

**The
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International
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Center for
Traditional
Polyphony
B U L L E T I N**

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THE NEWS

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FOLK ENSEMBLE
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**THE CENTRES OF GEORGIAN
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SHOTA RUSTAVELI INSTITUTE
OF GEORGIAN LITERATURE
(FOLKLORE ARCHIVE)**

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**THE FOLK MUSIC OF THE
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**OLD PRESS PAGES
CZECH MUSICIAN
IN GEORGIA**

**HISTORY OF ONE SONG
“LILE”**

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THE NEWS

Ethnomusicological life in Georgia (January-June, 2011)

Conferences

29-30.04.2011 – Tbilisi State Conservatoire hosted Students' International Conference, among the participants was Teona Lomsadze a third year of Bachelor studies in Georgian Folk Music.

19.05.2011 – Jubilee Conference dedicated to Grigol Chkhikvadze's 110th anniversary was held at Tbilisi State Conservatoire, with participation of the employees Georgian Folk Music Department.

27.05.2011 – International Conference of Young ethnomusicologists was held at Tbilisi State Conservatoire with the participation of Georgian and Foreign students of Bachelor and Magistracy studies.

2.05.2011 – Conference of the students was held at Batumi Teaching Art University with the participation of the students of Music Department.

Concerts and Evenings

30.01.2011 - Ensemble "Ialoni" performed Georgian church hymns in solo concert at the Recital Hall of Tbilisi State Conservatoire.

27.02.2011 – Ensemble "Didgori" held solo concert at the Grand Hall of Tbilisi State Conservatoire.

25.03.2011 – Ensemble "Rustavi" held solo concert Tbilisi Concert Hall dedicated to the opening of the star of Pridon Sulaberidze, a renowned Georgian dancer.

31.03.2011 - A Commemoration evening of Kukuri Chokhonelidze was held at the initiative of Marina Chikhladze - Head of the Museum of Tbilisi State Conservatoire.

14.05.2011 – Charity Group for the support of the Georgians residing outside Georgia held a commemoration concert of Edisher Garakanidze and two recently deceased members of Ensemble "Maspindzeli"

20.04.2011 – Ensemble "Tutarchela" and German Ensemble "Vemmes vokales" performed in Easter concert of Georgian and German folk music at Rustavi School of Folklore.

26.04.2011 - A concert of Georgian and German Folk music was held at Tbilisi State Conservatoire.

12.05.2011 - Three generations of Ensemble "Tutarchela" performed in the World Music concert "From the Alps to the Caucasus"

12.05.2011 – Ensemble "Mtiebi" held a concert dedicated to the St. Andrew the First-called Day at Muza - M. Berdzenishvili's Culture Centre.

20.05.2011 - Jubilee Concert dedicated to Grigol Chkhikvadze's 110th anniversary was held at the Grand Hall of Tbilisi State Conservatoire, with participation of ensembles "Anchiskhati Church Choir", Conservatoire Students' ensemble, "Lashari", "Mzetamze", "Akhalukhlebi", "Balavari".

29.05.2011 - "Anchiskhati Church Choir" performed solo concert at the Grand Hall of Tbilisi State Conservatoire.

21.06.2011 - ensemble "Basiani" performed in a concert together with Yale University Choir at "Teatroni" in Mtskheta.

17.06.2011 - Ensemble "Sakhioba" held its fifth solo concert at the Grand Hall of Tbilisi State Conservatoire.

Concert Tours

23.01 – 07.02.2011 - Ensemble "Rustavi" was invited to hold solo concerts in Israel

18 – 26.04.2011 - Ensemble "Rustavi" was invited to the Days of Georgian Culture in Italy. They performed in solo concerts in Rome and Palermo

28.04 – 09.05.2011 – "Anchiskhati Church Choir" to sang in concerts and hold master-classes in various towns and cities of Austria and Germany

05.05.2011 – Ensemble "Rustavi" performed at the Folk Music Festival in Krakow (Poland), where they held solo concert

18.05.2011 - Ensemble "Rustavi" performed in 3 concerts at the Days of Georgian Culture in Holland.

24-27.05.2011 – Ensemble "Lashari" performed in a concert dedicated to the 20th anniversary of Georgia's Independence together with Georgian and Israeli singers in Israel.

28.05.2011 - Ensemble "Rustavi" performed a concert of church hymns T the Orthodox Church in Dresden.

26.04- 02.05.2011 – Festival "Chveneburebi" was held in New-York, Washington, Columbia and Philadelphia (USA) with the participation of "Shalva Chemo" - trio (Tristan and Guri Sikharulidze, Merab Klandadze) from Guria

19.05 – 14.06.2011 – Ensemble "Tutarchela" held concerts and master-classes in various towns of Germany and Switzerland

2-3.06.2011 – Ensemble “Rustavi” to sang Georgian folk songs for the ballet performance “Strolling Musicians” in Taiwan

Expeditions

07.01.2011 – Ensemble “Mtiebi” visited Racha and Kakheti to revive Alilo (Christmas) tradition.

14.01.2011 - Ensemble “Mtiebi” visited the mountainous part of Samegrelo to revive forgotten Kalandoba musical traditions

14-19.02.2011 – Georgian Folk Music Department sent Nino Razmadze, a 2nd year student of Magistracy studies on business trip to Mestia-Lanjeri-Latali (Svaneti)

03-11.04.2011 – Giorgi Kraveishvili a 4th year student of Bachelor Studies was in an expedition to record Laz folk music in Sarpi, Khelvachauri and Batumi

02-10.04.2011 – Teona Lomsadze, a 3rd year student of Bachelor studies was in an expedition in the villages of Uplistsikhe and Kavtiskhevi (Kartli) and in the villages of Kitskhi, Igoreti, Tetratsqaro, Khunevi and Vardzia (Zemo Imereti).

25.04- 02.05.2011 – The Centre for Georgian Folk Song sent Magda Sukhiashvili, an assistant-professor of Sacred Music Department of Tbilisi State Conservatoire and Nino Ghambashidze an ethnologist on business trip to the Martvili Museum of local history to collect materials on Martvili School of Chant

28.04.2011 – Ensemble “Mtiebi” organized an expedition to Kartli to revive Chona tradition and collect folk material

Compact Discs, master-classes, opening of Studios, etc

01.01.2011 – Ensemble “Me Rustveli” recorded Megrelian songs for the third CD

01.03.2011 – Ensemble “Sahavnabada” opened a children’s studio

01.03.2011 – Ensemble “Sakhioba” issued the 2nd CD of songs and church hymns

14-24.01.2011 - Ensemble “Tutarchela” recorded the 6th Cd

20-22.04.2011 - Ensemble “Tutarchela” held master-classes in Tbilisi together with the women’s group “Vimmes vokales” from Germany

Prepared by Maka Khardziani

One Georgian Folk Ensemble

“Akhalukhlebi”

*The guest of the Headline is the male folk ensemble “Akhalukhlebi”, created a few years ago. Maka Khardziani – of the IRCTP interviewed **Otar Kapanadze** – director of the ensemble, who is a laboratory assistant at Georgian Folk Music Department of Tbilisi State Conservatoire and Folk Radio presenter.*

M.Kh.: When was the ensemble created? How many members are there in the group?

O.K.: “Akhalukhlebi” was created in May, 2007. We debuted at ArtGeni Festival in July 2007. At the moment there are 11 members in the group: Giorgi Berikelashvili, Otar Kapanadze (director), Aleko Kutubidze, Shota Legashvili, Jaba Sichinava, Zaza Panchvidze, Kote Chavleishvili, Levan Tsitaishvili, Dato Chelidze and Zura Chkuaseli. Some of them are professional musicians, some - are amateurs.

M.Kh.: What does the name of the group “Akhalukhlebi” mean?

