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June, 2026

Tbilisi

Ethnomusical Life in Georgia

(January-June, 2026)

Festivals, Conferences, Competitions

- 20.04.2026** – International Scientific Conference dedicated to the memory of Nino Kalandadze in London
27.04.-8.05.2026 – Tbilisi hosted the 16th International Festival of Choral Music
6 -8.05.2026 – Anzor Erkomaishvili Folklore State Centre of Georgia hosted the International Festival of Women's Traditional Song "Nanina 2026"
9-12.05 . 2026– The 10th National Contest of Children's and Juvenile Choirs in Tbilisi
14-15.05.2026 – The Manana Andriadze International Scientific Conference "Problems of Musicology and Ethnology" for students and young scholars was held at Hotel Radisson Blue Iveria
18-23.05. 2026 – Olympiad of Children's Folk Song and Dance ensembles in Achara
27.05.2026 – Scientific Conference of Young Ethnomusicologists at Tbilisi State Conservatoire

Concerts, Evenings, Exhibitions, Anniversaries...

- 3.02.2026** – Ensemble Sathanao's solo concert at the Folklore State Centre
7.02.2026 – Ensemble Ialoni's and Vaso Kornienko's concert at the "Dasta" Bar.
10.02.2026 – The report concert of Ilia State University Students' folk choir at Ilia State University
15.02.2026 – Ensemble Ialoni's concert in Tsnori
28.02.2026 – Ensemble Didgori's solo concert in the village of KvemoAlvani
1.03.2026 – Ensemble Didgori's concert in Telavi
12.03.2026 – The concert of the Folklore State Centre choir and choirmaster's schools in Gori
15.05.2026 – Ensemble Didgori's solo concert in Abasha
16.05.2026 – Ensemble Mcheli's concert in "Skene"
18.05.2026 – Ensemble Margaliti's concert at the Literary-Memorial Museum of Ilia Chavchavadze
23.05.2026 – Ensemble Apkhazeti's soloconcert at Shota Rustaveli Theatre
24.05.2026 – Gala concert and awards ceremony of the 10th National Competition of Children's and Juvenile choirs at Tbilisi State Conservatoire
27.05.2026 – Evening of traditional music at Tbilisi State Conservatoire
30.05.2026 – Ensemble Didgori's solo concert in Kvareli
31.05.2026 – Ensemble Martve's solo concert at Jansugh Kakhidze Centre for Music and Culture
31.05.2026 – Ensemble Mcheli's solo concert in "Skene"
1.06.2026 – Ensemble Didgori's solo concert in Gurjaani
3. 06.2026 – National Palace hosted the evening of Georgian traditional music as part of Toradze International Music Festival
4.06.2026 – Gala concert and awards ceremony for the winners of the Olympiad of Children's Folk song and dance ensembles at Batumi Centre of Music

4.06.2026 – Ensemble Sathanao’s solo concert in Borjomi

5.06.2026 – Solo concert of the Edisher and Gigi Garakanidze ethnomusic Theatre “Mtiebi” at Rustaveli Theatre

6.06.2026 – Concert of choirmaster’s schools at the Folklore State Centre

6.06.2026 – Solo concert of Akhali Bana choir in Kvareli

7.06.2026 – Ensemble Rustavi’s solo concert at Tbilisi Opera and Ballet Theatre

8.06.2026 – Concert of choirmaster’s schools at the Folklore State Centre

18.06.2026 – The children's folk ensemble Kirialesa presented its annual concert at the Anzor Erkomaishvili Hall.

9.06.2026 – Ensemble Ialoni’s solo concert at Chateu Mukhrani

10.06.2026 – Concert of choirmaster’s schools at the Folklore State Centre

13.06.2026 – Ensemble Ialoni’s solo concert at “Pherma” Kiketi

13.06.2026 – Concert of Imereti choirmaster’s schools in Tskatubo

15.06.2026 – Concert of Borjomi choirmaster’s school in Borjomi

18.06.2026 – The children's folk ensemble Kirialesa presented its annual concert at the Anzor Erkomaishvili Hall.

20.06.2026 – Ensemble Mcheli’s concert in “Skene”

21.06.2026 – Solo concert of Ensemble Sagalobeli of the Patriarch’s godchildren at the National Library of Georgia

21.06.2026 – The younger groups of the Perkhisa Ensemble of Folk Chanters and Singers presented their annual concert at the Muza Cultural Centre.

21.06.2026 – A concert of Georgian traditional music featuring folk tradition bearers from Kakheti was held at the Niko Sul Khanishvili Telavi Music College. The event was dedicated to the memory of the singer Jemal Chotalishvili.

25.06.2026 – The Anzor Erkomaishvili Georgian Folk Song Ensemble Martve presented a solo concert at the Grand Concert Hall of the Sagarejo House of Culture.

30.06.2026 – The choir of the Anzor Erkomaishvili State Folklore Centre of Georgia presented a solo concert at the Small Hall of the Rustaveli National Theatre.

Lectures, Meetings, Workshops, Presentations, etc....

14-18.01.2026 – As part of the Erasmus+ “Digital Dimension of UNESCO’s Network of Cultural Spaces” program, the fourth meeting of the project partners on the Italian island of Sardinia with the participation of the staff from the Folklore State Centre

18.02.2026 – Presentation of the book “Treasures of Achara” at the Folklore State Centre.

