

**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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№9

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on Traditional Polyphony**

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From The Editor

Volume 9 of the Bulletin of the International Research Center for Traditional Polyphony familiarizes the readers with the significant events that took place in the second half of 2010, with Georgian and foreign performers of Georgian polyphony, renowned beneficients of our culture, etc.

The most distinguished event of this period was the 5th International Symposium on Traditional Polyphony held on 4-8 October 2010, dedicated to the 1700th anniversary of the construction and 1000th anniversary of the revival of Svetitskhoveli Cathedral - one of the oldest Georgian monuments.

Organizers and participants of the Symposium, as well as supporters of Georgian folklore unanimously consider that this forum of world polyphony expands our relations with the world's scientific and performance circles and suitably represents Georgian culture.

Here is a short review of the Symposium by Rusudan Tsursumia - Head of the Symposium's Organizing Committee and scientific programs.

The Bulletin tells about the news in Georgia's folk life; the heading "One Georgian Folk Ensemble" writes about "Nanina" women's folk ensemble; the heading "Foreign Performers of Georgian Song" presents "Gorani" - Australian Folk ensemble. "Foreign Polyphony" deals with Lithuanian folklore. In his article Jeremy Foutz - young American scholar tells about his relation with Georgian folklore; the heading "The beneficients of Georgian Folklore" tells about Karlo Urushadze - renowned Georgian song master. "Centers of Georgian Culture and Science" writes about the Museum of Instruments. Under the headline "History of One Song" presented is Georgian folk song "Shavlego" and its transcription.

Alongside traditional headings present volume offers new headings, such as "Old Press Pages" and "Musical Folklore of the Peoples living in Georgia".

Since the end of the 19th century Georgian public figures and folk scholars published articles on Georgian art and performance, many issues discussed in them are still topical today. This is why we decided to include the heading "Old Press Pages" into this volume, hoping that it will shed light on the forgotten material and arouse interest among the readers.

Under the heading "Musical Folklore of the peoples living in Georgia" the readers will familiarize with musical art of the Apkhazians,

Ossetians, Armenians, Ajerbaijani and Jewish peoples and others; the state of their scholarly study and many other interesting issues.

Maka Khardziani

The 5th International Symposium on Traditional Polyphony

In 2010 the 5th International Symposium on Traditional Polyphony, coincided with the 1700th anniversary of the construction and 1000th anniversary of the revival of Svetitskhoveli Cathedral and with the blessing of Ilia II - Catholicos Patriarch of All-Georgia was dedicated to this jubilee celebrations.

The symposium was organized by Tbilisi State Conservatoire (Rector - Prof. M. Doijashvili) and the International Centre for Georgian Folk Song (Head - Prof. A. Erkomaishvili) and was held under the patronage of the President of Georgia. The preparation work was carried out by the International Research Center for Traditional Polyphony (Director - Prof. R. Tsursumia) together with the Foreign Bureau of the Center (Prof. J. Jordania).

The 5th Symposium boasted larger representation than previous symposia; 16 countries of the world were represented (Australia, Austria, USA, Great Britain, Spain, Estonia, Japan, Canada, Adyge/Russia, France, Georgia, Serbia, Taiwan, Switzerland, Scotland), Among the participants were 39 scholars and 30 groups of performers.



Symposium participants at the opening of the forum.

Two films: “Funeral Chants from the Georgian Caucasus” and “Polyphony of Ceriana: The Compagnia Sacco” by Hugo Zemp –renowned

Swiss ethnomusicologist and one part of Soso Chkhaidze’s 7 episode film “Shvidkatsa” were presented at the symposium alongside scientific papers; the films were projected at Cinema Rustaveli.

The papers presented at the Symposium covered diverse themes: Musical language of Polyphony, Regional Styles. Historical recordings, Interrelation between traditional and professional music, polyphony in traditional sacred music, though special mention should be made of two themes; the first – “Asian and Caucasian Polyphony” was never presented before (neither at our symposia, nor at any other international scientific forums). It should also be mentioned, that the number of western scholars studying Georgian polyphony is increasing, to which fact our symposia also contributed. There were eight papers on Georgian theme presented by western scholars, It is interesting, that together with world renowned scholars such as Prof. Franz Foedermayr (Austria), Prof. Simha Arom (France), Polo Vallejo (Spain) and a group of Japanese scholars, young scholars such as John Graham and Jeremy Foutz (USA) and Andrea Kuzmich (Canada) also study Georgian polyphony,

The Forum was accompanied by diverse and interesting music-cultural program. The authentic performers, of Georgian and world (Corsican, Austrian and Lithuanian) and Chechen polyphony (From the Pankisi Gorge/Georgia) performed at the Recital and Grand Halls of the Conservatoire.

Together with our traditional guests: Ensemble “Gorani” (Australia), “Spartimu” (France), “Maspindzeli” (UK), among the performers were ensembles who performed in Georgia for the first time, such as “Kitka” (USA), “Breathing Space” (Australia), “Lindabruner Dreigesang” (Austria), “Tabuni” (UK), “Machari” (Canada), “Trys Keturiose” (Lithuania), “Le Remede De fortune” (France), “Thornlie School Girls’ Group (Scotland).

It is a delighting fact that the number of children’s groups has increased in Georgia lately; and so the Symposium organizers decided to present them as part of the symposium concert program. Children’s groups from various regions of the country: “Amer-Imeri”, “Erkvani”, “Iaramashai”, “Kirialesa”, “Lasharela”, “Martve”. “Mdzlevari”,



Concert part of the Symposium Opening.

“Perkhisa”, “Nai-Nai”, “Patara Tutarchela”, “Krimanchuli”, “Saunje”, “Tsnori Children’s Choir” took part in the opening concert. The symposium participants and guests had indelible memories of the cultural program of the symposium. Together with Georgian Patriarchy it had been planned in advance to take the symposium guests to Khevi and visit Gergetis Sameba church, but due to bad weather the plan was changed and the guests visited Ananauri, where they enjoyed an improvised concert with the participation of the groups “Jvaruli”(from Khevi), “Spartimu”, “Lindabruner Dreigesang” and “Trys Keturiose”. The guests visited the monuments of Georgian architecture and familiarized with the interesting moments from the history of Georgia.

The 5th International Symposium on Traditional Polyphony proved again, that it is an event of great interest among the world ethnomusicological circles, and is actual both for Georgian and world ethnomusicology. It is thanks to these symposia, that Georgian polyphonic singing and chanting has many friends and that scholars from various countries study this unique phenomenon and acknowledge its special place in the world musical culture. Besides it has become one of the most important centres of world polyphonic studies, where the multipart singing of various peoples is presented thematically and diversely.

As Joseph Jordania – (renowned scholar, one of the founders of our Center, who lives and works in Australia) says, that the study of traditional multipart singing is one of the most active spheres of ethnomusicology, today and the Tbilisi International symposia have greatly contributed to this. Only in the past 5 years, apart from the 3rd and 4th symposia Special Conferences were held in Austria, in Portugal and in Sardinia).

The Tbilisi Symposium is one of the means for the integration of Georgian ethnomusicology in World science.

Rusudan Tsurtsunia

The news

Artistic Life of Tbilisi Folk Ensembles

(2010-2011)

May , 2010 – Anchiskhati Church Choir took part in the International Festival A Capella in Leipzig; and held concerts and workshops in various towns and cities of Germany and Austria.

June, 2010 - Ensemble Lashari was invited to the Day of Georgian Culture in Paris.

June, 2010 – Ensemble Sakhioba released second CD.

June, 2010 – Ensemble Rustavi held solo concerts in Ingolstadt and Radevormwald (Germany) and Leiden (The Netherlands).

June, 2010 – Ensemble Mtiebi performed in a concert together with ensembles Spartimu and Simi.

30 June, 2010 – 7 July, 2010 - Ensemble Mtiebi held concerts and workshops in Cardiff (UK). In Cardiff Mtiebi recorded a CD “Songs from Georgia” and participated in the international Festival “Beyond the Border”.

July 2010 - Ensemble Ialoni recorded a CD of the church chants for the Mother of God and held a presentation-concert dedicated to this event.

16-19 July, 2010 - Ensemble Shavnabada held concerts and led work-shops in various towns of France and in Corsica.