O.K. : People have various associations with this name; “Akhalukhlebi” is a beautiful Georgian word common in East Georgian mountains meaning young people. We hope, that even when the group reaches the age of its members, the name will not be uncomfortable as we will still be preserving Georgian folk music with young enthusiasm.

M.Kh.: There are many male groups in Georgia, which is very good per se. What was your motivation when creating the ensemble. What do you offer the listeners?

O.K.: The answer may sound banal, but of course the idea to create an ensemble was determined by love to Georgian folk music. Kote Chavleishvili – one of the members of the group helped me find other members. As for the motivation, it is clear that the precondition for the creation of any new ensemble is specific, different view of folk music; this was the case with “Akhalukhlebi” too. The main guideline was to maintain traditional repertoire and norms of folk performance in general. From the start,

the subject of our interest was the provinces, examples and



song variants lesser presented in the repertoire of other ensembles. We perform examples of the musical dialects of East and West Georgian lowlands and highlands, at the extent possible.

M.Kh.: As an employee of the Georgian Folk Music Department and Folk radio, you have access to old archival recordings, and probably this is the main source of your repertoire.

O.K.: Part of our repertoire is indeed based on the expedition materials preserved at the Georgian Folk Music Laboratory, and our ensemble is not the only one in this respect. I would like to seize an opportunity and express my deep gratitude to everyone who allows us to use these recordings. I must admit that expedition recordings played significant role in the establishment of my taste in folk music. Besides, specific songs of some genres and provinces are preserved only at the Georgian Folk Music Laboratory. “Akhalukhlebi” participated and is going to participate again in the recitals of the collectors of the aforementioned treasure, and in a way this determines the fact that we use archival material. Apart from this, our repertoire includes many songs that we have studied (here I will not use the term revived, for this word is frequently used improperly and irrelevantly) from transcriptions, records or other sources. Sadly, our repertoire does include songs from field expeditions in which we participated, but we hope to solve this problem. In my opinion main thing is singer’s

interpretation of the song, his manner and mood of performance. Otherwise, groups may misinterpret rare example recorded by a field expedition, or give new life to a poor quality transcription.

M.Kh.: Please tell us about your artistic life (rehearsals, concert tours, concerts, events, discs).

O.K.: We have regular rehearsals. I would like to thank Tbilisi State Conservatoire for providing us with space for rehearsals and Folk State Center where we still gather and rehearse. Like any ensemble we gather, select songs, review, argue, learn and sing. Though I must admit that the group is not properly organized (definitely the director is to blame for this). As a result of this we have rich repertoire, but until now we have not yet held a solo concert or recorded a disc.

As for our creative biography: we have participated in a number of folk events (including Art Geni Festival), at Tbilisi international symposium, Batumi Festival of Georgian folk song and church hymn, in folk events organized at the Recital and Grand Halls of Tbilisi State Conservatoire, and various events in different towns and cities of Georgia. From time to time we take part in radio and television programs and organize minor lecture-concerts for foreigners. In 2011 we took part in Alilo in the village of Kardenakhi (Kakheti), which is the home village of Giorgi Berikelashvili – a member of the group. We have a sincere hope that we will not give up the tradition of participating in Alilo.

M.Kh.: Please tell us about your future plans?

O.K.: We plan to record a compact disc and organize a solo concert. We would also like to travel throughout Georgia regularly (in case of sufficient support) with lecture-concerts: this in my opinion is more significant than just performing in a solo concert in Tbilisi, and it is high time for Tbilisi ensembles to travel in provinces parallel to singing in concerts in the capital city.

M.Kh.: The International Research Center for Traditional Polyphony wishes you success!

Thousand-year-old musical tradition

At the extremity of southeastern Europe, the Georgians – and the Svans in particular – have perpetuated a remarkably rich polyphonic music, which has not previously been well known in the West. Discs were published since 1907 in Georgia and Russia, as well as in the West, giving us incomparable historical documents to study the evolution of this music. They usually consisted of songs from different provinces of Georgia performed by national or regional vocal ensembles, recorded either in studio or at concerts. This CD is the first disc to reveal the great diversity of local singing groups to be found in a single region of Georgia, whose groups were mostly recorded in their usual social context. It will give a new perspective on Svan music, with its remarkable esthetic qualities, and will document a research approach seeking to conserve and value the Svan polyphonic tradition – with all its continuities, transformations, ruptures.

In Svaneti, as elsewhere in Georgia, vocal music is omnipresent, and is above all a collective activity. One cannot help being fascinated by the creativity of this polyphonic music, being striking and original in comparison with basically monodic music of neighbouring countries (Azerbaijan, Armenia, Turkey, and Russian republics in the North Caucasus).

Many influences intermingled to produce such a burgeoning of polyphonic song. Christianity was brought to Georgia in the 1st century, becoming a state religion by the 4th century. A place of honour was reserved for teaching singing in churches and monasteries. From the 9th century, composers, theologians, hymnists and cantors organized choirs and made collections of songs. In the 12th century the hymnist Ioane Petritsi defined terms for the three polyphonic voices (*mzahr*, *jir* and *bam*), thereby attesting the practice and Theory of polyphonic singing.

From the 1860s, during the national liberation movement (the anti-Czarist wave), a number of articles appeared extolling Georgian folk song and sacred music. Not long afterwards, the first collections of folk songs were organized and published. The Georgian Ethnographic Chorus, founded in 1885, played a vital role in the discovery and appreciation of folk song. From 1905, the

Georgian Philharmonic Society, a centre of national musical culture, organized presentations of operas in Georgian language, and promoted collection, study and performance of ecclesiastical music and folksongs.

The folklore movement (or “folklorisation”) – which spread in different economic and political contexts throughout Europe – continued to expand within the political and cultural framework of the Soviet state. Presented in polished arrangements, polyphonic songs of different provinces of Georgia were held up as the symbol of friendship between peoples. Village choirs and regional choir to be heard on this disc resulted in part from the surge of official interest taken in rural cultures, which took tangible form with the opening of “Houses of people”, directed by administrators of culture. Choir directors, trained at the National Conservatorium in Tbilisi, took it upon themselves to “educate” amateur musicians to homogeneous international “standards” to achieve a popular and socialist musical aesthetic.

Music was able to keep its core role in daily life and retain central presence in religious rituals, at the same time becoming the most intense expression of regional and national identity. Indeed, the Svans presently pay the keenest attention to the preservation of their musical culture. Awaking the curiosity of international public in this music, far from it being a tendency towards nostalgia is for the Svans an encouragement to preserve, for the continuing interest of all, such rich art – but it also risks being commercialized for export and for tourism in aid of the economic and social development of the province.

Georgian musicologists have schematically distinguished three types of polyphonic singing in their country. There is the polyphony of Eastern Georgia in which two upper voices “dialogue” above bass drone. Complex contrapuntal polyphony in three or four independent voices is characteristic of the plains of Western Georgia. In Svaneti there is complex three part homorhythmic polyphony, in an organized succession of chords upon a single text, sometimes scanned with metrical changes and syncopation.

Except for the funeral lamentations sung by women (as well as those sung by men), Svan songs are normally performed in three parts. Local terminology reveals aspects of the disposition of these parts. Middle voice is called by the term “majog” -- “leading” or “mubne” – “beginning”. It is the principal voice, which introduces the song with a short melodic fragment sung by a soloist, determines the pitch and the tempo, and gives the incipit of the

text. After that upper voice and bass enter simultaneously. Bass voice is called “ban”, the Georgian term being *bani*, and is performed by several singers whose voices should be massive and provide a solid harmonic foundation. The highest voice is called by the term “mechem” -- “following”. When choir is large, as for example with village or regional choirs, middle and upper voices can be sung by several persons. This organization of a choir permits all people present to take part in the singing if they wish to. It is found in songs performed in antiphonal form (two choirs), in responsorial form (three soloists and a choir), or again in solo songs accompanied by three-part instrumental playing.