19.02.2026 – Presentation of the postage stamps of Anzor Erkomaishvili and Tamar Mamaladze at the Folklore State Centre

23-25.02.2026 – Greek ethnomusicologists Zoe Dionyssiou and Aleksandra Balandina delivered lectures at the University of Chanting

4-6.03.2026 – Workshops on folk music and choreography at Achara House of Folk Art

11-15.03.2026 – Ethnomusicologist Nino Naneishvili's workshops in Georgian traditional music in Cambridge and Edinburgh

16.03.2026 – Workshop of *chiboni* master Temur Ardzenadze at the University of Chanting

17.03.2026 – Presentation of the sheet music collection "Songs from Ensemble Nanina's Repertoire" at the Folklore State Centre

22.04.2026 – Luarsab Togonidze's lecture "Georgian chanting on the Holy Mount Athos (19th -20th cc) at the University of Chanting

27.04.2026 – Presentation of ethnomusicologist MaiaGelashvili's book "Merry-angry Batonebi" at Ozurgeti Folklore Centre

27-29.04.2026 – Workshops on Gurian dance at the Anzor Erkomaishvili Folklore State Centre

29.04.2026 – Tristan Sikharulidze's workshop at the University of Chanting

10.05.2026 – Presentation of the book "Tristan Sikharulidze – Grandmaster of Gurian Song" at Ozurgeti Folklore Centre

17.05.2026 – Presentation of the audio album "Gurian Songs – Rebuli Mzhavanadze" at Ozurgeti Folklore Centre

1-2.06.2026 – Ethnomusicologist Nino Naneishvili's workshops of Georgian traditional music in Krakow (Poland)

Concert Tours

24.01.2026 – Ensemble Margalepi's solo concert at Kaunas Philharmonic Hall (Lithuania)

12-18.02.2026 – Ensemble Rustavi's concert tour in the cities of Great Britain

19-21.02.2026 – Ensemble Erisioni's concert tour in Spain

28.02-1.03.2026 – Ensemble Sathanao's concert tour in India

8-18.05. 2026 – Ensemble Sathanao's concert tour in Belgium

13.05.2026 – Ensemble Rustavi's solo concert in Stockholm

14-25.05.2026 – Ensemble Gurjaani's concert tour in Latvia, Lithuania and Estonia

15-29.05.2026 – Ensemble Lalkhori's concert tour in Great Britain

16-17.05.2026 – Ensemble Margalepi participated in the events for Georgia's Independence Day in Tallin

23-24.05.2026 – Ensemble Shavnabada' concerts in Barcelona and Madrid (Spain)

28-31.05.2026 – Ensemble Ialoni's concert tour in Austria

4-7.06.2026 - Ensemble Ialoni's concert tour in Lithuania

4-7.06.2026 – Ensemble Rekheuli's concert tour in Lithuania

5.06.2026 – Ensemble Margalepi's concert in Helsinki

5.06.2026 – Ensemble Apkhazeti's solo concert in Prague

11.06.2026 – Ensemble Erisioni's concert in Beijing

13-21.06.2026 – Ensemble Basiani’s concert tour in Italy

25-28.06.2026 – Ensemble Didgori’s concert tour in Portugal

26.06-2.07. 2026 – Concert tour of the creative group of ethnomusicologists Nanina in Latvia

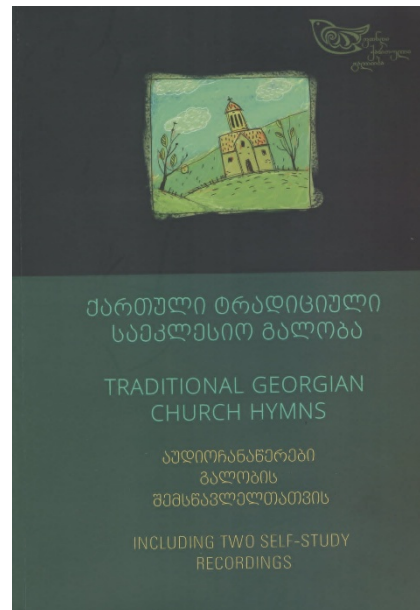
Expeditions

4.04.2026 – Ethnomusicologist Maia Gelashvili’s expedition to the village of Chanieti, Ozurgeti Municipality

Publications

“The Georgian Chanting Foundation” published
sheet music collection

“Georgian Traditional Ecclesiastical Chanting”



“Folk Georgia” released audio album

“Gurian Songs – Rebuli Mzhavanadze”

Prepared by Sophiko Kotrikadze

Catholicos-Patriarch of Georgia Ilia II – the Beneficent of Georgian Chant



On 17 March 2026, His Holiness and Beatitude Ilia II, Catholicos-Patriarch of All Georgia, passed away at the age of 93. He was enthroned as Catholicos-Patriarch in 1977 at the age of 44. Under his leadership, the Georgian Orthodox Church became one of the most influential institutions in the country. Among his many contributions to the preservation of Georgia's religious and cultural heritage, he played a particularly significant role in the revival, safeguarding, and promotion of Georgian traditional chant.

