are introduced according to the formula T-D-S-T-D. Such functional inversion is typical for the order of jazz harmonic sequences, while in the fugues constructed in the Western classical art tradition it is an exception.

## The Tonal Plan

Usually the middle part of the fugue is introduced by the movement of the subject to a remote key (for example, Fugue No. 1 in C Major – C# Minor, No. 10 in E Minor – D Minor, No. 17 in E Major – A Minor), thus featuring tonal uncertainty. Sometimes in the beginning of the middle part the subject remains in the basic key (No. 12 in A Minor). In any case, the determining ones in the further development are the keys of

28 Boris Asafiev (literary pseudonym – *Игорь Глебов*; 1888–1949) was a Soviet Russian musicologist, composer, music critic and social activist.

29 Boris Asafiev, *Muzykal'naja forma kak process*, 2<sup>nd</sup> edition (Leningrad, 1971), 77.



the sub-dominant group and those of a remote relationship. From the aspect of functionality, the exposition of the fugue may be generalized in the following way: in the statement of the fugue the main tonalities are T-D, in the middle – the scope of the tonalities S-D and the function of T in the reprise. Thus the common functional scheme of the form is crystallized: T-D-S-D-T. It is essential that in all the op. 82 fugues the reprise is marked by the return of the subject to the basic key.

For Kapustin the final chord of the fugue is of great significance. It is always dissonant, as it should be in jazz (for example, in Fugue No. 17 in E Major – I<sup>(11/6)</sup>). The aspect of genre is no less important. Many fugues feature particular genres. For instance, Fugue No. 1 contains the features of bebop, in Fugues Nos. 10 and 12 one can notice ragtime, swing, blues, etc.

In some fugues, the development is based on two subjects, for example, Fugue No. 1 in C Major and No. 14 in D Minor.

Further, let us discuss Fugue No. 12 in A Minor op. 82 in detail.



*Example 2: Fugue No. 12 in A Minor: the subject.*

The op. 82 Fugue No. 12, illustrated in Example 2, is a four-voice fugue with one subject, a real answer, and a counterpoint in the exposition consisting of three parts. The subject comprises four bars (2+2) with a marked interval of the fifth (A–E). The tonal basis of the subject is the pentatonic, which can hardly be referred to the rest of the fugue. In the exposition, the development of the subject is as follows: at first it appears in the second voice, then in the third and the first voices. The respective functional statement T-D-T-D is present. In the continuation of the fugue, the development is based on the second part of the subject. The counterpoint in bar 5 (E minor) marks the Dorian E minor key (see Example 3), thus again proving the belonging to the world of jazz music (key, melody, rhythm).



*Example 3: Counterpoint, mm. 5–8.*

By contrast, the texture, the autonomy of the voices, the tonal arrangement, the structure and the form are obviously related to academic music, the genre and the form of the fugue. This is an excellent example of the synthesis of academic and jazz music. The form is classical, the content is typical of jazz. Springy rhythm pulsation, colourful and expressive melodies, bright harmony progressions are followed by purposeful

and gradually growing inclusion of altered sounds until in the middle of the fugue the twelve-tone tone row is reached (see Example 4):



Example 4: *The middle of the Fugue, mm. 29–30.*

The rhythmic counterpoint of the dominant appears logically prior to the beginning of the reprise (mm. 74–79), thus creating a kind of acceleration. The reprise (mm. 80) is prepared by the cadence, the return to the basic key in A minor, with the stretto between the first and the third voices. Little stretti are encountered also later, but in the bars 80–96 they are very vividly continued until the very end. But the reprise is composed in the diatonic pentatonic of A minor. Thus the basis of the key in the exposition is pentatonic, in the middle part – full chromatic system, and the reprise is again in the diatonic pentatonic of A minor. The masterly complicated rhythm, saturated with constantly variable accents undoubtedly is one of the most expressive means of Kapustin’s music stylistics.

Schema No. 1 is a formal and harmonic scheme of the fugue. “S1: a”, for example, would indicate the first subject in A minor.