Svan songs, more than those of other regions of the country, restrict the ensemble of parts to the movement which rarely exceed a sixth. Multi-modal in most respects, the polyphony is characterized by its complexity and by the variety of its forms. More than the development of superimposed melodies, it is the harmonic progressions.

As elsewhere in Georgia, the musical system of Svaneti is modal and non-tempered. An acoustic analysis of Svan songs at the department of Ethnomusicology at the “Musée de l’Homme” (Paris), with the collaboration of Jean Schwarz and Tran Quang Hai, shows the presence of neutral melodic intervals of near to $\frac{3}{4}$ of a tone (between a semitone and a whole tone), of about a $\frac{5}{4}$ a tone (between a whole tone and a minor third), and of the neutral third (between a minor and a major third). On the other hand major and minor thirds are rare. In female lamentations one can hear $\frac{1}{4}$ tones. Prolonged notes, especially in upper voices, often have a fluctuating intonation, slightly rising or falling by up a $\frac{1}{4}$ tone. Besides this, very marked glissandos on the larger intervals are systematic in the performance of those songs thought to be the eldest. Because of pitch fluctuations, the identification of modes is difficult and needs future investigation.

Most characteristic chords on the strong beats are composed of the following intervals (counting from the bass): the fourth with the fifth, frequently at the start of a song; the fourth (sometimes augmented) with the seventh, or the fifth with the seventh, the second with the sixth. Successions of chords are often made with one or two notes in common. There are numerous consecutive fifths between the lowest and highest voices.

Some modulations pivot upon the lowered seventh and second degrees. In some songs, doubtless the most recent, one has the impression of an attraction towards the neighbouring modes of the

western system, with their relations of tonic and dominant. Not all songs finish on the initial tonic. The end of a segment can become the beginning of another. Thus creating the possibility of a chain of modulations wherein the tonic moves about in the course of performance of a song. The harmonic suppleness of the passages in parallel thirds for two upper voices, frequently heard in Svan songs, is also related to the variability of the modes.

The repertoire consists of homorhythmic pieces most often comprising, in the case of measured songs, binary measures. The Svans exploit the possibilities of these simple measures by introducing syncopations and changes of meter (binary-ternary) which, in the case of dance songs, are indicated visually by the gestures of the dance.

Instrumental music plays minor role in Svaneti. Such instruments are used above all to accompany the songs, apart from the “changiri” (This instrument is also often used for solo performance - Ed.). The main instruments of the Svan traditional repertoire is the “chuniri”, with three strings tuned to intervals of a major second and a minor third. It belongs to the viol family. With its flat bridge, it can play three simultaneous sounds. It introduces the song, plays bridging passages between strophes, doubles the three voices of the vocal polyphony, and so enriches the timbre of the choir or of the soloist.

Apart from local songs, with their specific musical characteristics, the Svans like and frequently perform the songs of other regions. Thus enriching their repertoire.

The type of voice which seems most appreciated in Svaneti is “vigorous”, and the Svan style is described by Georgian musicologists as “severe”, “majestic” and “monolithic”. The songs are characterized by the occasional use of rhythmic ornaments, melodic ornaments or harmonic ornaments. When the Svans perform songs from Mengrelia or Kakheti, one will notice an impoverishment of the rich ornaments and less rubato of the style which normally characterise the songs of those provinces. However, there are some families of singers, who have adopted ornaments characteristic of Mingrelian tradition into their own style.

Svan music especially since the 1940s has also been affected by western influences. During these years, folkloric chorales inspired by international standards made their appearance in Svaneti. Among the most celebrated Svan songs, there are some which are performed by national chorales who make up their repertoires from those or different provinces. The melodies bowed progressively to modifications such as the adoption of tempered scales, of more

rapid tempi, suited to the taste of contemporary societies. Some traits become accentuated, such as the number of bass singers – some other traits soften, more or less. The singers look for simultaneity of the attack on the sounds and of caesura, they control the falling glissandos (especially in “Zar” funeral songs), the nuances of intensity and the pronunciations of the words. These traits of a modern aesthetic, which is principally spread by national choirs, also influence singing groups in Svaneti in different degrees.

Georgia is often described as being at the crossroads of civilizations, and as having assimilated contributions from both the Orient and the Occident, all the while creating an original culture. Could Svan music – like that of other Georgian provinces – be considered from that perspective? Some aspects – such as predominant modes, variability of intervals and the use of $\frac{3}{4}$ and $\frac{5}{4}$ of a tone – would be close to the Orient, and especially Persian music. Other aspects, perhaps more obvious and more willingly claimed by the Svans and the Georgians as belonging to their nation – in the front of which is polyphony – would relate it to an ensemble of musical traditions of southern Europe.

In view of multiple influences over the centuries, is it possible to speak of a truly Svan music? Certainly it is, when one takes into account the whole gamut of vocal techniques and social uses of music, which seem to possess in common a deep rooting in those forms of behavior and those mental representations wherein the Svans recognise themselves.

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Polyphony of other countries

Multipart singing in the Lower Austrian Schneeberg area

Gerlinde Haid
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and the Performing Arts
in Vienna



Most traditional folk songs in Austria are multipart. The ability of people without formal musical training to suddenly sing a harmonically and melodically fitting second voice to a given melody was already noticed by musically educated travel writers of the late 18th and 19th centuries, particularly from England. English musical scholar Charles Burney travelled to Vienna in 1772 and noted that – unlike England – two-part and multipart singing were common there. He considered the ubiquitous church music to be the reason for this. About 100 years later Austro-Irish author Baillie Grohman (1851-1921) described some of such scenes in his book *Tyrol and the Tyrolese* (1876) and observed “To be able to join in with a second or third voice in a song which they have not heard before is a very common accomplishment” (Grohman 1876, 49).

Where this ability comes from, and whether it is really connected to church music or choirs, has remained unanswered. One thing is certain – it

has nothing to do with reading notes or learning voice leading by heart, but is rather a form of musical communication which consists of listening and reacting.

Multipart singing has remained very much alive in the Lower Austrian Schneeberg area until today. In this style a third voice joins in two-part harmonies and complements the third triad chord. Musicological expression which was invented to describe this is ‘close three-part singing’ and refers to the close position of chords. This type of multipart singing has been documented in the Schneeberg area since around 1900. This tradition must have reached its peak at the time when Kronfuß and Pöschl’s collection was published in 1930. From the notes we discover the normal expressions for ‘register’ at that time: *grob* (rough) means low, and *fein* means high. The authors additionally inform us about some phrases with which the singers give their verdict on the sound (Kronfuß-Pöschl 1930, 8): *A bissl gspännt wår er* (= it was a bit tense). This means that the yodel was started too high. *Fång ån hibsche ban Bodn* (=start right down on the ground) urges the starting singer to begin low enough. *A bissl an Pröller håt er kriagg* (=it took a bit of a knock). This means that the harmony was not quite pure. *Wiar wann ma an Bålsåm trinkat* (=as if one was drinking balsam) means that the harmony was pure.

This is not really terminology; it is more of a metaphorical language. The singers lovingly talk about how ‘he’, the yodel (or *Dudler*, as it is known in the Schneeberg area) turned out, and not how ‘it’, the singing, was.

Until now, the names of different roles in the Schneeberg area have been *Ansänger*, *Draufsänger* or *Drübersänger* and *Baß* (Pietsch 1990, 93). It is important to note that the so-called ‘bass’ in this tradition is not a functional bass but a third voice which is normally below others and usually ends on the interval of a fifth.

Due to the aforementioned academic publication of 1930 this three-part type of movement spread throughout the Bavarian and Austrian Alps, where it is the dominant singing style today (cf. Deutsch 1991). In 1932 a group of Bavarian singers took up some songs from Schneeberg and sang them at the competition in St. Johann im Pongau. The verdict of the experts

at that time was “We heard Austrian songs from the Bavarians, but not diligently learnt from a score or voices, but as a most attractive and lively renewal of multipart singing...” (Rotter 1932, 114).