Georgian ecclesiastical chanting is one of the most important parts of Georgia's spiritual and cultural heritage. Throughout its centuries-long history, it endured many trials, but suffered particularly severely during the Soviet era, when church life was significantly limited and traditional chanting almost ceased. The revival of Georgian chanting at the end of the 20th century and beginning of the 21st century is largely connected to the activity of the Catholicos-Patriarch of All Georgia, His Holiness and

Beatitude Ilia II.

Through the efforts of the Patriarch, Georgian chanting not only returned to church life, but also became a cultural phenomenon of state and public importance.

The attitude of Ilia II to Georgian chanting

From his youth, Ilia II paid particular attention to church music. For him, Georgian chanting was not only a musical phenomenon, but also a significant expression of national identity, Orthodox spirituality, and historical memory.

In his speeches the Patriarch repeatedly emphasized that Georgian chanting is an integral part of the Georgian Church's identity. In his view, chanting like language is a vital carrier of national and cultural identity. This is why he constantly supported both the research of hymns and the restoration of their practical performance.

Of particular note is his support for the scholars and practitioners who were involved in the revival of Georgian chanting at the end of the Soviet era and in subsequent years.

The return of Georgian chanting to church practice

The late 1980s saw the onset for the revival of national and church life in Georgia. It was during this period that the first choirs were created which revived Georgian chanting in churches.

Of great importance was the activity of the male choir of Anchiskhati Church in Tbilisi and the female choir of Jvaris mama church, as they brought traditional polyphonic chanting back to practice.

The Patriarch followed these processes with particular attention from the very beginning and actively supported them. Without his support, the revival of Georgian chanting would have been a much more difficult and lengthy process.

The 2003 Synodal resolution and legalization of Georgian Chanting

The meeting of the Holy Synod of the Georgian Orthodox Church on 18 August 2003, became a turning point in the history of Georgian chanting. The meeting was chaired by Ilia II. The resolution emphasized that the canonical chanting of the Georgian church was and remains traditional Georgian polyphonic chanting. It was also decided that it should be mandatory in all Georgian churches.

By the Synod's decision, churches were instructed to gradually replace Russian, European, and Byzantine choral practices with traditional Georgian chanting. This decision should be considered a significant fact in the history of Georgian church music, since for the first time in the modern era, Georgian chanting was declared not only a cultural heritage, but also a canonical church norm.

The first centers for the revival of Georgian chanting – Anchiskhati and Jvris Mama churches

The process of returning Georgian ecclesiastical chanting to the church is directly related to the activity of His Holiness and Beatitude Ilia II. Under the atheistic Soviet regime, Georgian chanting tradition was almost completely banished from the church practice. In the active churches, predominantly Russian polyphonic choral pieces were performed, and the living tradition of Georgian chanting was preserved only thanks to the efforts of individual singers and researchers.



In the late 1980s, with the blessing of the Catholicos-Patriarch of Georgia, a male choir, directed by **Malkhaz Erkvanidze**, was formed in **Anchiskhati church** of Tbilisi. It was this choir that started systemic study of notated Georgian hymns and their practical performance in worship services. Anchiskhati choir laid the foundation for the modern revival of Georgian chanting and, as a result of many years of work, introduced the examples of both Western and Eastern Georgian schools of chanting

to the public.

The **female choir of the Jvris mama church**, which was also formed with the support of the Patriarch, also played an important role. This collective was one of the first to establish the practice of performing Georgian hymns by a female choir and contributed to the spread of Georgian traditional chanting in the church space.

Both choirs turned into not only performing, but also educational centers. They raised future choir leaders, chanters and researchers, who later spread the revival process of Georgian chanting throughout Georgia. It was this practical experience that created the basis for the Holy Synod of the Georgian Orthodox Church to make a historic decision in 2003 to restore traditional Georgian chanting in Georgian churches and legalize it as the main chanting practice.

This very experience served as the basis for the historic resolution of the Holy Synod of the Georgian Orthodox Church, adopted in 2003, to revive Georgian traditional chanting in Georgian churches and legalize it as the main chanting practice.



The Giorgi Mtatsmindeli University of Chanting

Creation of the system for professional education was of particular importance in the revival process of Georgian chanting.

With the blessing and support of Ilia II, the Giorgi Mtatsmindeli University of Chanting was founded, which remains the main educational and scientific center for Georgian traditional music and church chanting. The university has functioned since 2006 and trains choir masters, choir leaders, ethnomusicologists, and specialists of traditional music.

The university's activities are not limited to the academic process. Scientific research, the study of archival materials, the restoration of audio recordings, the publication of hymns and folk songs, international cooperation, and the training of young specialists are also conducted here.

The University's activities are not limited solely to educational process. It also conducts scientific studies, research of archival materials; restoration of audio recordings, publishes hymns and folk songs, collaborates internationally, and trains young professionals.

In doing so, the Patriarch created an institutional foundation that will ensure transmission of Georgian chanting to future generations.

Canonization of the beneficients of Georgian chanting as saints

Through the efforts and blessing of Catholicos-Patriarch of Georgia Ilia II, the contribution of the figures was particularly appreciated, without whose dedication a large part of Georgian traditional chanting would not have survived to this day.

In 2011, the Holy Synod of the Georgian Orthodox Church canonized prominent figures of Georgian chanting and church music:

- Ekvtime Kereselidze – St. Ekvtime the Confessor;
- Pilimon Koridze – St. Pilimon the chanter;
- Vasil Karbelashvili;

- Polievktos Karbelashvili;
- Andria Karbelashvili.