July, 2010 - The Meeting of Experts for the inscription on the list of Intangible Cultural Heritage in Need of Urgent Safeguarding was held in Paris. Prof. Rusudan Tsurtsunia Director of the International Research Center for Traditional Polyphony of Tbilisi State Conservatoire took part in the work of the session.

July-August, 2010 – Ensemble Tutarchela was invited to the Festival of Laz song in Artvin (Turkey).

August, 2010 – Ensemble Basiani was invited to “Mostly Mozart Festival”, held at Lincoln Center in New York City. At the concerts “Bach and Polyphonies” Basiani performed Bach’s works as well as Georgian polyphonic songs.

August, 2010 – Ensemble Basiani recorded the 5th CD.

August, 2010 – Anchiskhati Church Choir was invited to Berlioz in La Côte-Saint-André (France), where one evening was dedicated to Georgian traditional feast and song.

November, 2010 - Ensemble Shavnabada released its 4th CD.

8-25 November, 2010 – Ensemble Shavnabada held concerts and led work-shops in England and Scotland.

November, 2010 – Ensemble Sakhioba released the 3th CD of church chants

6 November, 2010 – Ensemble Rustavi held a solo concert at Tbilisi Concert Hall.

November 15-19, 2010 - Nairobi (Kenya) hosted the 5th Session of the Intergovernmental Committee for Safeguarding Intangible Cultural Heritage of UNESCO. Prof. Rusudan Tsurtsunia Director of the International Research Center for Traditional Polyphony of Tbilisi State Conservatoire took part in the work of the session.

14 December, 2010 – Scientific Conference dedicated to Kakhi Rosebashvili’s 90th anniversary, with the participation of the faculty of Georgian Folk Music Department

15 December, 2010 – Ensemble Basiani held a solo concert at the Grand Hall of Tbilisi State Conservatoire.

27 December, 2010 – Mtiebi held a solo concert at the Grand Hall of Rustaveli Theatre

December, 2010 – Ensemble Sathanao held a solo concert and led workshops in UK.

December, 2010 – Ensemble Sathanao recorded second CD.

Festivals and Conferences

12-25 July, 2010 - Artgeni Festival (www.artgeni.ge)

4-8 October, 2010 - The 5th International Symposium on Traditional Polyphony was held at Tbilisi State Conservatoire.

September, 2010 – Conference on European polyphony was held in Sardinia with the participation of Georgian ethnomusicologists Joseph Jordania and Nino Tsitsishvili.

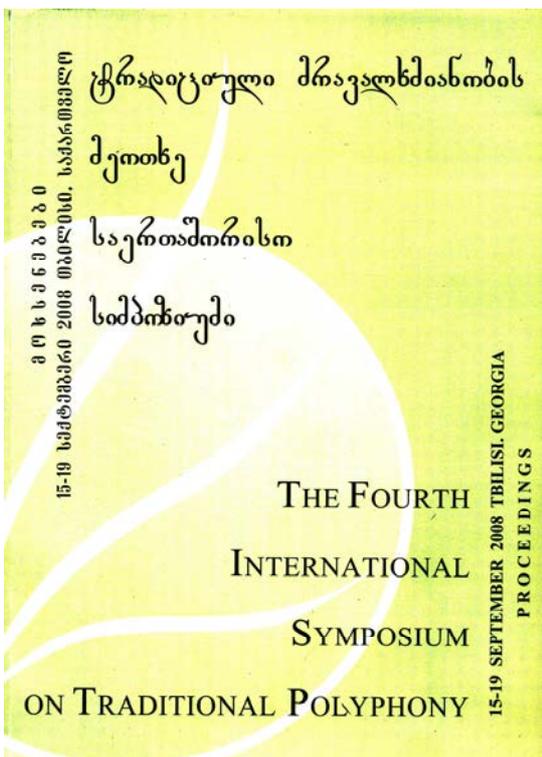
29 September -- 12 October, 2010 - “Chveneburebi” International Festival of Georgian Folk Song was held in Tbilisi and encompassed different regions of Georgia.

17 October, 2010 – Commemorative evening dedicated to the 80th anniversary of Kakhi Rosebashvili, Georgian ethnomusicologist and composer was held at the Georgian Composers’ Union.

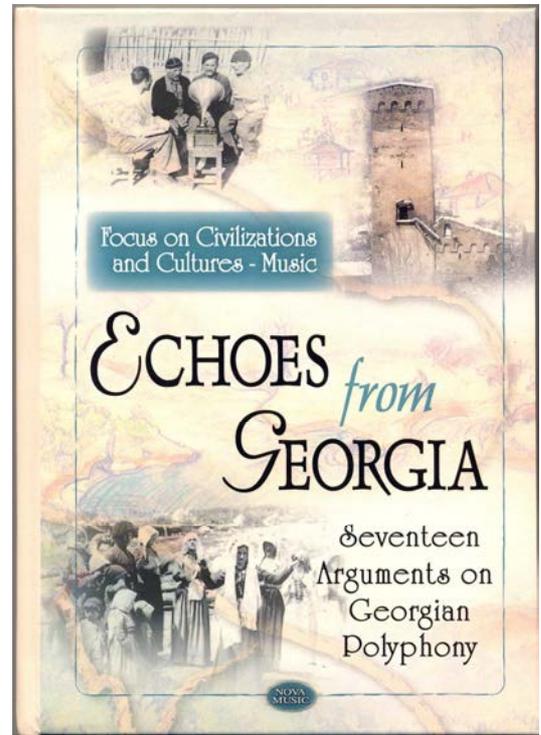
25-27 October, 2010 – The 5th International Conference-Festival of Secular and Sacred Music held in Batumi.

Publications:

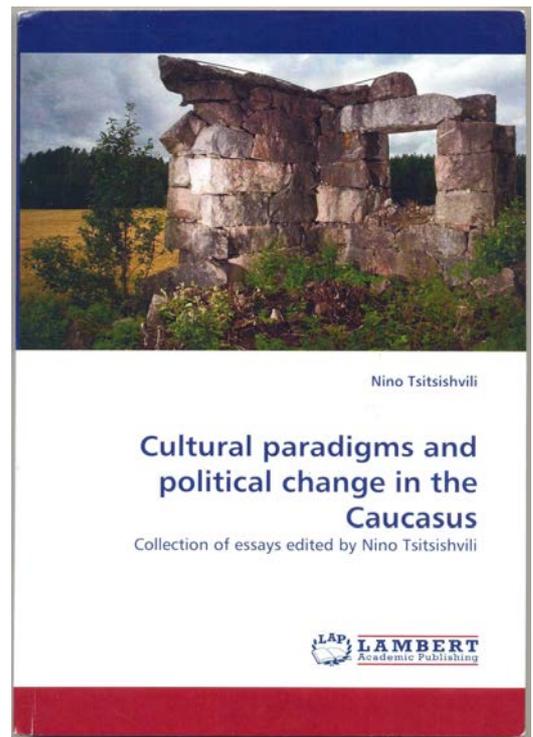
1. Book of **Proceedings of the 4th International Symposium on Traditional Polyphony** (please visit www.polyphony.ge) the Web Site of the International Research Center for Traditional Polyphony.



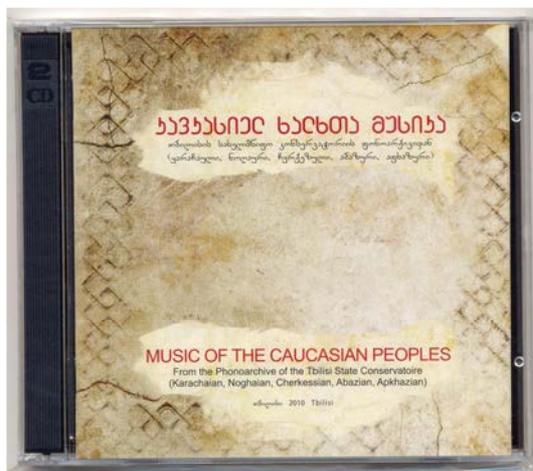
2. **“Echoes from Georgia: Seventeen Arguments on Georgian Polyphony”**. Editors: Rusudan Tsurtsunia, Joseph Jordania. New York: Nova Science publishers, Inc.2010 (can be purchased via internet).