One foreign folk Ensemble

“Lindabrunner Dreigesang” (Three-part-singing group from indabrunn)



*Ensemble “Lindabrunner Dreigesang” is a trio from Austria, which sings Austrian folk songs. Our guest is **Elizabeth Zottl** – a member of the group, she tells about the ensemble, its members and repertoire.*

The name of our group comes from the place we now live, called Lindabrunn, a little village between Wiener Neustadt and Baden in the south of Vienna. In former time there were a lot of singers in this region. In the Schneeberg area three part singing is common everywhere, but there are essential differences between the localities like Puchberg, Grünbach or Miesenbach.

About 25 years ago I accidentally found a book of an old singer, called Zottl Bertl, coming from Puchberg at the bottom of Schneeberg. There were a lot of songs inside but without music. Anyway this would not have been helpful for me since I am not able to read music. But at that time I already knew Kurt Lesar who is a singer since he was a young boy. He knew to sing each of the three parts of the songs and therefore he was often asked to join in when men came together to sing in the pubs in the evening when the work in the farm or in the mine was over. My neighbor Manfred Digruber liked to play the guitar and hum when I sang but

claimed not to be able to sing. Then we gathered periodically with Kurt Lesar and learned a lot. Today Manfred Digruber assumes the most difficult part: he is the singer to begin and to sing the principal voice. It is the custom to do this without tuning fork.

Nowadays we agree in respect of the selection of songs. We prefer traditional repertoire of songs and yodles (called “Dudler”) of the region. We don’t use any musical instrument for accompaniment; pitch and rhythm is given by the first singer.

The first folk song collection of Austria was made in this area in 1819. But this does not mean that all songs we sing nowadays come from this tradition. People migrated to the region for mine and railroad construction and brought their songs with them.

Our repertoire also reflects the closeness to Vienna. The products from the farm: wooden shingle, lime, fruits were affected in the town and were therefore brought in oxen carts. Whether the money they gained came back to Miesenbach or Puchberg is another question since the carters had a lot of opportunities to spend it in the town, also with easy girls. Some songs speak about this.

I always liked to sing with old singers from the valley of Miesenbach, especially unexpected singing together which addresses emotion. This experience is very worthy for me. The perfection was subordinated.

The songs we sing are mostly funny and deal with life. They don’t describe something but transfer the listener to a living situation. This also makes them attractive for me.

Our models are firstly the “Hödl-Buam” (Hödl boys) from Schneebergdörf. They were already well known when I was born. Fortunately we have phonograph recordings of this group. But also the group “Schneebergbuam”, which whom Kurt Lesar sang for many years, a married couple Julie and Peter Kaiser and “Ruapp” should also be mentioned. We are very grateful to all of them.

The members of group

Manfred Digruber was born in 1953 and comes from Erlaufboden (Ötscherland) where he

spent his childhood. His affinity to the mountains and the friendship to Kurt Lesar from the group “Schneebergbuam” created a periodical gathering of singers in Puchberg. The pleasure of singing was promoted by the “master” as he is called until now who also sharpened the feeling for the indigenous. In our group Manfred Digruber is the first singer who gives the intonation according to the traditional practise without tuning fork. If our first singer is in playful mood it infringes on the whole group and the pitch becomes higher.

Kurt Lesar was born in 1941 and grew up in Grünbach am Schneeberg. When he was young, singing in pubs was the only entertainment after hard work in the mine or at the farm was finished. With a bit of alcohol there soon was a good atmosphere for singing. Kurt Lesar has the talent to know all parts of the songs and therefore he was always invited to join in when a singer for the first, second or third part was missing. In former time there were no formalized groups; people sang when they gathered in the pub. But it was important, and so it is nowadays, to sing in three parts. Only three singers sang together; others listened. In this atmosphere Kurt Lesar learned the traditional songs of this region very early and also songs brought by other miners from other regions.

With the group “Schneebergbuam” (Boys from the snow mountain) Kurt Lesar sang for 45 years. In “Lindabrunner Dreigesang” Kurt Lesar sings third part, called “Baß”.

Elisabeth Zottl was born 1956 in Grünbach am Schneeberg and grew up in Puchberg am Schneeberg. As a little girl she was fascinated by the musicians playing in the pubs. At school she liked to sing, but she had access to folk songs when she was 30 and found the songbook of an elder singer, Zottl Bertl. Since Kurt Lesar knew the music of these songs he was able to bring to life these songs for her step by step. From several singers she learned the emotion and the commitment for the harmony of the voices. This is an impression she never will forget.

Characteristics of the songs

There are a lot of songs transmitted by ear. We knew elder singers like “Hödl Buam” (Hödl boys) from Schneebergdörfel, “Puchberger Jodlertrio” (Yodelling Trio from Puchberg), a married couple Kaiser and also “Ruapperl” from Miesenbach. We were lucky to sing together with the latter.

There are folk song collections like “Österreichische Volkslieder” (Austrian Folk Songs) from Franz Ziska and Julius Max Schottky, edited in 1819. In the foreword you can read that they collected these songs in the Schneeberg region. They remarked that “the spirit of these songs is a very happy one. Everything is love of life and joke and everywhere shines good nature and naivety and love floats over the word in various shapes”. (“daß der Geist dieser Lieder selbst ein sehr froher ist, alles neigt sich zur Lebenslust hin und zum Scherze, doch überall leuchtet die Gutmütigkeit und das Natürliche hell durch und die Liebe überschwebt das Wort in mancherlei Gestalten.”)

Another well known edition is the so called „Schneebergheftln“ (booklets of Snow Mountain) edited by Karl Kronfuß and Alexander and Felix Pöschl. Their fieldwork from around 1930 was published in “Niederösterreichische Volkslieder und Jodler aus dem Schneeberggebiete” (1930), followed by „Volkslieder und Jodler um den Schneeberg und Semmering“, edited by Georg Kotek who was a personal friend of the married couple Kaiser - two famous singers. These songs and yodels, called “Dudler” in this region, are also the repertoire of “Lindabrunner Dreigesang”. They come from the old singers.

“Lindabrunner Dreigesang” performed at the fifth International Symposium on Traditional Polyphony, and received great ovation for their manner of performance and masterly technique of Austrian Yodel.

A 3D pie chart illustrating the distribution of responses for the question 'What is the main reason for the current situation?'. The chart is divided into four segments: a large yellow segment representing 'ხალი ფონი' (Empty box) at 54%, a purple segment representing 'ადრინდელი ფონი' (Previous box) at 30%, a light blue segment representing 'მცაბერი ფონი' (Crying box) at 12%, and a small dark blue segment representing 'უჩაბელი კოლმეცო' (Unhappy box) at 4%.