This decision had not only ecclesiastical but also symbolic cultural significance. The church thereby confirmed that the preservation and survival of Georgian chanting is a special form of national and spiritual service.

It was as a result of their selfless work that thousands of hymns were written down in musical notation and preserved, thus escaping to be lost even under the atheistic Soviet regime.

Patriarch Ilia II repeatedly noted that Georgian chanting is not only a musical heritage, but also an integral part of divine service. Therefore, canonization of the beneficients of chanting was a logical continuation of the large-scale process that served to revive Georgian church music from the 1980s.

The hymns composed by Ilia II

Ilia II was not only an organizer and patron. The hymns he composed are now included in the repertoire of many churches and concert programs. In this way, he himself became a participant in the creative process of contemporary Georgian church music.

He authored many hymns and pieces of sacred music (“Ave Maria”, “Shen khar venakhi”, “Romeli kerubimta”, “Mamao chveno”, etc.), some of which are regularly performed in Georgian churches today. The Patriarch’s hymns are distinguished by their laconicism, melodic clarity and particular depth of prayerful mood.

His pieces base on Georgian traditions, although they also clearly reflect the author’s contemporary vision. Therefore, they are interesting examples of the interaction between tradition and individual creativity.

The popularity of the Patriarch’s hymns proves that his musical legacy has already become an integral part of contemporary Georgian church music.

The contribution of Catholicos-Patriarch Ilia II of Georgia to the history of Georgian chanting is multifaceted. He was the main initiator, patron, and supporter of the revival of Georgian chanting. Through his efforts, traditional polyphonic chanting returned to church life, received canonical status by the 2003 Synodal resolution, professional education system was created, and the Giorgi Mtatsmindeli University of Chanting was founded.

The Patriarch's activities played a significant role in the preservation and development of not only church music but also of entire Georgian cultural heritage. For this, Ilia II can rightfully be considered one of the most distinguished patrons of the epoch Georgian chanting.

Maka Khardziani

Chief Research Fellow of IRCTP

Choir Sagalobeli of the Patriarch's Godchildren

In 2008, His Holiness and Beatitude Ilia II, Catholicos-Patriarch of Georgia, laid the foundation to the practice of overall baptism. According to this tradition, every third and subsequent child in a family could become the godchild of the Catholicos Patriarch. It was on the basis of the godchildren of Patriarch Ilia II that folk ensemble Sagalobeli was formed, which will soon celebrate its 10th anniversary. The ensemble is directed by experienced choirmaster, representative of a musical family, and professor at the University of Theatre and Cinema, Maia Mikaberidze. She talks about the formation of the ensemble and their creative goals.

S.K. - How did the idea of creating a choir of the Patriarch's godchildren come about?

M.M. - Choir Sagalobeli was created in 2017, although before that I had many years of experience teaching children. In 1993, I formed a boys' folk choir, which I called Sagalobeli. That Sagalobeli raised several generations of singers, some of whom lead their own folk choirs today. As for the choir of the Patriarch's Godchildren. Its history began in 2017. Back then, the late Mr. Guram Shengelia came to me and revealed the idea of creating the choir of the Patriarch's Godchildren. As it turned out, Guram Shengelia had long desired this, although he waited until the patriarch's godchildren reached the age when they could learn traditional singing and chanting. He knew about my experience working with children and asked me to lead the ensemble. For me, as a choirmaster and mother of 5 children (my fifth child is also the godchild of His Holiness), this was a great responsibility and delight. On 25 May 2017, on the feast of the Ascension of the Lord, we had our first meeting with His Holiness. He blessed us and asked to give everyone the opportunity to sing in this choir. We can say that this is the birthday of our choir.



S.K. - What is the membership of the ensemble and, who else sings in the choir besides the Patriarch's godchildren?

M.M. - We are following the blessing of His Holiness and give everyone, whoever wishes, the opportunity to sing in the choir. This is a mixed choir of girls and boys, that includes not only the godchildren of His Holiness, but also their siblings and any child who wishes to learn Georgian traditional singing and chanting. Currently the choir consists of about 200 children. They are distributed into groups: preparatory, concert and others, depending on the level of children's musical training. They are approximately same age. Along with traditional singing and chanting, for the past two years, the children also master traditional instruments, taught by the visiting teacher Giorgi Sharov. My son, Tornike Mantskava, a choirmaster by profession, also teaches folk singing and chanting along with me. Currently, the ensemble does not have its own rehearsal space. I would like to take the opportunity to thank the University of Theatre and Film and personally the Rector Giorgi Shalutashvili, for allowing us to rehearse in the university's second building.

S.K. - Please talk about the ensemble's repertoire and working process on it.

M.M. - Our goal is for children to have basic knowledge of Georgian traditional music, so we provide step-by-step instruction. We start with folk songs, because before one gets to learn chants, as you know, a certain level of preparation is required. At subsequent stages, church hymns also occupy an important place in our repertoire. We also sing examples of urban music, composers' works, and masterpieces of Georgian film music. The process of learning songs goes from simple to complex. I have my own method of working with children, which means that I have created the so-called intonation and speech exercises for a specific folk song. This helps children develop speech culture, teaches them purity of intonation, etc. I have also sorted the songs out so that I can use this or that specific song as practice. I would like to note that we also instill in children the culture of standing on the stage. It is a well-known fact that today folk singing basically lives on the stage, so it is essential from the very beginning to develop in children the culture of stage performance, understanding the content of the song performed, and interaction with the audience.