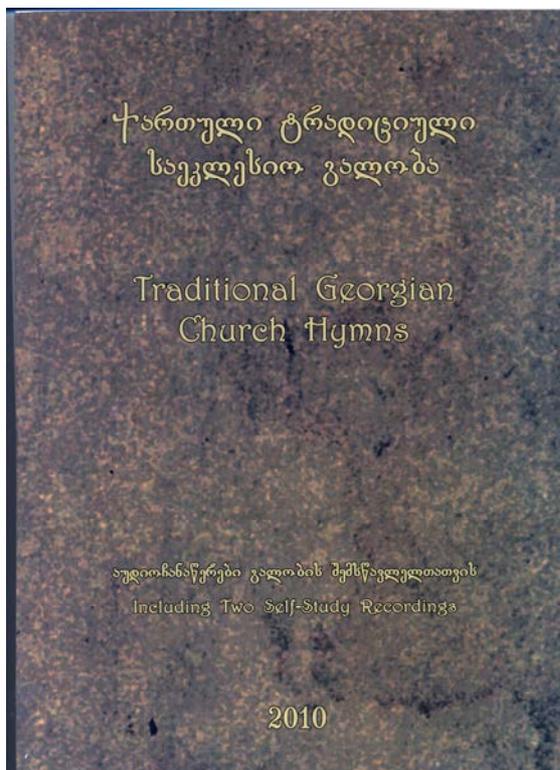
3. Nino Tsitsishvili – **National Unity and Gender Differences. Ideologies and Practices in Georgian Traditional Music**. LAP LAMBERT academic Publishing, 2010).



4. Georgian Folk Music Department of Tbilisi State Conservatoire released a compact disc **“Music of The Caucasian Peoples”** including Karachaian, Noghaian, Cherkessian, Abazian, Apkhazian recordings from the audio archive of Tbilisi State Conservatoire...



5. Nino Razmadze – an employee of the International Research Center for Traditional Polyphony of Tbilisi State conservatoire and a student of magistracy studies at V. Sarajishvili Tbilisi State Conservatoire compiled and published a collection of chants **“Traditional Georgian Church Hymns including Two Self-Study Recordings”**.



by Maka Khardziani

Foreign Performers of Georgian Song

Georgian Folk Song in Australia

Number of people interested in Georgian Folklore abroad is increasing. To this testifies the fact that each year more foreign groups singing Georgian folk songs perform at the International Symposia of Traditional Polyphony. One of the factors contributing to this is the activity of Georgian musicians abroad.

As our readers know, Joseph Jordania and Nino Tsitsishvili are Georgian ethnomusicologists, who live and work in Australia; they not only study Georgian polyphonic songs, but teach them to the Australians.

On behalf of the International Research Center for Traditional Polyphony we would like to thank Joseph and Nino for their interesting papers presented at the 5th Symposium. Parallel to scientific sessions they traditionally took part in the Symposium’s concert program. Ensemble *Gorani* directed by Joseph proved once again, that the Australians love Georgian folk music and perform it with pleasure. New Australian group *Breathing Space* participated in the Symposium for the first time and performed polyphonic songs of various peoples of the world including Georgian folk music examples which they learned from Nino - herself a member of the group.

Joseph Jordania and Nino Tsitsishvili tell us how the Australians learn Georgian songs.

J. Jordania: “The interest to Georgian song already existed in Australia before us. When we arrived there in 1995 Grant Matthews - one of *Gorani* members said: “I have heard Georgian folk songs and I know that they are very beautiful. I wish a Georgian village man came to Australia and taught us a couple of Georgian folk songs”. It turned out that when Grant said these words Nino and I had already passed all emigration formalities and had purchased tickets. Little earlier, in the 1990s Ensemble *Zhurnalisti* (today’s *Kartuli Khmebi*) visited Australia and their concerts captivated the Australians. Among those fascinated by the Georgians’ singing were Paul Petren – renowned radio presenter from Melbourne, Moya Simpson – a singer from Canberra and Stephen Taberner – famous song master (Stephen attended the Symposium in 2006 and visited Svaneti: Moya participated in the 2008 Symposium). Besides,

Frankie Armstrong – well known British folk singer had led few workshops and taught Georgian folk songs to the Australians. Frankie had learned those songs from Helen Chadwick; on her part Helen learned them at Edisher Garakanidze’s 1994 - 1995 workshops in Wales.

“I remember once being asked to write an article on the music of the Georgian emigrants; in the article I mentioned that Georgian emigrants took with them mostly town songs (this was the case with Georgian emigrants in Paris, most of them were town dwellers). Georgian peasants’ polyphonic songs, “managed” to overcome the borders themselves and find their place in the repertoire of foreign singers.

N. Tsitsishvili: When we arrived in Australia we found the interest to Georgian song. Joseph and I were asked to sing something at the festival. Though there were just two of us, we sang a couple of town songs with guitar accompaniment. Ensemble *Gorani* was performing at this festival, they sang mostly Bulgarian repertoire and a few French and Swedish songs.

The events developed very quickly. Christoph Maubach – then director of *Gorani* became so interested in Georgian songs that he left *Gorani* and we together created ensemble *Golden Fleece*.

J. Jordania: Exactly at that time I was asked to teach Georgian songs to “Gorani”. I have been with them since then. Both “Golden Fleece” and *Gorani* were invited to Australia’s most prestigious festivals many times. Sadly two years ago Christoph moved to New Zealand. Earlier when he was away to other countries we substituted him with David Robinson a few times, it is possible that David will be a full time member of *Golden Fleece*. In July, we are invited to North Australia and we are going there with David.



Ensemble "Gorani"

Gorani is already 19 years old and continues to work with great enthusiasm.

N. Tsitsishvili: Women’s ensemble that performed Georgian songs at the 5th symposium is *Breathing Space*. Their repertoire includes songs from Georgia and other countries, but lately their Georgian repertoire has significantly increased and there exists an idea to create *Melbourne Georgian Choir* on the Basis of *Gorani* and *Breathing Space*. This will mean that the popularity of Georgian song will rise to a higher level in Australia. I would like say a few words about my women’s trio *Nana*. The trio performed Georgian songs at a number of festivals. Besides, we also established *Why Not!* -a mixed group, which performs Georgian songs as well as pop songs arranged with Georgian harmonies.



Ensemble "Breathing Space"

J. Jordania: So far we have talked about Melbourne. But I would like to mention, that Georgian song is performed in other Australian cities as well.

Big supporter of Georgian music in Sydney was Stephen Taberner – one of the best Australian song masters (He now lives in Melbourne). He and his 700 member choir sang *Guruli Perkhuli* together with *Golden Fleece* in Sydney. In Sydney Stephen established a very interesting ensemble *Spooky Men’s Chorale*. This highly professional choir full of humour groups already had several successful concert tours in England. Stephen is so enchanted by Georgian music, that the basis of the ensemble’s musical language is Georgian folk song and Georgian harmonies. *Spooky Men’s Chorale* became so popular, that its “branches” have been created in Melbourne and Perth. Stephen created his own new compositions using Georgian harmonies. I remember, when we had just arrived in Australia Stephen called and visited us (at that time he lived in Sydney). We spend several hours singing Georgian songs (he is a good professional and can read scores well)

forgetting about time. Stephen could not help expressing his delight with the richness and diversity of Georgian song.

Another supporter of Georgian song is Moya Simpson – singer and song master from Canberra. Her two choirs in Canberra sing a number of Georgian songs. Moya and her partner John Shortis decided to make a show-musical “John, Paul, Ringo and... Georgia”. In which Georgian harmonies would blend with the melodies of *The Beatles*. The show was a big success in Canberra, Tasmania and Melbourne.

N. Tsitsishvili: Important center of Georgian music and love to Georgia is Perth - the biggest city in West Australia. Joseph was invited there in 2005 to teach Georgian songs. Those who learned the songs became so interested in them that the group did not break up after Josef’s departure and created ensemble *Lile*, directed by Simon Nild - Unfortunately Simon passed away at a young age. A group called *Shalva* separated from *Lile*. They actively participate in concerts and festivals. It was in Perth that Australian singers supported Georgian Rugby players with singing during the match. The fan club of Georgian rugby players was created in Perth, with their financial support a new department was opened at Digomi Children’s hospital in Tbilisi. Additional activities and auctions were organized in Perth and Melbourne.