ფონი	პროცენტი
ხალი ფონი	54%
ადრინდელი ფონი	30%
მცაბერი ფონი	12%
უჩაბელი კოლმეცო	4%

ძებნის ფორმულარი / Suchformular			
ბიჭი / Signatur	<input type="text"/>	ბიჭილი იმედი / AnTs bild	<input type="text"/>
სივარდითაგოგო ნომერი / ID-Nummer	<input type="text"/>	განი / Gattung	<input type="text" value="(რესპონდენტი / beilebig)"/>
სათელი / Titel	<input type="text"/>	ფორმა / Form	<input type="text" value="(რესპონდენტი / beilebig)"/>
ფაჩიშის სტრუქტურა / Familiennamen	<input type="text"/>		
პერსონაჟი / Personen	<input type="text"/>		
სიკეთი იმედი / Seiten	<input type="text"/>		
ფედიკი სივარდი / Orthokisten	<input type="text"/>		
ინფორმაციური / Informationszug	<input type="text" value="(რესპონდენტი / beilebig)"/>	წარმოადგენს / Nationalität	<input type="text"/>
წარმოადგენს / Name des Informanten	<input type="text"/>	გვარსმელი / Spitzname	<input type="text"/>
გვარსმელი / Ausbildung	<input type="text" value="(რესპონდენტი / beilebig)"/>	სიკეთის / Beruf	<input type="text"/>
სიკეთი / Geschlecht	<input type="text" value="(რესპონდენტი / beilebig)"/>	საბავ / Alter	<input type="text" value="=>"/>
გვარსმელი კუბი / Ortsangabe	<input type="text" value="(რესპონდენტი / beilebig)"/>	სიკეთიგვარდი კუბი / Wohnort	<input type="text" value="(რესპონდენტი / beilebig)"/>
გვარსმელი საბავი / Geburtsort	<input type="text"/>	სიკეთიგვარდი საბავი / Wohnort	<input type="text"/>
გვარსმელი ფედიკი / Ortsangabe	<input type="text"/>	სიკეთიგვარდი ფედიკი / Wohnort	<input type="text"/>
საბავი / Altersangabe	<input type="text"/>	სიკეთი საბავი / Aufsichtsanstellung	<input type="text" value="=>"/>
ძებნის ფორმულარი / Suche starten	<input type="button" value="გვარსმელი"/>	სიკეთიგვარდი / Neue Suche	<input type="button" value="გვარსმელი"/>

Table 4. Search results in the Database

ძეგლის შედეგები / Search results Nr. 29			
მთავარი / Signature	მსკობა 20, 1-1	მითითებული ინდექსი / AnTh Index	0
საიდენტიფიკაციო ნომერი / ID-Number	22714	განმარტება / Catalog	გაგრილებული, გეოლოგიური
სათაური / Title	სადაცაა (მეტი ვარიანტი აქვს)	ფორმა / Form	პროზა
დასაწესი სტრუქტურა / Versandung	0		
პროდუქტი / Producers	სურამინი		
საგანის ინდექსი / Sachn	0		
ადგილი სადაცაა / Ortlichkeitsn	ინტერვიუ, დანა რაინი, ზღაპრული, ს. ჭაღა		
ინფორმანტი / Informant	მ. ჭაღა	წარმომადგენელი / Nationalist	ქართული
ვინაობა / Name	სურამინი ღრუშკა რაინის ძე	მეტსახელი / Surname	0
განმარტება / Ansbildung	წესდომი	საგანის სახელი / Name	გაგრილი
სტატუსი / Status	მარტოობა	სახელი / Alter	101
დასაგების კონტაქტი / Kontaktiert	მ. ჭაღა / Altscharien	საგანის კონტაქტი / Kontaktiert	მ. ჭაღა / Altscharien
დასაგების რაინი / Oberbegriff	შუახედი	საგანის რაინი / Oberbegriff	შუახედი
დასაგების ადგილი / Ortstort	ჭაღა	საგანის ადგილი / Ortstort	ჭაღა
ჩამწერი / Aufzeichner	ნაჭიშვილი მ.	ჩამწერის თარიღი / Aufzeichnungdatum	27.8.1959
ტექსტი / Texte / Bilder	---		
საწყისი Erster Eintrag	წინა Vorheriger Eintrag	მომდევნო Folgender Eintrag	ბოლო / Letzter Eintrag
ხედავს ძეგლს / Neue Suche			
<input type="radio"/> First dataset (1 of 43) <input type="radio"/> Next dataset (2 of 43) <input type="radio"/> Last dataset (43 of 43) <input type="button" value="Submit"/>			

Proceeding from the existing data, the information on the basic characteristics (title, initial line of the verse, characters, things and occurrences, geographical names, data on the performer, recorder, place and date of recording, international index, etc.) of 29 000 texts is accessible for any user.

Besides, in the case of proverbs and riddles, the field “Initial Line of the Verse” includes full texts of the examples. The database of scanned texts is also connected with Search, allowing the access to the photo-copy of the example provided in the Search.

Frequently, search fields include definite search parameters, selected in a dialogue regime. If such fields are not selected during the search, parameter “any” is automatically indicated; this means that the search will not be performed in the database. One or more characteristics can be indicated during the search; e.g. “Fairy tale” can be indicated in the “genre” field and “horse” in the “character” field. In this case as a result of the search we will obtain the data on the texts that belong to the fairy tale genre as well as to that where “horse” is a “character”.

The found data appears on the monitor as a window of the same structure; these can be looked through one after another (see Table 4). If the information is vast a dozen windows will appear per time. It is possible to familiarize with following windows by activating “Submit”.

The Form of the database search is available at the following Web Site <http://www.folktreasure.ge/>

Marine Turashvili
Scientific Worker of
the Folklore Department,
Head of the Folklore Archive

Beneficents of Georgian Folk Music

Nazi Memishishi



Nazi Memishishi is a lesser known person to the musical circles. Today she is one of the best connoisseurs of Laz music. This is even more significant as it is almost impossible to document the examples of Laz folk music from ethnophores. The majority of these songs have either sunk into oblivion, or cannot be recognized due to the influence of Turkish music.

*The data about Nazi Memishishi's activity have been provided by **Giorgi Kraveishvili** – a 4th year student of Music Theory Department of the Conservatoire, who studies Laz folk music and has met Memishishi several times.*

Nazi Memishishi was born on 21 September, 1941, to a large family in the village of Sarpi, Khelvachauri District. She finished local seven-year school. In 1970 she graduated from the Tbilisi Agricultural Institute. Since getting married she has lived in the town of Rustavi with husband and two children.

Memishishi never received a formal musical education, but she frequently heard Laz music; her grandfather brilliantly played the *pilili* and she became familiarized with Laz folklore at an early age. When she was young, she sang in the folk ensemble in Sarpi.

To this day, she tirelessly teaches Laz folk music to the youth. She has a close relationship with “Tutarchela” – a female ensemble.

Memishishi gave the idea of learning Laz songs to Tamar Buadze – the leader of “Tutarchela” - and taught them the songs exactly as they had survived in everyday life. Tamar transcribed Nazi’s songs and arranged them in three voices. Laz songs hold special place in Tutarchela’s repertoire. It is noteworthy that many foreign singers learn these songs from Tutarchela. All this gives Memishishi a strong stimulus to seek out new examples and to learn and transmit them to the young generation.

She also writes poems and composes songs in folk style. for instance, she is the author of the verse and music of the well-known song “Ele Mele Kismeti”. At the moment she is working on another song.

Memishishi often travels to the provinces with Laz populations both in Georgia and Turkey. she has visited almost all parts of the province, has described its ethnographic life, oral and musical folklore. However, as she sadly mentions, Laz folk music is in deplorable condition. The life style of the ancestors of the Laz people has sunk into oblivion. “It is a common practice today to remix a song and claim it as a folk example. And many people consider it as a folk song,” complains Memishishi. “Unfortunately in Lazistan of Turkey there are mostly Turkish songs. The majority of the Laz are well aware that they are Georgians, and they speak little Georgian and Laz languages; moreover some of them are baptized in Georgia as Christians, but very few remember Laz folk songs, and those who do are afraid to perform them.” Proceeding from all this Laz folk music is in a grave condition.”

Under these circumstances, Memishishi’s activity should be appreciated and more care should be taken of the musical examples she knows, such as wedding and love songs, children’s songs and counting rhymes, lullabies and lamentations. Some of these have been documented in various archives, however there are many examples found by Memishishi herself. She is a good connoisseur of songs, and she can also provide ethnographic data for every song; this is especially valuable for ethnomusicologists.

As for Laz instrumental music, Memishishi does not play any instrument herself, but she can

give interesting information on Ilia Abdulishi, who made and masterly played the *pilili*. He also played the *zurna*. Sadly, Abdulishi passed away recently at the age of 88.

The International Research Center for Traditional Polyphony wishes Nazi Memishishi long life, health and success in her valuable activity in searching for and learning Laz folk songs.