Schema No. 1: *Formal and harmonic scheme of the Fugue in A minor*

Exposition						
S1:a	S1:e real answer	Interlude	S1:a	Interlude	S1:e	Episode
1–4	5–8	9–10	11–14	15–21	22–25	26–35

Middle part						
Thematic statement		Episode	Thematic statement	Episode	Thematic statement	Episode
S1:a inverted	S1:d		S1:e augmented		S1:b,d	
36	40	44–51	52	60–68	69	74–79

Reprise			Tag
S1:a	S1:a in stretto	S1:a	S1:a
80	81	83	86

Thus, we conclude that the structure and the basic principles of composition in Kapustin's A minor fugue as well as in the rest of the fugues op. 82, are derived from the Western classical music. In turn, jazz has yielded the freely expanded development in the middle part, the diverse integration of various jazz styles and genres by way of rhythm, harmony, texture and other means of expression. Here we find more similarities with music composing techniques attributable to the initial period of jazz and used by the so-called mainstream artists: Erroll Garner, Oscar Peterson and many other outstanding pianists.

### **Classical or Jazz Music?**

Kapustin's fugues correspond to jazz stylistics, because Kapustin is an academically well-educated musician and an excellent pianist. The music of his preludes and fugues is interesting, as was once the case when Igor Stravinsky and Darius Milhaud with their musical innovations introduced the profound traditions of the European classical music to America, which attracted much attention. In my opinion, Kapustin's fugues have little of the most important features of jazz music: chord replacements, the use of Lydian chromatic concept. Here we see more abundant arpeggios, random accents, peculiarly complex rhythm that intertwines various voices of polyphonic texture. Why is it so? In his musical thinking, Kapustin goes beyond the accepted jazz scales, moves to the rich use of 12-tone row, loses continuous tonal dependence on the basic tonality, but is at the same time still based on the form of classical composition. Linearity and rhythm, on the other hand, provide a secure connection to modern jazz. A similar example is found in the then controversial (the 1960s) recordings of American jazz pianist Lennie Tristano (1919–1971), where atonal improvisations are based not on harmony but rather on the development of motifs, including chromatisms and polyrhythms. Some of Kapustin's contemporaries argued that he formed a bridge between bebop and free jazz. Classical jazz is harmoniously functional; therefore the tonal centre is clearly heard. In the fugues, it means dealing with a more complex harmonic expression in the tonal plan rather than in respect of the chord construction. Similarly to free jazz (Ornette Coleman, Cecil Taylor), for which it is typical to use means and techniques of expression that are not defined in previous jazz practice – without a definite repetition of harmonies and a certain system of rhythm organization, Kapustin in his fugues generally does not abandon the harmonic structure, which is completely atonal or arrhythmic. Fugue as a musical genre, in its turn, requires a controlled basis of tonal music expression. Of course, in the history of music we also find fugue samples in the expression of atonal music, for instance, some fugues by Rodion Shchedrin (subject – 12-note series) or *Ludus tonalis* by Paul Hindemith.

What do we see in Kapustin's fugues? First of all, specific structures of rhythm, swinging rhythm or shifts of emphases as the features typical of free jazz music. Articulation, on the other hand, is quite closely related to phrasing, a specific texture that distinguishes them from classically-composed fugues. Here we have to mention the exposition of the fugues, where several voices are introduced immediately.

The music of Bach's fugues is very well-structured, which is a typical feature of Baroque music; thus, individual voices in the fugue are not improvised. The Baroque fugue always begins with the presentation of the basic subject in one voice, which can hardly be said about jazz fugue. The formation of a jazz fugue is quite free with improvisational developments, as is typical of jazz music. Therefore, fugue sometimes starts out multipart, as different instruments in a jazz ensemble, where each instrument plays its own part. The Baroque fugue is not as polyrhythmic as the jazz fugue. This can be explained by the following: jazz-style music is also based on rhythm improvisation. After the imitation of the subject, each voice continues its own melodic and rhythmic development.