S.K. - **How active is the creative life of the Patriarch's Godchildren's Choir?**

M.M. - We hold solo concerts twice a year to show the results of our work to our listeners. We often hold concerts in various parts of Georgia. We have also had concert tours abroad – in Athens, where we had a joint concert together with Georgian immigrants' local choirs. The ensemble has released one audio album. The Patriarch's godchildren's choir Sagalobeli periodically participates in divine services. Our choir also chanted at the funeral services of His Holiness at the Holy Trinity Cathedral. Just recently we won the Grand Prix in the category of church singing at the 10th National Competition of Georgian Children's and Juvenile Choirs.

S.K. - **What about your future plans?**

M.M. - I am very happy that His Holiness and Beatitude Patriarch Shio III has announced that the tradition of baptizing children by the Patriarch will continue. I would be delighted if our choir saw the membership of two patriarchs' godchildren. In addition, we would really love to open branches of the Patriarch's godchildren's choir in various regions of Georgia. Just a few months ago, we opened a branch of the Patriarch's Godchildren's Choir in my home region, Chokhatauri, where 80 children expressed a desire to learn singing. I also really want to create an art school that would provide children with comprehensive musical education.

S.K. - **We wish you success!**

Interviewed by Sophiko Kotrikadze

Georgian Music House in London

During my years of study and research visits at European and American universities, I gradually came to feel a growing responsibility to represent Georgian music and culture. I was able to articulate this feeling only later, however, when I noticed how instinctively I would begin telling acquaintances – and even complete strangers – about the antiquity of Georgian culture and the uniqueness of its polyphonic tradition whenever they remarked that they knew little or nothing about Georgia. Since 2018, when I became the Liaison Officer for Georgia at the International Council for Traditions of Music and Dance (ICTMD), this sense of responsibility has acquired a professional dimension. Informing international audiences about Georgian culture has since become a conscious and integral part of my work.

Living abroad not only intensifies one's longing for home, but also deepens one's attachment to one's native language, culture, and history. My experience was no exception. After completing my postdoc at the University of Oxford and settling permanently in the United Kingdom, the British-Georgian jazz pianist, composer, and researcher Sandro Shar and I began to reflect seriously on how our life in London could contribute to the promotion of Georgian culture and music. These discussions eventually led to the idea of establishing the Georgian Music House. In an impromptu song that Sandro composed for its presentation, the phrase *"Let Britain sing in Georgian - in many voices"* emerged naturally, beautifully encapsulating the spirit of our initiative.



The newly established [Georgian Music House](#) is intended to become a welcoming centre for everyone interested in Georgian culture, and particularly in Georgian music. It offers opportunities to engage with Georgian musical heritage through a wide range of activities, including research projects, publications, film screenings, conferences, concerts, workshops, and classes in Georgian traditional singing, chant, and folk instruments.

The logo of the Georgian Music House features a traditional wooden house from the Imereti region, symbolising an open Georgian cultural space whose doors are open to everyone: Georgian and English speakers alike; members of the Georgian diaspora as well as British (and international) admirers of Georgian culture; professional performers, amateur musicians, and anyone simply curious to learn more about Georgian music, culture, and Georgia itself.

We envision the Georgian Music House not merely as an institution led by Sandro and me, but as a shared home whose hosts include not only us, but also the Georgian scholars, teachers, and performers who have, for many years, worked with the Georgian singing groups here in the UK – a remarkable

community of British singers that has long promoted Georgian traditional music through its public performances.

Our aspiration is for this symbolic musical home – rooted in the Georgian tradition of hospitality – to become a vibrant meeting place where Georgian performers, members of the Georgian diaspora, and people of diverse cultural backgrounds living in Britain can come together. We hope it will be a space where they can not only learn about Georgian music and discover new knowledge, but also express themselves through performance, engage in discussions, exchange ideas, and build meaningful cultural connections.

A particularly important part of the Georgian Music House's educational mission is the development of singing and instrumental classes for children. Through these activities, young people will have the opportunity to discover and appreciate Georgian culture, language, and history. This is especially significant for the younger generation of the Georgian diaspora, whose parents are deeply aware of the importance of preserving their children's connection to their Georgian roots as they grow up in British society. Traditional songs provide one of the most natural and effective means of maintaining this connection. As the distinguished Georgian philosopher Merab Mamardashvili observed: *"Whenever a Georgian sings – or listens to Georgian polyphonic song – a Georgian is born anew within them."* The idea of bringing people together through Georgian music also inspired the establishment of an annual