New Zealanders were also infected with the love to Georgian song. Joseph’s visit to New Zealand and Stephen Taberner’s (originally from New Zealand) work greatly contributed to this, as well as Vazha Gogoladze’s (a brilliant Gurian singer) visit to Australia, This was Gogoladze’s first visit abroad; many Australians loved his teaching style and singing.

J. Jordania: It can be said, that Georgian singing has many admirers in Australia and their number is increasing. As we just heard Georgia is going to open an Embassy in Australia. It is symbolic, that Georgian song was the first “Ambassador Plenipotentiary” of Georgian culture in Australia, thanks to which many people admire Georgia on this remote continent.

**Joseph Jordania
Nino Tsistishvili**

One Georgian Folk Ensemble

Women’s folk ensemble *Nanina*

Women’s folk ensemble *Nanina* was created in 2003. It is directed by Tea Kasaburi – coordinator of Music direction at Folklore State Center of Georgia, a member of ensemble *Mzetamze*. Almost all members of *Nanina* are ethnomusicologists: Maia Gelashvili, Victoria Samsonadze, Ana Kelberashvili, Lia Gabidauri, Ketevan Bantsadze, Nino Tushishvili, Natalia Chakvetadze. From their pedagogues Kukuri Chokhonelidze, Edisher Garakanidze and Joseph Jordania they learned the most important - right approach to folk music and professional conscientiousness. They all made friends when still students at the Conservatoire and started singing, though created the group later. This was also determined by the fact, that due to the large number of male ensembles, female repertoire was kept in the background. There are very few female groups. *Nanina* followed the footsteps of *Mzetamze* - practically the first folk ensemble to perform Georgian women’s traditional songs on stage for wide audience.

Nanina, like *Mzetamze* aims to popularize one of the most ancient and beautiful branches of Georgian folklore; women’s repertoire is a very important and noteworthy category, it belongs to the archaic layer of Georgian folk music with its content, musical peculiarities and manners of performance.

Any folk scholar dreams to find and revive ancient and lesser known variants of folk examples. The members of *Nanina* travel to various provinces of Georgia, record folk examples from tradition bearers, seek for ancient variants of songs in various



Ensemble “Nanina”

expedition materials, study the history of songs, the regularities of their musical language, dialectal peculiarities and do their best to perform them maintaining the manner and form of performance (antiphonal performance, single soloist in each voice part, performance of round-dance and dance songs with corresponding movements).

Nanina's repertoire includes songs of almost all genres characteristic to women's repertoire: lullabies, healing songs, those accompanying needlework, lamentations, songs intended to change weather, work songs, humorous, etc. both single-part and multipart songs. *Nanina's* members also play musical instruments: *chonguri*, *panduri*, *chuniri*, *changi*, *garmoni*, *daira*. It should be mentioned; that *Nanina's* members cope with performing round dances fairly well.

Alongside the songs from almost all parts of the country *Nanina* sings Laz, Apkhazian, Megrelian, Svan, Tsova-Tushetian examples. In order to overcome the language barrier *Nanina* consulted the Department of Caucasian Studies of Tbilisi State University, where the specialists of various Caucasian languages assisted them with pleasure.

Nanina first performed for wide audience in 2004, since then the ensemble regularly takes part in various concerts, charity events and international festivals both in Georgia and elsewhere.

The Ensemble has recorded a compact disc of 18 songs from different provinces of Georgia. At the moment *Nanina* is working on the second album of folk and urban songs.

In near future *Nanina* aims to record two more compact discs. One will include lullabies from all regions of the country; the ensemble's members believe, that the compact disc will be very interesting not only from the viewpoint of ethnomusicological studies, but it will also be advisable to any family striving to bring up their children in Georgian traditions. The other compact disc will include lullabies from various countries of the world, which will be no less interesting for scholarly studies. However the realization of these projects has been hampered due to financial problems.

In conclusion, it is symbolic that the majority of *Nanina's* members are mothers of many children, who successfully combine domestic and artistic activities.

**Tea Kasaburi
Maka Khardziani**

Foreigners on Georgian Folk Music

Initial Perceptions



Jeremy Foutz
*Magistracy student in ethnomusicology
at the University of Maryland.*

When I first stumbled upon Georgian vocal music nearly six years ago, there was a sense of serendipity and an undeniable aural attraction. At the time, I was working as an intern at the American Folklife Center at the Library of Congress investigating ethnomusicology and possible musical cultures to study. While searching for music that used nontraditional vocal harmonies online, I found a clip of the quintessential Georgian sacred song, *Chakrulo*. I was instantly captivated. I soon found myself reaching for any information I could find on what was, to me, an unknown country. On Nov. 17, 2005, the Anchistkhati Choir performed at the Library of Congress and marked the first time I heard this captivating music live.

As is often the case with virtually any art, even the best recordings cannot take the place of experiencing and feeling Georgian vocal music live. I had begun listening to the few compact discs found on mainstream online shopping sites, but they could not prepare me for the experience. The intertwining movement and vibrancy of their voices (whether quiet or loud) struck me physically and mentally. *Krimanchuli* and *gamqivani* in *Ali Pasha*, *Khasanbegura*, and *Elesa* intrigued me, as did the interplay of three vocal parts. The unfamiliar tunings

and modes (*kilo*) created harmonies that stretched and enriched my harmonic sensibilities beyond vertical harmonic relationships. Though Georgian aesthetics differ from other musical modes of thought and I certainly could not (and do not) claim to fully understand Georgian musical perceptions, it would be disingenuous to deny a personal resonance of sorts as the voices bounced off the marble and stone of the hall.

Just as fascinating as the music was the history of Georgia and its peoples as they interacted with a tremendous variety of cultural forces. These cultural intersections are the focus of my research and my thesis. Drawing on varied sources and personal fieldwork in 2009, data suggests the use of Georgian traditional music as a way for modern Georgians to reclaim and re-imagine the past. The history of Georgia and Georgian perspectives of history both gives context for the music and illustrates many modern Georgians' sense of being under siege. Within Georgian ethnomusicology and within the dominant Georgian culture itself, two concepts, "traditionality" and "ancientness," play prominent roles in perspectives of Georgian traditional vocal music and identity formation. After describing traditionality and ancientness in the Georgian context, I explore several roles they play in the formation of Georgian identity. Many current Georgians, in choosing to practice traditionality with their musical performances and perceptions, draw close to their imagined, idealized past. Furthermore, ancientness of Georgian traditional vocal music helps defend the border against the "theoretical other" – whether geographic neighbors or historical oppressors – through difference-making.

Despite the small and hopeful strides made with my research so far, it represents only a fraction of the productive research that is ongoing by scholars from Georgia and other nations. These studies serve to bring context to Georgian music in general, both traditional and popular, that is many times lacking. Without context, without each small piece, we cannot even begin to understand the meanings and functions of Georgian music – "the complex whole" of Edward Tylor. In my experiences at the University of Maryland, the Library of Congress, and elsewhere, there is broad interest in Georgian musical culture and in various Georgian musical forms and genres. Too often, however, the context is too simplistic and takes a superficial heroic or tragic trope, ignoring the complexities and complementary contradictions that, in my view, allow the music to be perceived more fully. This is not a call for a perfect (and impossible) objectivity – who would

want such a thing, in any case? It is a call for clarity of motivations and perceptions, however. It is my hope that my work, along with the work of other scholars in Georgian music, accurately represents Georgian music and culture to broader audiences as well as helping contribute to discussion of elements of Georgian culture for modern Georgians.

Polyphony of other countries

Lithuanian Multipart Songs *Sutartinės*



Daiva Račiunaitė-Vičinienė
*Associate Professor and Head
of Lithuanian Academy of Music*

We cordially congratulate our Lithuanian colleagues with the proclamation of Lithuanian traditional song - Sutartinės the Masterpiece of Intangible Cultural Heritage of Humanity by UNESCO.

Features most characteristic of vocal and instrumental polyphony, second accords, complementary rhythms and syncopation, indicate a powerful, unique musical system of thought per *sutartinės*.

Description of the term *sutartinė(s)*. The root verb *sutarti* means 'to be in accord' and 'to agree'. The term was selected overlooking many names for polyphonic songs by natives – *sutartinės*, *sutarytės*, *kapotinės*, *apskritos*, *sektinės* etc. Performances are named *hymn-singing* and a *sutartinė* – *hymn*, as distinct ritualistic songs.