Georgian Ethnomusicologists

Vladimer Akhobadze

(1918-1971)



Vladimer Akhobadze is one of the eminent representatives of the Georgian school of ethnomusicology, for whom Georgian song was the idea of life and main topic of concern. As a professional musician-theoretician and scholar-practitioner, he successfully combined educational and field-expedition work. His theoretical thought was based on the materials obtained by his field expeditions.

Akhobadze's viewpoint, as of a scholar was directed to the problems of Georgian folk music. Alongside separate Georgian folk music dialects (Gurian, Acharan, Kartli-Kakhetian, Pshavi-Khevsuretian, Tushetian) he especially focused on Abkhazian folk music. He also dealt with the problems of the polyphony of Georgian vocal-choral music in general and with the issues of the connection between Georgian four-part singing and four-stringed *chonguri*.

Together with I. Kortua Akhobadze collected Abkhazian folk songs, systematized and published them. Akhobadze-Kortua's collection "Abkhazian Songs" includes contemporary Abkhazian songs by Abkhazian composers on the one hand and ancient examples of various genres (historical, labour, hunting, ceremonial and wedding) on the other hand. Particularly significant is the information about the Abkhazians in general, their character, traditions, history and folk music which the authors provide in

the introduction of the book. When discussing Abkhazian folk music particular attention is paid to the peculiarities of mode, melodic pattern, harmony, cadences and structural characteristics. The authors also deal with Abkhazian instrumentarium. Most noteworthy for us are the allusions about the influence of Megrelian and Svan folk music on Abkhazian folk music.

From ethnomusicological standpoint noteworthy is the "Collection of Georgian (Svan) Songs", which includes the songs recorded by Akhobadze in Upper and Lower Svaneti at various times. (The collection also includes few Svan songs recorded by Georgian composers). The book is enclosed by extensive introduction, in which the scholar describes Svan mode of life, economic activity, character, traditions and discusses basic regularities of Svan folk music. Especially noteworthy is the discussion on round dance not as a genre, but form of performance, Svan three-part singing, significance of music instruments, their history and construction. The author considers Svan dirges – Women's single-part "Lirechali" and men's three-part "Zari" especially significant.

Akhobadze's theoretical considerations in dialectology are exclusively presented in the extensive introduction to the collection "Georgian (Acharan) Folk Songs". A number of Georgian and non-Georgian scholars hold the opinion that four-part work songs recorded by Akhobadze are treasure of world music folkloristics. Akhobadze defines specific functions of *gamqivani*, *krimanchuli* and *shemkhembari* in three- and four-part work songs (*naduri*) basing on the results of the analysis of the information scattered in various written sources and those of folk narrators. He also provides detailed discussion of *chiboni* - Acharan folk instrument.

Besides the introductions to the afore-mentioned collections significant are Vladimer Akhobadze's scholarly studies on work songs: "Georgian Work Songs – *Naduri*" and "Form of Collective Work *Nadi*" and "Georgian Traditional Four-Part song *Naduri*". In terms of topicality and significance of the problems Akhobadze's works are still the subject of interest of ethnomusicologists.

Vladimer Akhobadze - Candidate of Art History, Honored Art Worker is interred at the Didube Pantheon of Writers and Public Figures.

Tamar meskhi
Ethnomusicologist

Expeditions

1949 - Guria (Makharadze/Ozurgeti/Kobuleti: Tsikhisdziri)
1950 – 18-29.07 – Svaneti (Mestis: Kala, Lanchvali)
5-9 August – Samegrelo (Zugdidi, Tsalenjikha, Chkhorotsqu: Sabume)
1856 – Abkhazia (Sokhumi) Expedition members: sound engineer, Tengiz Eristavi, students – A. Kukba, G. Karba, Nunu Dughashvili and Durmishkhan Goderdzishvili)
1957- Karachay- Circassia
Abazian
Noghsayan
Cherkessian
Karachayan
1958 – 30.07 – Achara (Kobuleti: Leghva, keda, Shuakhevi, Khulo Didachara)
Saguramo
Tbilisi (Kurdish together with Chkhikvadze)
1959 – Achara (Batumi, Kobuleti: Leghva)

1959 – Achara (Batumi, Kobuleti: Leghva)
1960 – Guria /07/ (Lanchkhuti: Chochkhati, Supsa, Aketi, Nigvziani, Chokhatauri: Bukistsikhe, Didi Vani, Ganakhleba, Makharadze/Ozurgeti/:Jumati, Vakijvari, Tkhinvali, Naruja, Nagomari, Konchkati, Melekeduri, Chanieti, Askana, Bakhvi, Shroma, Shemokmedi)
1967 – Expedition led by Grigol Chkhikvadze and Yvette Grimaud

Works

1. “Kheli Chikas” – Georgian folk song recorded in 1949. (8 pages) (#602)
2. Abkhazian Folk Songs. (1956-1957) (25 pages) (#601)
3. Modes of Georgian folk Song. (1957-1958) (28 pages) (#725)
4. Four-Part Singing in Georgian Folk Song. (1958-1959) (49 pages) (#745)
5. Georgian (Gurian) *Naduri* and Four-Part Song “Shemokmedura” recorded by V. Akhobadze. (1959-1960) (Explanation letter with Shalva Aslanishvili’s review) (#854)
6. Connection of *Chonguri*’s four strings with Georgian four-part singing. (1960-1961) (15 pages +9 pages of scores) (#945).
7. Shalva Mshvelidze – folklorist. (1964) (15 pages) (#1206)
8. On Svan Folk Polyphony. (1965-1966) (58 pages) (#1367)
9. . Reading-book of Harmonic analysis of East Georgian (Kartli-Kakheti, Pshav –Khevsureti and Tusheti). Folk Songs. (1967-1968). Chapter: Cadence Forms (21 pages). (Notification from the Ministry of Culture). (#1601)
10. Reading-book of Harmonic analysis of Georgian (East Georgia) Folk Songs. (1966-1967). Part I (#1513)

11. Lenin’s Image in Folk Music. (1969-1970). Enclosed with songs (7 pages) (#1825)
12. Georgian Folk Work Songs *Naduri*. 1964. paper for the VII International Congress. Moscow.
13. Form of Collective Labour *Nadi* and Georgian Four-Part Song *Naduri*. 1963, Paper for the Ethnographic Congress in Budapest. Budapest. 1965 (pp.459-467)

Music Folklore of the Peoples

Residing in Georgia

Ossetian Folk Music

Viktor Dolidze

1926



It is a well-known fact that folk music always attracted composers' attention. For instance, Rimsky-Korsakov's art was nourished only by folk themes. Tchaikovsky built his Symphony No 4 on the theme of Russian folk song "*Vo Pole Beryozenka Stoyala*".

Undoubtedly only one/hundredth of the material preserved among people has been used, we mean Ossetian folk songs.

I documented over 200 Ossetian songs and dances in South Ossetia, but it is far less than what exists in this part of the country. Here is an unexpired reserve of musical themes for suites, operas, symphonies and quartets!

What catches your ear when recording these songs is that they are two-part. The Ossetians sing in the fifths. As a rule one singer begins and others, regardless of their number -two, twenty or two hundred (for instance at the wedding parties) follow him in the fifth. The Ossetians call bottom part *parsag*. Beginner starts in high pitch (a fourth or a fifth higher than tenor). After this the melody and correspondingly *parsag* slowly descend and the song ends an octave lower than the initial tone.

In terms of harmony, as I see, Ossetian song is not distinguished due to its two-part nature. In this regard it cannot be compared to Georgian folk song....

It can be said, that the songs "Aslant-Beg", "Larsak Kudainad", "Teimuz", "Pazat", "Dzambulad", "Soslan-Zarag" and many others, is

a ready material (even without arrangement) for serious arias and intermezzos.