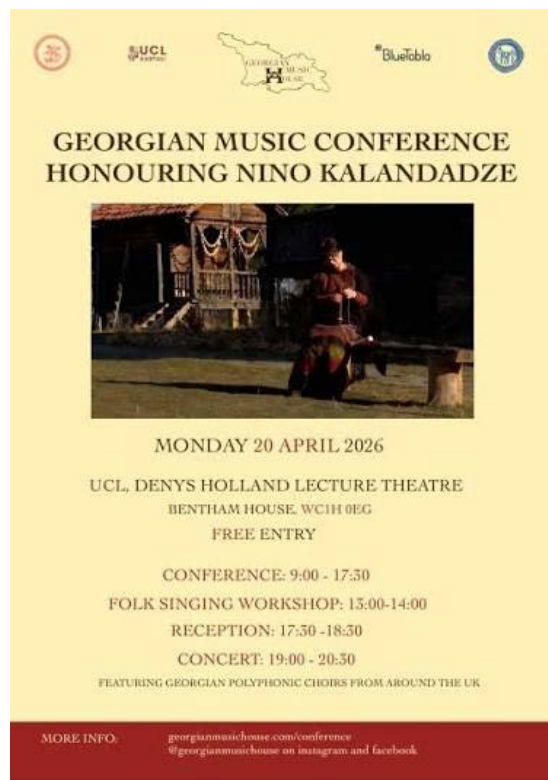
international conference organised by the Georgian Music House. The inaugural conference took place on 20 April at University College London (UCL) and is dedicated to the memory of the distinguished Georgian ethnomusicologist, educator, traditional singer, and cherished mentor Nino Kalandadze.

The conference was conceived and co-organised by Ketevan Kalandadze. Its inaugural edition was supported by the British-Georgian Society, the UCL Georgian Society, the Georgian restaurant Geamos, and the creative company Blutabla.

The London International Conference on Georgian Music differs from other established conferences and festivals dedicated to Georgian music in several important respects. Most notably, it embraces all genres of Georgian music, while also bringing together not only scholars but performers, inviting both to present their work and perspectives. By balancing academic papers with concerts and educational events, the conference extends beyond the conventional academic format, becoming a major platform for the presentation of Georgian music in the United Kingdom.

The conference also provides an important opportunity to introduce the outstanding scholarly legacy of Nino Kalandadze to audiences beyond Georgia. Through this initiative, her contribution to Georgian

ethnomusicology, music education, and traditional performance practice gains wider international recognition.



We hope that next year's conference will expand beyond its inaugural one-day format and offer broader representation of Georgian professional and popular music, alongside the traditional music that naturally formed the central focus of this first edition. As the conference was established in honour of Nino Kalandadze, it was only fitting that its inaugural programme should primarily highlight Georgian traditional music, its research, teaching, and performance.

The conference brought together presenters from Georgia, the United Kingdom, Estonia, the United States, and Canada, attracting audiences both in person and online. Particularly encouraging was the participation in the closing concert of Georgian vocal ensembles and trios from across the United Kingdom, including Scotland, demonstrating the remarkable vitality and geographical reach of the Georgian singing community in Britain.

Looking ahead, one of the Georgian Music House's principal goals is to support collaborative creative projects involving musicians from Georgia that showcase the potential of Georgian traditional music within the context of contemporary original composition. The first such initiative is Tamariani, a musical album by Sandro Shar, which will be presented to both British and Georgian audiences next year.

Our broader ambition is for the Georgian Music House to become more than a cultural institution. We envision it as a lasting centre for dialogue, creativity, research, and artistic collaboration – a place where Georgian musical heritage continues to inspire new generations of performers, scholars, and audiences, while strengthening cultural ties between Georgia and the wider international community.

Teona Lomsadze

Senior Research Fellow of The IRCTP

The Fourth International Festival of Women's Traditional Music “Nanina-2026”

For almost a century, due to vast and “multifunctional” male repertoire women’s vocal art remained somewhat in the shadows. Precisely the breaking of this unjust silence, “revelation” of the archaic layer of women’s culture, and search for the origins of Georgian musical “root language” became main mission of the ethnomusicological creative group “Nanina” and main motivation for the creation of “Nanina” Festival of Georgian Women’s Traditional Music in 2023.



On 6-8 May 2026, with the support of the Tbilisi City Hall, the Ministry of Culture of Georgia and Creative Georgia Organization, the IV Festival of Women’s Traditional Music “Nanina-2026” was held on an international scale this time. Unlike the themes of the previous three Festivals, where the focus was: “Lulabies”, “Batonebi” and “Women’s Labor”, this year’s forum

was dedicated to the most sensitive and sacred sphere – women’s lamentation. The festival was dedicated to the memory of His Holiness and Beatitude, Catholicos-Patriarch of All Georgia, Metropolitan of Bichvinta and Tskhum-Apkhazeti Ilia II.

The IV Festival was presented in three segments: scientific conference, video presentation, and stage performance.

The scientific conference involved Georgian and foreign ethnomusicologists, ethnologists, researchers of oral and applied arts, linguists, choreologists, psychologists, music therapists – doctors, masters and bachelors, as well as students of various levels of Georgian higher education institutions, who, in their papers presented the results of their research on the materials related to women’s mourning in the spheres allied to folklore.

The festival’s international status allowed for an interdisciplinary study of the phenomenon of lamentation. At the three-day scientific conference, in their papers Georgian and international researchers discussed lamentation not only as an expression of pain, but also as a means of psychological transformation, ethnolinguistic richness, and unconscious music therapy.

Special attention was paid to the experience of European and neighboring countries. Mary-Sofia Lakos' (Greece) observations on the “Moirolloi” of the Pontic Greeks, Ana Kelberashvili's research on the tradition of lamentation in Spanish folk music, and Daiva Račiūnaitė-Vičinienė's (Lithuania) presentation on the semantic aspects of lamentation showed striking typological similarities between different cultures. Finnish researcher Emilia Kallonen presented a unique work on lamenter's activities in Finland in the 2020s, which showed the way for the tradition survival under contemporaneity. Women's instrumental lamentation performed by Margery Bray (Scotland) once again confirmed that the language of lamentation is universal, although each region has its own unique form of expression.