Musical speech features: a) narrow melodic diapason; b) short ranges; c) intonational stability; d)

non-existence of resolution intervals; e) syllabic link of word and melody; f) complementary rhythm; g) polyphony (diaphony) at the second, heterophony. Polytonal, polyscale and polytextual vocal interactions are characteristic; polyrhythm and polymeter appear.

Poetic distinctions. Abundant archaic elements: a) patriarchal traces; b) ancient livelihood, hunting, beekeeping, reflections; c) strophic structure; d) abundant onomatopoeic interjections: *čiūto rūto, tatatō, dūno, rititatatoj* etc. Characteristic polytextuality regards concurrently resounding contextual and onomatopoeic words, a feature unique to Lithuanian *sutartinės*; no polyphonic analogies exist elsewhere.

***Sutartinės* is a syncretic art** reflecting the link between music, words and movements. Choreography is uncomplicated and movements, moderate, often noble: circle walking, twirling arms linked, “starlet” formation, stamping, pair walking opposite pair etc. Certain *sutartinės* are played on *skudučiai* 'multi-pipe whistles', *ragai* 'horns', *daudytės* 'long wood trumpets' and *lamzdeliai* 'fipple flutes'. A folk term, ‘tooting’, expresses performance variety – woodwind-blowing, hymn-singing and dancing.

Regional differences. Northeastern Aukštaitija (Uplands ethnic region) comprises the longest-surviving area of the greatest *sutartinės* dissemination and surviving performers as per historical documents reporting on this tradition. Musical differences are especially pronounced in north (Biržai surroundings) and east (Švenčionys surroundings) territories of *sutartinės* habitat. To the north, the second is the only interval. Singing features specific instrumental music: chanting (syllabism), “clucking sound” etc. The second is the usual random accord in the east; its more sequential melodic intonations, slower performance tempo and a more singular rhythm reflect the origin of vocal *sutartinės*.

Performance. Three main *sutartinės* categories per performer numbers are popular: ‘twosome’ (counterpoint), ‘threesome’ (canon) and ‘foursome’ (antiphonal counterpoint). However, polyphony style is more important. Nearly 40 different performance styles relevant to some widespread function in some territory are known. 20th century notations mention group (2-4 women) hymn-singing customs. More can participate for some relevant function: dancing, visiting rye, etc. Hymn-singers are mainly women; men appear in collective dances. Recently collective singing (10-30 people) flourishes alongside traditional group singing.

Defining and disseminating the tradition. The

first abundant *sutartinės* recordings (with melodies) only occurred in the beginning of the 20th century, when collective hymn-singing was vanishing. Today few, isolated singers recall *sutartinės* in villages.

Sutartinės roots may reach prehistoric times. Many features indicate ancient origin, including all syncretic components. Setting a date of origin is difficult. No written data exist prior to the 16th century. Maciej Strykowski's *Kronika* (1952) first mentions *sutartinės*, noting singing mouths agape, one after another; constantly repeating refrain, “lado”, “lado”, clapping and trumpeting a long horn. Adolfas Sabaliauskas probably contributed most to the “discovery” of *sutartinės* together with Aukusti Roberti Niemi - Finnish professor (They compiled “Lithuanian Songs and Hymns of Northeastern Lithuania”, Helsinki (Riga), 1911, later supplemented by Sabaliauskas with “Notes to Lithuanian Songs and Hymns”, Helsinki, 1916.) Folk music expert Zenonas Slaviūnas, 1935-1941, recorded the last authentic group on phonograph. He also compiled and published a three-volume collection (*Sutartinės*. „Polyphonic Lithuanian Folk Songs“, vol. 1 and 2. - V., 1958; vol. 3 - 1959).

The group *sutartinės* singing tradition in villages became nearly extinct by mid-20th century. Experts lamented for the lack of interest by young generation. The rebirth of *Sutartinės* began with the 1969 concert by Povilas Mataitis' Folk Music Theater Troupe in Vilnius. Since then folk music ensemble performances of live *sutartinės* returned to cities, continuing a new, albeit qualitatively different life in various forms until today.

Sutartinės has become a distinct symbol of Lithuanian identity since the beginning of the 20th century, providing the basis for numerous 20th-century compositions.



Ensemble “Trys Keturiose”

Centers of Georgian Culture and Art

The State Museum of Georgian Folk Song and Instruments

The State Museum of Georgian Folk Song and Instruments was founded in 1975 as a branch of the Museum of Georgian Cinema, Theater, Music and Choreography – on the basis of Arcady Revazishvili's (renowned collector in the Soviet Union) collection of mechanical instruments. Since 2006 it is "The Museum of Georgian Folk Song and Instruments".

The Museum collection includes about 4500 exhibits, material on social and culturological stages of ethnomusicology, copies and originals of rich photo, audio and film archive, paintings by professional and self-taught artists, audio recording and dubbing devices (a phonograph and gramophones), manuscripts of renowned art workers, garments of famous performers, etc.

About 6000 people (tourists, people interested in Georgian culture, frequent visitors are children – pupils from Tbilisi and regional schools) visit the Museum annually;

The specialists of the Museum pay great attention to educational programs: alongside ordinary excursions, intra-school and interschool competitions aiming to popularize Georgian folk music are organized here. Special programs have been elaborated to make the Museum more memorable for children of various ages.

The State Museum of Georgian Folk Song and Instruments is the first of the kind in the Caucasus; and its specificity differs from that of other art museums in Georgia: the exposition includes visual as well as audio materials.

Exposition Halls:

1. Georgian Hall presents 4 groups of traditional instruments disseminated in Georgia: String, wind, percussion and keyboard. The exposition starts with archaeological material – the copy of the famous bone tongueless *salamuri*, the photos of Trialeti silver bowl and Qazbegi treasure. The Museum plans to present the copies of the unique material more completely in future and thus make the Georgian Hall more interesting and attractive.

2. There is a separate corner for oriental instruments: *zurna*, *duduki*, *Saz*, *Kemancha*, *ud*, *zarn*, *rubab*, *tambourine*, *ardanuch*, street organs. The exhibits of the musical past of multinational Tbilisi are displayed here. Unfortunately there are no

Greek or Jewish instruments in the collection; this gap should urgently be filled up.'



Hall of Georgian instruments

3. Young visitors hold The European Hall of the Museum in special respect. presented Here is Arcadi Revazishvili's collection of mechanical instruments: orchestrions, musical boxes, harmoniums, gramophones, street organs.



Exhibits of Oriental instruments

These collections are rarities in today's standards; the instruments that came from Europe in the 18th century are live chronicles of the musical aesthetics of various strata of the society, sadly their revival-restoration is linked to many difficulties.

Complete catalogue of the Museum stock is being prepared for publication. It will render a service to specialists and those interested in Georgian musical culture. The anthology of Georgian instrumental music and that of other peoples, enclosed with audio material will be published in near future.

"Instruments in old Georgia" by Otar Chijavadze – a renowned Georgian ethnomusicologist was

published in 2009 (the manuscript of the work is preserved at the Museum). The presentation of the book held at the Museum aroused special interest among the specialists.

Special attention is paid to the collection and systematization of the Museum's audio archive. This year the audio archive of Kakhi Rosebahsvili – a well known Georgian ethnomusicologist was inventoried; this archive will shortly become the property of the Museum.

The Museum systematically organizes thematic evenings and meetings with folk music masters.

The State Museum of Georgian Folk Song and Instruments is an important center of national culture, which has preserved the musical past of Georgia and its neighboring countries.

Ketevan Baiashvili

Beneficents of Georgian Folk Song

Karlo Urushadze



“Masters of Georgian folk song” tells about Karlo Urushadze – renowned Gurian singer and song master, who dedicated all his life to Georgian folk song. Despite his age (83) Urushadze still actively teaches Georgian folk music to young generation. Karlo Urushadze is somewhat like a bridge between present and past, who has preserved the knowledge and mastery of the 20th century Gurian singers and song masters.

The information about Karlo Urushadze's life and professional activity was provided by his granddaughter **Lela Urushadze**.