Both, the jazz fugue and the Baroque fugue have a basic subject which serves as the basis of the development of the whole fugue. It is the subject in the classical fugue, but in jazz fugue it is the melody that is sometimes supported by an improvised melody in another voice. In the Baroque fugue, voices are completely independent in polyphony, while in the jazz fugue they travel together with the subject. All in all, Kapustin's fugues are closer to academically composed fugues, because they have a polyphonic texture, even when another melody sounds at the same time as the main subject, thus making the sounding more interesting.

When analysing fugues, one may feel that Kapustin does not like jazz form. Here we can cite the statement of the composer himself, as recorded by the researcher Smith: "The style of jazz is meant to give colour."<sup>30</sup> Kapustin uses techniques to minimize the exact repetition also in respect of the form, e.g., there are no cadences in conclusions of expositions and middle parts of compositions. Kapustin's uniqueness is based on the fact that he is able to create a jazz piece in the classical form. Here we can see that the structure of the fugue is taken from the Baroque music, the harmony and rhythm from jazz, and the technique of composition from the 20<sup>th</sup> century Russian music traditions. Therefore, we understand that Kapustin's fugues are not jazz fugues, since they do not have the expression and the character of improvisation. Obviously Kapustin positions himself as a composer, rather than an improviser. Consequently, it is evident that the fugue music derives from a logically organized approach that is an integral part of the classical music tradition. A direct question arises: Does Kapustin's fugue music belong to the Third Stream? Obviously, it does not, because the basis of the music of the Third Stream is improvisation, which is not present in Kapustin's fugues. Kapustin himself explains:

*I have very few jazz compositions that really are jazz [...] There's no need to improvise my music, though it's jazz [...] You can improvise with creation [...] you can't create an improvised sonata [...] I'm not interested in improvisation – and what is a jazz musician without improvisation? But I'm not interested because it's not an ideal.<sup>31</sup>*

It is clear that Kapustin has always been interested in blending classical music and jazz, the classical form and the jazz idiom. The question arises: What do we understand

30 Harrie Smith, "Bridging the Divide: An Interview with Kapustin," *International Piano Quarterly* 4, no. 13 (2000): 55.

31 Martin Anderson, "Nikolai Kapustin, Russian composer of Classical jazz," *Fanfare* 24, no. 1 (2000): 96.

by the concepts of “classic” and “jazz”? Today, these terms have become so diluted that they have lost many of their specific features. It can be said that both genres have culminated and entered a new level; therefore it is difficult to separate them. Classical music tradition in Kapustin’s fugues is characterized by the following: his score presents composition, rather than free improvisation. It is a classical form that does not include improvisation, different combinations of the presentation of the subject; large-scale tonal plans; texture with saturated syncope without swinging.

## Conclusions

To summarize, we can conclude that the term polyphony is a term that has been thoroughly explained in German musicology (this path has been taken over and is being continued by Russian researchers) and in English texts (as well as by French theorists). In the Baltic region, the interpretation of the term is somewhat different, related to the tradition and history of the Russian school, because for many years it was separated from the leading German-English dominant traditions of musicology research. Today, this gap is disappearing.

For several centuries the evolution of the genres of prelude and fugue was purposeful and gradual. The inclusion of these genres in jazz music stylistics is not accidental, but natural, because in most cases, at the beginning of the 20<sup>th</sup> century, jazz musicians were academically educated and had already been acquainted with the genres of prelude and fugue in their previous musical experience.

In essence, jazz in its early stages of development, borrowed many things from the Western music art, such as is, for example, the principle of functional harmony, the use of cadences and sequences, polyphonic linearity, etc., while in the second half of the 20<sup>th</sup> century, jazz music expressions and development techniques (improvisation, etc.) entered classical music. Interest in the Baroque polyphonic genres in jazz appeared in the 1920s and continued later as well.

Fugue as a genre and a form can retain its peculiarities also in jazz music stylistics and N. Kapustin’s fugues op. 82 is a good example, a specific section of road, a bridge between the classical and the jazz fugues. Not without reason have the well-known artists Steven Osborne and Marc-Andre Hamelin recorded N. Kapustin’s piano music in the record company Hyperion. Undisputed is Kapustin’s contribution to the enrichment of the world repertoire of piano with his own unique style of composition, of which the cycle of 24 preludes and fugues op. 82 is a bright example.