I myself use "Zambulad" without arrangement in my Ossetian opera "Zamira" (on which I am currently working). I am enchanted by the depth and beauty of the song.

Even a skilful ear will hardly perceive the depth of Ossetian songs when listening to them once.

Ossetian music is unexpired with its "*tsagd*" Ossetian word for dancing. "*Tsagd*" is similar to Kabardian and Lezghin dances. Kabardian dance is slow and moderate; Lezghian dance is swift and lively.

However, from musical viewpoint "*Tsagd*" significantly falls behind "*Zarag*", which is full of melodic depth and sharp modulations.

"*Tsagd*" is a cheerful dance, though with rather primitive harmony – tonic- subdominant-dominant alteration.

Lastly, Ossetian music as well as Georgian is marked off "far-famed" overtones, so typical of oriental music, and which is so actively intruded to the Caucasus by foreign composers.

Ossetian music is more of European style. Here is the hidden danger that arranged Ossetian folk songs may lose their national character. This is why composers must be particularly cautious; otherwise due to the use of European forms and methods of arrangement Ossetian music may resemble European music.

Ossetian folk music will definitely hold its due place in the World music art. Besides it will become an inexhaustible source to provide Great musicians with themes for their operas, symphonies, etc.

Czech Musician in Georgia

Czech musician Josef Ratil was a great contributor to the development of Georgian culture. He spent last 32 years of his life in Georgia actively promoting Georgian folk art. He was a conductor of the first Georgian folklore troupe and the first musician to write down more than 30 Georgian folk songs, today famous among the wide audience. Ratil was actively involved in the work of the *Committee of the Restoration of the Georgian Chant*.

Josef Ratil was born in 1840 to an ordinary peasant family in the village of Pardubitsi (Bohemia). After graduating from Prague Pedagogical Institute, he worked as a teacher in his native village.



Ratil's friends paid attention to his bright vocal skills, but the idea of singer's career never occurred to a modest village teacher.

After having worked eight years in the village, on the friends' and specialists' advice Ratil went to Prague, where he entered the Conservatory. After graduating from the Conservatory he sang at the opera houses of Prague, Teplitsa, etc.

In 1878 Ratil was invited to the Gelsingfors Opera, later he went on a concert tour to various towns of Russia. In 1880 together with Russian company he came to Tiflis (Tbilisi), where he was a soloist at Tiflis Opera House during 5 years. In 1886 he left stage and took up pedagogical activities.

Ratil was enchanted by the beauty and originality of Georgian folk songs. He started documenting and studying folk music. This brought him close to the leading figures of Georgian poetry: Ilia Chavchavadze and Akaki Tsereteli, prominent Georgian pedagogue Iakob Gogebashvili, renowned publicist Sergo Meskhi, outstanding figures of

Georgian music: Kharlampi Savaneli, Pilimon Koridze, Meliton Balanchivadze, Ia Kargareteli, Zakaria Chkhikvadze, etc.

Their friendship stirred up Ratil's interest to Georgian folk music. He gave all his ability, knowledge and experience to the work with Georgian folk choir. The choir was created in 1885 by Georgian ethnographer and public figure Lado Aghniashvili. Soon Ratil managed to turn it into a highly artistic collective, which soon became well-known.

The first public performance of the choir was held on 15 November, 1886. The public was looking forward to its concert.

The newspapers wrote that Ratil had been working with the choir for longer than a year and taught the singers a number of very difficult Georgian songs (*Kuchkha Bedineri*, *guruli Odelia*, *Tsaiqvanes Tamar Kali*, etc). The first concert of the Georgian choir drew the attention of wide audience and was followed by enthusiastic press reviews. Several articles in "Iveria" newspaper were dedicated to this event.

The success of the concert encouraged Ratil; he significantly expanded the repertoire of the choir and limits of its activity. They performed both in and outside Georgia. In 1890 Georgian choir gave several concerts in Piatigorsk and Essentuki.

As we know, young Dimitri Arakishvili (later renowned Georgian composer) attended one of the concerts on the town of Armavir. The impression of Georgian folk songs performed by Ratil's choir were so strong, that Arakishvili decided to dedicated his life to music.

Among the members of Ratil's choir were young Ivane and Zakaria Paliashvili (one of them even sang solo parts).

Undoubtedly, singing in Ratil's choir made favourable impact on the Paliashvili brothers, particularly on Zakaria, who dedicated all his life to the in-depth study and creative implementation of Georgian folk music.

One of the newspapers of the time provided the description of the concert: "The curtain went up and we saw 10 - 12 impressive young people in national costumes. In front of the choir stood Ratil dressed in tailcoat – an elderly, good –looking man, of medium height wearing glasses. The choir performed songs from all parts of Georgia – Kartli, Kakheti, Imereti, Samegrelo, Guria and as well as a few European songs.

Sometimes the song was followed by "live pictures" were presented with music accompaniment.

Symphonic orchestra performed M. Balanchivadze's "Georgian Potpourri".

Ratil himself sang solo songs. As we read in one of the articles: "It is amazing that Ratil took up such hard task and successfully mastered its colouring and nuances. He sang the song *Ortav Tvalis Sinatlev* so well that the theatre was shaking with applause. ("Iveria"; 1890. #179).

In the beginning the choir was male later it was joined by femalocal ensemble, which also took part in concerts.

Besides Georgian folk songs Ratil taught the choir a few examples of his native Czech folk music. The most popular among these were four Czech songs: "Rise up in rebellion Great-Hero", "The purling brook was flowing", "In the Blue Sky", "The Ship is sailing".

These songs were greatly admired by Georgian audience and soon became part of everyday life, particularly among the youth. Music lovers who heard these songs as performed on Georgian texts, later considered them as native. Here are Georgian their titles: "*Aghsdek Gmirt-Gmiro*", "*Chukhchukhit Chamorboda*", "*Lazhvard Tsaze*", "*Midis Gemi*".

The most popular of these was "*Aghsdek Gmirt-Gmiro*" ("Rise up in rebellion Great-Hero") – a patriotic song; melody of the song – is the bright example of Czech folk art.

Concerts of Ratil's choir contributed to the promotion of progressive ideas, which brought Georgian and Czech peoples close together with power and beauty of folk art.

Josef Ratil is also known as a collector of Georgian folk music examples and renowned performer of Georgian songs.

From the musical material collected by Ratil (preserved at Zakaria Chkhikvadze's archive) it becomes obvious, that he documented and arranged more than 30 Georgian songs. He documented these songs as performed by folk singers as well as his choir singers, were performed at the concerts many times. Particularly popular were the songs documented and arranged by him: "Ossetia has risen" ("*Os Izdra*"), "It came to High Mountain" ("*Maghla Mtal Modga*"), "*Kalsa Visme Erkva Shroshana*" ("Lilly-of-the-valley"), "I Love Table Laid as this One" ("*Mikvars Amperad Supra Gashlili*", "*Kvedrula*" ("*Kvedrula*"), "*Avtandil Gadinadira*" (Avtandil Went Hunting"), "*Mzeo Amodi*" ("Rise oh Sun"), "*Khelkhvavi*" ("Bounty of the Threshing Hold"), "*Dghes Mertskhali Shemoprinda*" ("A Swallow Came Today"), "*Gutnuri*" ("Ploughman's song"), "*Alilo*" ("Alilo"), etc. These songs are still popular. In the

first years of his work Ratil taught more than 100 songs to the choir. However out of the songs in his arrangement he managed to publish only one – "Alilo", a ceremonial Easter song. The title of the publication writes: "1st Notebook", which indicates that he was planning to publish series of songs, but apparently the plan was never realized.

Josef Ratil died in March, 1912 in Tiflis.

The activity of the choir directed by Ratil are noteworthy. The choir revived a number of valuable examples, some of these almost forgotten. Ratil's contemporary Georgian musicians rendered very kind of assistance to the collective, they took part in the creation of new arrangements and transcription. Some of the transcriptions were included into various collections published at the end of the 19th century.