Karlo Urushadze is the grandson of the renowned Gurian chanter and singer - Giorgi Iobishvili, a member of Gigo Erkomaishvili's choir; Iobishvili was also a virtuoso *chonguri* player. He is the author of the song *Natvra* performed in the 4th tuning of *chonguri*. Karlo's mother Olia Iobishvili was also a distinguished singer; she sang in Ozurgeti Ethnographic Ensemble directed by Varlam Simonishvili. She also taught singing at the secondary school in the village of Likhauri. Karlo's father Sergo Urushadze - a renowned chanter-singer was a disciple of Nestor Kontridze – Father Superior of the Church of the Birth of the Virgin in the village of Likhauri. thus Karlo Urushadze grew up loving Georgian song and chant.

Karlo Urushadze sang in Ozurgeti Ethnographic Choir for a number of years. Besides, together with his parents and brother Urushadze took active part in various musical events in Ozurgeti district; thus the tradition of family performance, which is still alive, originated in his childhood.



Karlo Urushadze with his grandchildren

Parallel to being a well-known singer and song master, Urushadze held scientific activity at the All-Union Research Institute of Tea Production; he is the author of four inventions on the technology of tea procession. He started his pedagogical activity at the age of 25. At various times he taught singing at the secondary schools of the villages Likhauri, Anaseuli and Bakhvi (Ozurgeti district). He also directed the choir of collective farmers in the village of Gurianta.

Valerian Maghradze
(1923-1988)



Karlo Urushadze with his spouse

In 1980 Urushadze created a family ensemble, continuing his family tradition. Today's *Ensemble of the Urushadzes* consists of Karlo himself and his grandchildren. They mostly sing Gurian songs. Urushadze gives priority to Varlam Simonishvili's and Samuel Chavleishvili's song variants. The Urushadzes often participate in festivals and various musical events. In 2004 the International Centre for Georgian Folk Song released a compact disc of 14 songs *The Urushadzes*.

It is natural, that Karlo Urushadze who trained several generations of singers developed love to Gurian songs in his grandchildren since early age and taught them many folk examples. This may explain the fact that all three of his grandchildren are musicians: Lela is a chanter at St. George of Kavti church in the village of Dighomi; she also sings in the ensemble *Sathanao* and directs Children's folk ensemble *Kirialesa*. Bela – is a student (violin) at V. Sarajishvili Tbilisi State Conservatoire. Sergo – is a student at the High School of Georgian church Chant and Folk Song of Tbilisi Theological Academy, he also chants at Tbilisi Holy Trinity Cathedral Church and sings in the ensemble *Basiani*.

Regardless of the fact that Karlo Urushadze lives in Ozurgeti and his grandchildren live in Tbilisi, they manage to work on new repertoire and participate in various events. Besides, Karlo often holds workshops for Georgian and foreign performers and directs a folk ensemble in Likhauri.

The International Research Center for Traditional Polyphony wishes Karlo Urushadze good health and long life.

Maka khardziani



Meskhetian dialect is one of the least studied Georgian musical dialects. Valerian Maghradze made particular contribution to the study of Meskhetian folk music. Originally from Meskheta (born in the town of Borjomi), he dedicate his life to the study of the folk music of his native province. However, he was not the first to take interest in Meskhetian folk music.

Ethnomusicological study of the region started in the 1930s. The first music field expedition was led by Shalva Mshvelidze (1930). According to the data provided by the expedition in Meskheta national musical traditions had sunk into oblivion, and the Meskhetians hardly remembered and performed Georgian songs. Another field expedition was organized by Grigol Chkhikvadze in 1949. Of the collected material, only 6 songs turned out to be old Meskhetian examples; including one wedding and two table songs. Undoubtedly these unique examples were invaluable, but insufficient for scholarly study and drawing conclusions.

Valerian Maghradze started studying Meskhetian folk music in the 1960s and dedicated almost 30 years to this.

Valerian Maghradze graduated from the Theory-Composition Department of Tbilisi State Conservatoire in 1958 (Andria Balanchivadze's class). He is the author of a number of chamber-instrumental and choral pieces; he also led pedagogical life and directed a choir. From 1969 he was a member of the Composers' Union of the USSR. In 1980-1981 Maghradze directed the Song and Dance Ensemble of Trans Caucasian Border Guards. In 1980-1990 he created and directed

Ensemble “Meskheti”. In 1972 Maghradze defended the dissertation “On the History of Georgian Folk Song, Meskhetian Dialect”.

In 1961-1983 Valerian Maghradze led two field expeditions to Meskheti, together with local ethnographers and musicians. “We organized the first expedition to Meskheti on our own initiative and with our own money in 1961. This was followed by other officially organized expeditions in 1962 and 1963 (V. Maghradze. “Georgian (Meskhetian) Folk Songs (1987)).

In 1965 Maghradze participated in Otar Chijavadze’s field expedition to Kakheti. He visited the villages of Sanavardo and Mtisdziri (Kvareli district) inhabited by the Meskhetians. He also visited the village of Gamarjveba (Gardabani district).

He researched 54 Meskhetian villages in total. These expeditions recorded about 50 elderly people, the connoisseurs of only few Meskhetian songs, others scarcely remembered fragments of old examples that they had heard from their ancestors. (V. Maghradze.”Georgian/Meskhetian Folk Songs. 1987”).

During 22-years’ work in Meskheti Maghradze documented songs of almost all genres of Georgian folk art. From these distinguished were: table, wedding, round-dance and work songs. In Maghradze’s opinion these examples differed from others in better quality of performance, in quantity and clearer national features. Part of the transcribed material was included into the collection “Meskhetian Folk Songs”, which he published in 1987.

The collection consists of two parts: first part is a monograph, dealing with the historic, genre-stylistic and structural nature of the songs from the province, and parallels between Meskhetian and Georgian folk

complete texts and comments. These songs include 19 table songs, although the scholar mentions that much more table song texts had been recorded, but he could not find their corresponding melodies anywhere.

For years Valerian Maghradze’s personal archive was thought to have been lost. I became interested in this archive when studying at the Conservatoire. With the help of Natela Tsimakuridze (Conservatoire teacher) I managed to find the archive: it had been taken care of by Koba (Nikoloz) Zazashvili a former member of Maghradze’s ensemble. On his initiative Zazashvili created the digital version of the recordings and the collection is now kept at the archive of Georgian Folk Music Department of the Conservatoire.

At our request Mr. Zazashvili transferred Maghradze’s archive to the possession of the Georgian Patriarchy. The archive includes audio material (few hundred examples, recorded on magnetic tapes); the tapes are preserved in inappropriate conditions and need urgent transfer onto digital media. The written material includes: field expedition journals, Maghradze’s scholarly studies, transcriptions and restored examples, performed by his ensemble. Most of the material has never been published.

The introduction of the collection also includes information on polyphony, which Maghradze obtained in Meskheti. This information is more widely presented in expedition journals at the archive. 18 old people from 6 villages confirm the existence of two- and three-part songs in Meskheti until the 1890s- 1920s. The remains of three-part singing are obvious in the published transcriptions.

Due to hard historic past of the province it is extremely difficult to define what Meskhetian folk music dialect was like, but Valerian Maghradze’s archive will undoubtedly shed light on many issues. It is a pity, that this material has not yet been esteemed accordingly, especially with regard of the fact, that very few Meskhetian folk examples have been recorded..

Joseph Jordania was another scholar who led a field expedition in Meskheti, but unfortunately the recordings are lost today together with other materials of that period.

Luckily I was a member of a field expedition to Meskheti organized by the IRCTP in 2005. Valerian Maghradze is still well remembered by old performers and local scholars. It is very hard to tell these people, that the 22-year-efforts and -work is still kept in dusty sacks and boxes and needs urgent rescue.



Valerian Maghradze with Ensemble “Meskheti” music examples in general. Second part presents about 50 transcribed folk examples, supplied with

In 2010 American “Nova Science Publishers, Inc” published a collection entitled “Echoes from Georgia: Seventeen Arguments on Georgian Polyphony”. This collection also includes Valerian Maghradze’s essay.

Meskhetian polyphony has been lost, but Valerian Maghradze’s 22-year-long work has survived. At one glance the dusty sacks and boxes full of magnetic tapes consumed 20 years of life of one devoted man and due to the lack of time and finances we contribute to the loss of the significance of Maghradze’s work and that of others like him.

Baia Zhuzhunadze

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Publication:

Georgian (Meskhetian) Folk Songs (1987)
Tbilisi: *Khelovneba* (in Georgian)

Field work activity:

Meskhet-Javakheti – 1961; 1962; 1963; 1966;
1967; 1968; 1970; 1973; 1982; 1983.