In the presentation part, along with regional and Tbilisi-based female ensembles, women's collectives from several countries of the world presented the videos illustrating the traditions of women's lamentation surviving to this day in Georgia and in the world. Given that the lamentation ritual is sacred by nature and its stage reconstruction is always associated with great responsibility, video footage played a decisive role in recreating the context.



The videos demonstrated unique traditions surviving to this day in Georgia (Svaneti, Tusheti, Khevi, Guria, Hereti, Achara) and in the world (Scotland, Lithuania, Greece, Finland). Of particular note is the depiction of Svan lamentation as a “permanent dialogue,” where a dying person is perceived as a medium between the two worlds. This documentary material imbued the festival with scientific authenticity and exceptional emotional depth.

The concert saw the live performance of the examples of women's traditional lamentations and hymns for the deceased from Georgia and elsewhere by Georgian (both Tbilisi-based and regional) as well as by foreign women's folk ensembles and individual performers. With consideration of Georgian traditional worldview Maia Gelashvili, the author and initiator of the festival idea, developed the concept of the concert program, according to which, after death, a soul moves from *Samzeo* to *Shaveti*, then travels to *Suleti*, and from there establishes invisible connection with the people in *Samzeo*. The mourner as if walks this path with the soul of the deceased. It is here that the poetry and music of lamentation are born, through which the griever establishes a connection with the soul of the deceased.

The festival's concert program was a soul-stirring journey, where lamentation was revealed in all its depth and strength. Georgian ensembles - Ialoni (Tbilisi), Tsani (Guria), Mzeshina (Kakheti), Kirialesa (Pshavi), Didebai (Khevi), Sathanao (Racha), Kabadoni (Kartli), Lalkhori (Svaneti), Perkhisa (Tusheti), Salia (hymns), Gogalai (Samegrelo), TDebi Gogochurebi (Khevsureti), Nai (Achara), choir of Chanting University (Hereti), Samziano (Kartli), Kasletila (Svaneti), Margaliti (Pshavi),



Mtiebi (Kakheti), Bolnela (Imereti) and solo performers – Lela Tataraidze (Tusheti), Victoria Samsonadze (Tusheti), Ketevan Baiashvili (Pshavi), Mari Khachidze (Tusheti), Mariam Gadelia (Samegrelo), Ana Kelberashvili (Kakheti) – offered to the audience the archaic examples: supplication songs to be performed at the shrine; Korkali, Zuzuni, Zruni and wailings.

Ensemble Suitu Sievas (Latvia) and solo performers – Meri-Sofia Lakos (Greece), Emilia Kallonen (Finland), Ester Hayos (Hungary), Margery Bray (Scotland) performed their peoples' traditional lamentation examples and shared the existential depth of their cultures with the audience. Noteworthy was the performance of Azerbaijani

Tinatin-Nargileh Mehtiyeva, whose performance further enriched the festival's stage program with the tragicism characteristic of oriental music. The festival was widely covered by various Georgian TV and radio channels and on social media.

The theme “Mgosanni Glovisani” (lit. bards of lamentation) inspired by Leonti Mroveli became a reality on stage: the audience witnessed how human pain transforms into a highly artistic, sonorous-poetic art.

The IV festival “Nanina-2026” found a serious resonance not only in professional circles, but also among the public. It succeeded in achieving the most difficult: to present lamentation with such care as not to violate its sanctity, through the synthesis of a scientific conference, ethnographic videos and a stage performance. The festival revived the interest among younger generation, attracted many students, and laid the foundation for the creation of new ensembles. It is a path that weaves an invisible thread between the past and the future and sustains the spirit of culture.

More about the festival is available at: <https://www.facebook.com/FestivalNanina>

Maka Khardziani
Festival organizer
Director of Ethnomusicologists'
Creative Group “Nanina”

Cataloguing Archival Materials of Georgian Folklore

The archival space of the Georgian audio collections is quite rich and diverse. In different historical periods, both through institutional and private initiatives, examples of Georgian folk music were recorded on various media: wax cylinders, records, magnetic tapes, and later – audio cassettes. These materials are now stored in many institutes, museums, archives and other cultural institutions throughout the country.

In the 20th century Anzor Erkomaishvili, Davit Khukhunaishvili, Ioseb Megrelidze and others started searching for and returning Georgian audio recordings scattered in various countries of the world. This process continues to this day, which once again underlines the enduring interest in Georgian traditional music.

Unique recordings continue to be stored in foreign archives and private collections, before we move on to searching for the material scattered across the international space, it is necessary to thoroughly study and systematize the resources available within the country. This requires an understanding of the historical development of archival work.

Institutional formation of the archival system in Georgia is largely based on the legacy of the Soviet period. The model of the time was centralized and standardized – accounting forms and principles were distributed uniformly across the Soviet republics. Nevertheless, in practice, the archival work had not been fully shaped.

One of the main problems was unstable “circulation” of the materials obtained during expeditions: researchers often either handed over their recordings to relevant institutions or kept them in their own homes. As a result, after their passing, many unique materials were lost. Another problem was free attitude towards archives – unregistered removal of materials and their non-return, which led to significant losses.