The concerts of Ratil's choir awoke the idea of creating Georgian Musical Society. Brilliant performance of Georgian folk songs opened the possibilities for the creation of national opera. "Letter to a friend" published in "Iveria" (21 August, 1890) wrote: "Ratil may become the founder of Georgian opera, just like Giorgi Eristavi was the founder of Georgian theatre. At this concert I felt Georgian opera. All kinds of thoughts and dreams occurred to me when listening to Ratil's choir. Time may come, when there will be Georgian opera on the themes of our historical chronicles and Ratil's descendant performers will sing something from Queen Tamar's life or about Giorgi Saakadze's heroic deeds."¹

Here is Ratil's comment on Georgian folk music: "Only the nation who has preserved its language, melodies and originality is a true nation. Invaluable treasure for a man is his language and native songs. People who have rich language and music cannot be degenerated.

In all parts of Georgia there are so many rich melodies and diverse songs, that I can hardly name any other country, which can be compared to Georgia in this respect. Georgia is particularly rich in melodies for choral performance- true symphonies, which charm European ears."

This is how the talented Czech musician, for whom Georgia became second homeland, evaluated Georgian folk music. He devoted the major part of his fruitful life to the development of Georgian music.

Grigol Chkhikvadze

("Sovetskaia muzika", 1955, #8)

¹ The article is signed: "Yours Spiridon Chitorelidze, Dzaujikau"

History of One Song

“Lile”

When speaking of Svan song a lover of Georgian music will immediately remember “Lile”. Frequent mention of “Lile” by Georgian poets also indicates to the distinguished place that it holds in Georgian consciousness. There is still much problems to be cleared out in the song. The song is often called “Lileo”, which is not correct; the correct form is “Lile”, final “o” is imperative. It is interesting that the first recording of the song (I mean verbal text) is documented as “Lila”. According to some data Lile means daybreak, sunrise – light. Its figurative meaning is the hope of mankind, main essence of life – the sun, which can bring kindness to the world. It is strange, but the name *Lile/Lila* is encountered only in the song, not in Svan language. The translation of the text is as follows:

Hoi and Lile to the Archangels! Voi and Lile, Ho!

You are glorious and are surrounded with golden fence,

The oxen to be sacrificed to you are fighting on Machkpari Rodge;

The oxen have dug out the place by their horns;

He-goats walk from ridge to ridge.

The rams to be sacrificed to you had twisted horns;

Your pastures are full of chamois and wild goats;

The place is saturated with the blood of sacrificed animals.”

The roots of “Lile” date back to the remote past. Some scholars are of the opinion, that Lile is a “Hymn to supreme deity”, others link the song to the moon, according to the most popular and disseminated opinion Lile is considered as a Hymn to the sun. The motive of the Archangels could have been introduced to the text in Christian times. Thus the text of Lile has survived to this day in its changed variant and includes phrases from the hymns to other deities.

In Lile’s text mentioned are golden cups, oxen and rams with golden horns. In this case gold has symbolic meaning; this is why the song is interpreted as hymn to the sun; however there is no mention of the sun in the song; the animals mentioned in the song have golden horns, because

they are holy animals and participants of the sacred act. Gold symbolizes not only the sun, but also residents of the other world. In general given here is a typical cosmic mythical picture, which exists in Georgian folklore in various variants: cosmic pole (//tower), at the foot of which there comes spring (//river), a falcon (//hawk) is sitting on top of the tree (//flying over the tree) and ibexes (//deer) with golden horns are lying at its foot. Some Georgian scientists believe that “Lile” is the survival of lunar rather than of solar worship. Ilia Gagulashvili believes that fighting of the oxen with golden horns is the motive describing ritual the festivity for Great God, which testifies that “Lile” was sung to the Great God. Noteworthy is the following fragment of the song: “Glory to your might! For us there is nothing better than your glory.” In ancient times such supreme Deity was the moon. Great God in Georgian pagan pantheon is the figure, which developed in later times and is one of the versions of the Lunar Deity. Besides, the phrases “the armour that he hammered” or “his forged riffles” indicate that the object of the appeal is male. Such divine lord is the Moon. In Georgian mythology the sun is female; this indicates that the sun can’t be the object of Lile’s appeal. Lile was the name or one of the epithets of the deity, the content of which is lost. With the consideration of the verbal text, regularities of musical language and performance manner it is hard to determine to which epoch Lile belongs. Its most popular variant is among the cult songs, which the Svans refer to as hymn. But if we listen to old audio material and look through notated material we will realize that Lile’s variants mostly have round dance structure (such as the variant recorded by Zakaria Paliashvili). In round-dance Lile, musical and dance phrases do not concur. It turned out that in round-dance Lile the tune and structure are very similar to another Svan song “Dideba Taringzelars”. In addition song texts are also similar; thus it can be supposed that “Dideba Taringzelars” is the song of ancient origin in which the pagan text is replaced by Christian one. Hence, Lile’s round-dance structure and archaic sound testifies to its antiquity; whereas the variegated verbal text can be explained as a possible layer of various epochs, due to this scholars ascribe Lile to various cults and deities.

Otar Kapanadze

Lile

♩ = 81

I choir

i - sgva - mi di - da - bi - o - rin gva - o -
o li - le - o i - sgva - mi di - da - bi - o - rin gva -
i - sgva - mi di - da - bi - o - rin gvo -

II choir

shi - a da vo - di - vo li - le o vo - di - vo - i
shi - a da vo - di - vo li - le i o vo - di - vo - i
shi - a da vo - di - vo li - le o vo - di - vo - i

li - le - o i - sgva - mi di - da - bi - o -
li - le da i - sgva - mi di - da - bi - o -
li - le - o i - sgva - mi di - da - bi - o -

rin gvo - ia - shi - a da o - di - vo li - le
rin gvo - ia - shi - a da o - di - vo li - le i
rin gvo - shi - a da o - di - vo li - le

I choir

o shai da li - le - o i - sgva - mi di - da - bi - vo kho-sha-ma gher-ma - ta shai da li - le
o shai da li - le - o i - sgva - mi di - da - bi - vo kho-sha-ma gher-ma - ta shai da li - le i
o shai da li - le - o i - sgva - mi di - da - bi - vo kho-sha-ma gher-ma - ta shai da li - le

II choir

° shai da li - le - o i - sgva - mi di - da - bi - vo kho-sha-ma gher-ma - ta shai da li - le

° shai da li - le - o i - sgva - mi di - da - bi - vo kho-sha-ma gher-ma - ta shai da li - le i

° shai da li - le - o i - sgva - mi di - da - bi - vo kho-sha-ma gher-ma - ta shai da li - le

I choir

° shai da li - le - o Kai - na - ri jir - da - khi - vo sgash - la - la - ge - na da shai da li - le

° shai da li - le - o Kai - na - ri jir - da - khi - vo sgash - la - la - ge - na da shai da li - le i

° shai da li - le - o Kai - na - ri jir - da - khi - vo sgash - la - la - ge - na da shai da li - le

II choir

° shai da li - le - o Kai - na - ri jir - da - khi - vo sgash - la - la - ge - na da shai da li - le

° shai da li - le - o Kai - na - ri jir - da - khi - vo sgash - la - la - ge - na da shai da li - le i

° shai da li - le - o Kai - na - ri jir - da - khi - vo sgash - la - la - ge - na da shai da li - le

I choir

° shai da li - le - o di - da - bi di - da - bi - vo kho-sha-ma gher-ma - ta shai da li - le - o

° shai da li - le - o di - da - bi di - da - bi - vo kho-sha-ma gher-ma - ta shai da li - le - o

° shai da li - le - o di - da - bi di - da - bi - vo kho-sha-ma gher-ma - ta shai da li - le - o

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