Kakheti – 1963; 1965.

Achara (Kobuleti) – 1969.

In Manana Shilakadze’s Memory



Doctor of Historic Sciences Manana Shilakadze - renowned Georgian ethnographer, merited employee of the Georgian Institute of History and Ethnology, a devoted friend and kind adviser of our Center passed away recently. Distinguished for her personal nobleness and professional honesty she was surrounded with overall respect and love.

We asked Nino Razmadze - one of her students, now the employee of the IRCTP to share her recollections about her teacher with us.

Writing about Manana Shilakadze is big responsibility for me, as was my being her student.

We met when I was a second year of Bachelor studies, taking a course in Ethnography under her guidance. I was immediately fascinated by her love

to her profession and benevolence to each of her students.

I did not happen to be in her group intentionally, as it usually happens. This was a lucky coincidence of a few chances, which in the end turned to be favorable for me. On one of the most significant stages of my life I met a person. Each minute I spent with whom will be indelible for me.

It did not take me long to select the topic of my study. I was infected by the interest to instrumental music from one of its most fundamental researchers. Despite of the fact, that it is complicated and controversial when representatives of different generations (e.g., teacher and student) research the same theme. Manana Shilakadze created such an atmosphere for me, that I could easily express my own 'different from hers' opinion.

In the beginning I was somewhat restricted when I had different view, but my tutor was a merited scholar, which I soon understood. If I convincingly substantiated my view, she would agree with me. But if she considered my arguments insufficient, she would never impose hers, but would cautiously and delicately explain, as a result I would see the groundlessness of my opinion, so naturally and unobtrusively she taught me independent thinking, adding self-respect to my personality. When having a discussion she always treated me as an equal person, never emphasizing my status as of a student. At the same time she never upset the distance between a student and teacher.

I learned a lot from Manana Shilakadze, e.g., that it is one thing to study the topic, put questions and get results but it is no less important how to present all this. Apart from specific knowledge, another valuable thing that she introduced into me is the strive for academism, which at one glance is very close and understandable for everybody, but is a separate culture. Herself experienced in publishing activity, she never forgave me even a tiny mistake. As a result of this I instinctively look over any publication or unpublished scholarly work with the eye of a proofreader. I inherited this habit from Manana Shilakadze. I keep with love and special care several thousand pages with her handwritten notes. Proofreading has its own rules. And so each page of her notes is the exhibit of the culture of proofreading.

The folk music of the peoples residing in Georgia

On the study of Abkhazian and Ossetian folk music

Folk treasure is a necessary historic source for the study of culture. Since remote times folk music is somewhat of a bridge between generations and it must be safeguarded and taken care of by each ethnos. Its transformation and evolution evokes special interest today. In the epoch of urbanization, globalization, etc. it is urgent to document, publish, popularize and perform scholarly study of the surviving folk music examples.

The Caucasus, especially Georgia, is a complex region in terms of ethnicity. Its geographical location (at the crossroads between Europe and Asia) has been a determinant in the formation and cultural development of the peoples residing in this part of the world. Peaceful coexistence created best conditions for the maintenance of the original musical language. Existing per se, these cultures also underwent reciprocal influence. The best example of this is Georgian town folklore, which emerged as a result of the synthesis of various traditions.

Georgian ethnomusicologists paid great attention to the documentation of both national folk examples and the music of other ethnicities residing in Georgia. Dimitri Arakishvili – the founder of Georgian folkloristics recorded Abkhazian and Ossetian folk songs in the early 1920s. He published Abkhazian songs in the collections of the Ethnographic Commission of Moscow University, but 35 Ossetian songs recorded on wax cylinders in 1923 are preserved at the State Museum of Cinema, Theatre, Music and Choreography. In 2006 the International Research Center for Traditional Polyphony published these audio recordings on Compact discs as part of UNESCO project.

Composer Victor Dolidze recorded Ossetian songs in 1926. He also published an article "Ossetian Folk songs" in the newspaper *Zarya Vostoka*. (It is known, that Dolidze's unaccomplished opera "Zamira" entirely based on Ossetian material.

Dolidze's transcriptions of Ossetian songs were included into the collection "*Ossetinski Muzikalni Folklor*" ("Ossetian Folk Music") M-L. 1948.

Professor Shalva Aslanishvili also touched upon the issue of Ossetian polyphony in the introduction of his article "*Formi gruzinskogo narodnogo mnogogolosya* (Forms of Georgian Folk Polyphony).

1954). Other scholars also discussed questions of Ossetian and Abkhazian folk music in the context of the interrelation of Georgian and North Caucasian cultures: Nino Maisuradze (“Georgian Folk Music and Its Historic and Ethnographic Aspects”. Tb. 1990), and Manana Shilakadze (“Traditional Musical Instruments and Georgian-North Caucasian Ethnocultural Relations”, Tb. 2007). Otar Chijavadze also recorded folk examples in Ossetia in 1978. In 2009 Folk State Center of Georgia published the manuscripts of Ossetian folk songs by D. Arakishvili, A. Megrelidze, B. Galaev, G. Chkhikvadze, G. Kokeladze, V. Kurtidi and D. Toradze from the Center’s archive. It should be mentioned that the audio recording enclosed to the collection of transcriptions was prepared by the male choir of the State Ensemble of Song and Dance of South Ossetia. Transcriptions of Jewish folk songs, obtained by Shalva Mshvelidze in Akhaltsikhe District are to be published soon.

Georgian song masters and composers made significant contribution to the documentation and study of Abkhazian music. From this viewpoint special credits should be given to Dzuku Lolua. The International Centre for Georgian Folk Song has released a CD of Abkhazian songs as performed by P. Pantsulaia’s, K. Gegechkori’s and G. Chelidze’s choirs in the 1930s under the series Unique Recordings (see “Georgian and Abkhazian Folk Songs”, Tb. 2005, CD II).

Years ago the Abkhazian material notated by A. Balanchivadze and G. Chkhikvadze were preserved at the archive of the House of Folk Art in Sokhumi. In 1956 Vladimer Akhobadze organized an expedition to Abkhazia. He also transcribed the examples of Abkhazian songs and instrumental music and published them as a separate volume (“Abkhazian Songs”. M. 1957). 16 examples from this expedition were included into the recently published audio album

“Music of The Caucasian Peoples” from the audio archive of Tbilisi State Conservatoire. (2010).

It is known, that G. Chkhikvadze recorded Jewish and Assyrian folk examples in Tbilisi, which are presumably preserved in his personal archive. Armenian folk songs recorded by V. Umr-Shat in 1954 and Kurdish songs recorded by G. Chkhikvadze and V. Akhobadze in 1958 are preserved at the audio archive of Georgian Folk Music Department of Tbilisi State Conservatoire.

Papers presented at the 5th International Symposium on Traditional Polyphony by N. Zumbadze and K. Matiashvili, and M. Gelashvili

testify to the growing interest to the folklore of other peoples.

Documentation and study of the examples of the traditional music of other peoples residing in Georgia is a significant topic of modern day Georgian ethnomusicology.

Nino Makharadze-Kalandadze

Old Press Pages

The Growing interest of young Georgian and non-Georgian scholars to Georgian folk music made us add a new heading to the bulletin. The works of Georgian scholars scattered on the pages of old printed media include a number of interesting viewpoints on Georgian folk music; which even today remain topical. Many of them show the attitude of Western scholars to our treasure. It is a pity that these articles have survived only in periodicals and have been veiled by time. We aim to compile these articles from old newspapers and suggest them to our readers.



Otar Chijavadze
Musicologist

Music Captivates Hearts of the Many

Newspaper *Komunisti*, #287, 1962.

Georgian folk music attracted general attention years ago for its original and highly artistic nature. Folk song was the sphere of study of a small group of

enthusiasts, but today it is surrounded by overall interest. Professors Shalva Aslanishvili, Grigol Chkhikvadze, Shalva Mshvelidze and their young followers compile, record and research folk treasure.

Field expeditions organized by Tbilisi State Conservatoire in recent years have collected unique material. Of special interest are four-part *naduri* (work) songs, recorded by Vladimer Akhobadze's expedition Guria and Achara.

Basing on the folk examples recorded in Achara Akhobadze published a scholarly work "Georgian (Acharan) Folk Songs" which includes an extensive study (in Georgian and Russian); with the annotation in English, and 80 transcribed songs.