Based on the model of music by Russian composers – Rachmaninoff, Scriabin and Prokofiev, Russian jazz traditions of the 1950s and 1960s, Russian-Ukrainian folklore, and world jazz music, Kapustin has composed original pieces by integrating elements of classical and jazz music with an approach that is closer to the academic genre.

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## POVZETEK

Med jazzovskimi glasbeniki je zanimanje za baročno polifonijo naraslo že v dvajsetih letih 20. stoletja, okrepilo pa se je v 1950-ih letih. Takrat se je v jazzu pojavil t. i. *third stream*, ki je vključil sodobno glasbo, ki želi porušiti vse mogoče meje in je podvržena najbolj nepredstavljamim slogovnim sintezam in kombinacijam. Vsak glasbenik ima svoj pristop k jazzovskim stilistikam, toda 24 Preludijev in fug op. 82 ruskega jazzovskega pianista, virtuozna in skladatelja Nikolaja Kapustina je še posebej zanimivih. Smiselno se je vprašati: Naj Kapustinove preludije in fuge uvrščamo med jazzovsko glasbo ali gre za eklektično kombinacijo klasičnega in jazzovskega idioma? Celokupno gledano je za Kapustinove preludije in fuge značilen nenavadno kompleksen ritem, ki prepleta različne glasove polifonih tekstur, naključne akcente, bogate arpeggie, svojstven harmonski slog in specifično teksturo. V svojem glasbenem razmišljanju Kapustin preseže ustaljene jazzovske lestvice, presedla na bogato rabo 12-tonske vrste, znebi se tonske odvisnosti od osnovne tonalnosti, a se obenem naslanja na formo klasične kompozicije. Linearost in ritem sta po drugi plati poroka za varno navezavo na sodobni jazz. Kljub temu Kapustin v svojih fugah v glavnem ni opustil harmonske strukture, ki je popolnoma atonalna ali aritmična. Najprej so to značilnosti strukture ritma, nihajočega ritma ali premiki poudarkov, medtem ko je artikulacija tesno

povezana s stavkom. Tako jazzovska kot baročna fuga imata osnovni motiv, ki služi kot temelj za razvoj celotne fuge. V Kapustinovih fugah, tako kakor v klasičnih, obstaja tema, toda v jazzovskih je to melodija, ki jo ponekod podpira improvizirana melodija v drugem glasu. V klasični fugi so glasovi v polifoniji popolnoma neodvisni, v jazzovski pa potujejo skupaj s svojim motivom.

Zaključek bi se lahko glasil, da so Kapustinove fuge bližje akademsko komponiranim fugam, saj imajo polifonsko teksturo tudi tedaj, ko druga melodija zveni hkrati z glavnim motivom. Kapustinova edinstvenost temelji na dejstvu, da je sposoben ustvariti jazzovsko skladbo, ki sledi klasični obliki. Jasna struktura fuge je izposojena iz baročne glasbene tradicije, harmonija in ritem iz jazza, tehnika skladanja pa iz ruske glasbene tradicije 20. stoletja. Kapustinove fuge niso jazzovske fuge, saj jim manjkata ekspresivnost in značaj improvizacije. Kapustin se je imel bolj za skladatelja kot za improvizatorja. Posledično pa je tudi jasno, da njegova glasbena fuga izhaja iz logično zastavljenega pristopa, ki je bistveni del klasične glasbene tradicije. Ali potemtakem Kapustinova fuga sodi v jazzovski *third stream*? Odgovor je jasen »ne«, saj je bistveno organizacijsko načelo omenjene glasbene smeri improvizacija. Nesporen pa ostaja Kapustinov prispevek k obogatitvi svetovnega klavirskega repertoarja: cikel 24 preludijev in fug op. 82 je sijajen primer njegovega edinstvenega kompozicijskega sloga.