The afore-mentioned work has been sent to the scholars of Georgian folk music in Romania, Germany, UK, France, Poland, Hungary and Bulgaria.

In his letter Erich Stockmann director of Berlin Institute of Folklore of the Academy of Sciences expresses his admiration with the book: "I am delighted to have the precious book written by you". Erich Stockman aims to publish the review of the book in one of German journals, and to come for a visit to Tbilisi in 1963 and thoroughly familiarize with Georgian folk music, with four-part folk examples in particular.

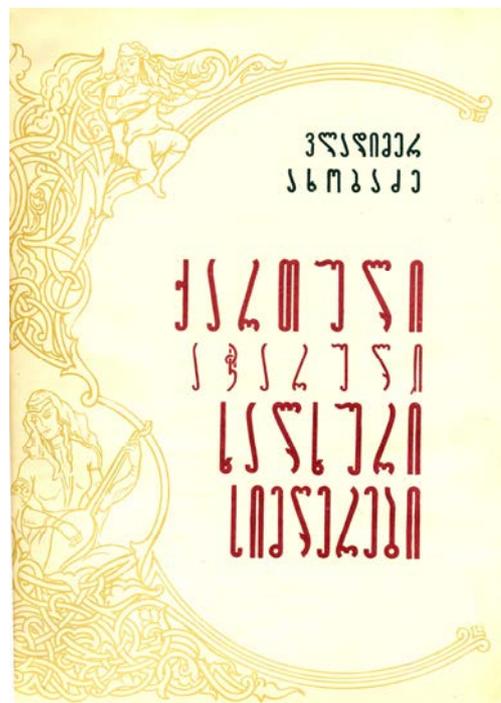
Maud Carpeles – secretary of the International Folk Music Council in London writes: "I received your book on Georgian (Acharan) folk songs. I am delighted and have hope that we will be able to review it in the next volume of our journal".

Many Western scholars visited Tbilisi State Conservatoire and familiarized with the recordings of Georgian folk song on the spot.

A few years ago Polish musicologists Prof. I. Khominsky and K. Wilkowska came for a visit to Georgia. They could not help admiring Georgian four-part work songs. After returning to Poland in their article published in journal *Muzika* (1960, #3) they noted, that the songs recorded by Vladimer Akhobadze are treasure of the world folk music studies. K. Wilkowska expressed her desire to specialize in Georgian music, perform special research on Georgian folk music. "I would love to participate in the compilation of Georgian folk songs".

The World Congress of musicians and folklorists was held in Paris in 1960. The four-part examples of Georgian folk song presented by Polish researchers aroused great interest among Congress participants.

I would like to mention, that Georgian four-part work song is an inimitable phenomenon in world folk music.



V. Akhobadze. "Georgian (Acharan) Folk Songs"

French musicologist Yvette Grimaud decided to carry out special study of this topic. She greatly admired rich Georgian folklore. Here is what she writes to Vladimer Akhobadze: "I would like to cordially thank you for the precious book. Via Paris National Library Mrs. Wilkowska- Khominsky sent me your earlier work "Georgian (Svan) Folk Songs", which we recently translated into French ...I have connections with National Research Center and am preparing a diploma work "Study of Parallel Structures of Kartlian and Kakhertian Vocal Polyphony". As we see from the letter that Dr. Grimaud has already begun learning Georgian language.

Polish musicologist M. Pilarsky visited Georgian Folk Music Department last year. He performed a special study of Georgian folk songs, familiarized with scientific literature on this topic. After returning to Poland he published a letter in "Musical Reference Book" (Of Lodz Institute of Music. 1961, #10), in which he introduced Georgian culture and art, particularly Georgian folk music to the readers. He emphasized, that "Nowhere else in the world has folk song reached such level of development." These songs - full of expression amaze listeners.

Recently Vladimer Akhobadze received a letter written in Georgian from M. Istvanovich from Budapest' "Excuse me a stranger for bothering you with this letter, especially with a request. I learned about your work "Georgian (Acharan) Folk Songs" from the journal *Literaturuli Achara*. I am very interested in your book, as a folklorist, I completed

post-graduate studies in Tbilisi and now am an associate professor at The Department of Folkloristics of Budapest University. Please send me a copy of the book if you have any extra.”

The admiration of Georgian folk songs by foreigners is not accidental. It truly deserves such attention; moreover it is desirable to carry out more thorough study of the spiritual treasure of the Georgian people.

History of One Song

Shavlego

“Shavlego” is one of the most popular songs in Georgia; it became one of the symbols of national-liberation movement in the 1980s. Today it is considered a patriotic song, and there have been cases when after listening to the song usual public gathering turned into a political meeting.

Both in Eastern and Western Georgia “Shavlego” was accompanied by round-dance and was disseminated in Kartli-Kakheti, Meskhети, Imereti and Racha. In Imereti, where there are very few round-dance songs “Shavlego” is one of the rare examples of this genre. This is how Andria Benashvili describes the performance of Imeretian “Shavlego”: “The singers make a large circle, take each other’s hands, and walk around singing “Shavlego” waving hands and making specific feet movements. After completing this they free their hands and start “Sologha’s Leksi”. The “Shavlego” recorded by Valerian Maghradze in Meskhети is a rare example of Meskhетian polyphony, two-part singing to be more precise. Only the text of the song has been documented in Racha. The largest number of Shavlego’s variants have survived in Kakheti. The most well-known variant is a typically Kartlian round dance-song.

According to the generally accepted opinion Shavlego is Shalva Akhaltsikheli - Georgian military leader. As King Lasha-Giorgi’s historian describes him: There had been no other young man and warrior, who took part in all important battles in Queen Tamar’s life, and who was a winner of battles for the most part. In 1225 the Georgians were bitterly defeated by the Khwarezmians at Garnisi. Shalva was in avant-garde as usual. Tired, presumably wounded, Shalva fell down from his horse, fell asleep among other wounded soldiers and was taken prisoner by Jalal Ad-Din. According to one version Shalva refused to convert into the Muslim religion and was murdered. According to another version the Sultan presented him with three towns on the territory of Azerbaijan and tried to use him against Georgia. Shalva sent a messenger to Georgia. The messenger was caught and Shalva was put to death.

The reflection of the afore-mentioned plot is present in almost all variants of “Shavlego”. Here is the content of one of “Shavlego” songs from Kakheti: Shavlego was a brave man, a hero, but once he was taken prisoner by the Turks, but his brothers set him free. Inside the circle stands the mime performer of Shavlego, taken prisoner by the Turks, with his head lowered and looking sad; round dance goes round him singing the text: “Shavleg, somebody else is sitting on your horse, Shavleg, look up! Your brothers are coming”. Shavleg looks up and immediately his sadness turns into joy, and he gladly joins the singers. The song accelerates and turns into a dance.

The verbal part of some “Shavlego” variants may indicate to older origin of the song. Most examples belong to the type of round dances with a dancer inside the circle. This form is widely disseminated in Georgia and is mostly encountered in ceremonial songs. The graphic picture a circle with a dot inside had important ritual and symbolic meaning. Shavlego was also performed during ancient theatrical performances such as Berikaoba and Qeenoba.

Otar Kapanadze

Shavlego

rec. by A. Andriashvili
V. Maxaradze

Andante

The musical score is written for two choirs, I and II, in a 3/4 time signature and G major. The tempo is marked 'Andante'. The lyrics are written below the vocal lines, and piano accompaniment is provided for both parts. The lyrics are: 'shav-leg, she - ni sha - vi cho-kha, shav-le - go' for the first part, 'go shav-leg, she - ni' for the second part, 'siskhl-shi ga - gi - kha - me - bi - a, shav-le -' for the third part, 'sha - vi cho-kha, shav-le - go' for the fourth part, 'go' for the fifth part, and 'go siskhl-shi ga - gi - kha - me - bi - a, shav - le - go' for the sixth part.

shavleg, sheni shavi chokha, shavlego
siskhlshi gagikhamebia, shavlego
q'ats'imebi gikhdeboda, shavlego
mt'ertan brdzola gikhdeboda, shavlego
mashveli ar gch'irdeboda, shavlego

Shavleg your black *Chokha*
Is saturated with blood,
Cartridge cases suited you,
Fighting with enemy suited you,
You never needed a rescue.

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