At the same time, this “free movement” also brought certain positive results: sometimes, valuable audio recordings are found in completely non-specialized institutions. However, in such cases, a documentation problem arises – there is no indication of the person who handed them over, which makes it difficult to determine the origin and context of the material.

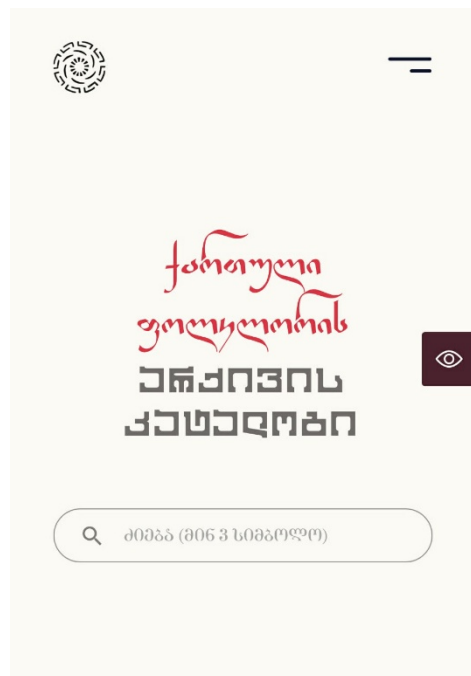
Under independent Georgia, the process of organizing the archival system was initiated. Particular attention was paid to the study of existing materials, update of catalogs, and systematization of the data. An important part of the process was digitization of audio recordings.

Noteworthy is the project implemented by the International Research Center for Traditional Polyphony of Tbilisi State Conservatoire in collaboration with partner organizations in 2005–2007. Within the framework of the project, wax cylinders preserved in Georgia were digitized (Voices from the Past – 16 CDs). Due to technical difficulties, it became necessary to invite a foreign specialist, which clearly demonstrates both the complexity of the problem and the importance of international cooperation in solving it.

The exceptional wealth of Georgian archives stems from the country's multi-ethnic composition. They contain unique recordings not only of the Georgians, but also Armenians, Azerbaijanis, Jews, Dagestanis, Chechens, and other ethnic groups. However, in this case too, the issue of description accuracy remains relevant, which once again highlights the need to involve specialists in this field.

One of the most difficult challenges in Georgia today continues to be the digitization of audio recordings. Despite the fact that many recordings are made on magnetic tapes and the necessary equipment is relatively affordable, many archives still hold undigitized materials. Often such tapes are marked as “unknown recording”, indicating serious cataloging flaws.

One of the main reasons for the problem is the lack of financial resources. However, even with the financial and technical capabilities there is often a shortage of qualified personnel. Insufficient involvement of specialists in the cataloguing process leads to data inaccuracies, which significantly reduces the scientific value of the archive.



An important step in the systematization of Georgia's archival space is the project “**Cataloging Archival Materials of Georgian Folklore**”, implemented with the support of the Anzor Erkomaishvili Folklore State Center. The goal of the project is to unify catalogs of folklore material preserved in various institutions on a single online platform (Folkcatalog.ge). The project aims at uniting the catalogues of folk materials preserved in various institutions on a single online platform (Folkcatalog.ge).

The online catalog includes audio, as well as video, photos, and written documents. Its main advantage is accessibility: researchers can remotely search for the desired material, get familiarized with its description, and only then contact the relevant institution.

One of the main goals of the project is to create a unified database of folklore archival materials available throughout Georgia. The list of organizations represented on the platform is constantly updated, ensuring the dynamic development of the system. Georgian archival fund, especially that of audio recordings, represents the most important part of national cultural heritage. Despite the existing difficulties – in terms of digitization, cataloguing, and staffing – modern initiatives create a solid foundation for the development of this field.

Effective management, systematization, and digitization of archives ensure not only protection of cultural heritage, but also its research and popularization, which is especially important in the global scientific and cultural context.

The project involves both professional ethnomusicologists and students of various levels. Web designer is Nikoloz Gogashvili, with Tevdore Gogoladze as chief administrator.

Sandro Natadze

author of the idea and project manager.

One Foreign Folk Ensemble

Ethnographic Ensemble “Suitu Sievas” from Latvia

The Suiti are a small Catholic cultural community in western Latvia, living in the parishes of Alsunga, Jūrkalne, and Gudenieki. Their unique cultural heritage - the Suiti Cultural Space - is inscribed on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding. The main bearers and transmitters of these traditions are the women of the community, who sustain and pass them on to future generations through everyday practice, performances, and teaching.

One of the most significant groups preserving this heritage is the ethnographic ensemble “Suitu Sievas,” based in Alsunga. The ensemble represents a living continuation of local traditions - not only in singing, but also in craftsmanship, customs, and community life.

The origins of Suiti group singing on stage date back to the early 20th century. The first known performance took place in 1924, when folklorist Ludis Bērziņš brought Suiti singers to Riga. A year later, in 1925, composer and folklorist Emīlis Melngailis organized another trip, further highlighting the distinctiveness of Suiti singing traditions.



The ensemble's founding year is considered to be 1955. That year, staff from the Latvian Folklore Institute invited local singers with lead singer Veronika Porziņģe to participate in the Aizpute Song Festival. After this event, the women began gathering regularly, forming a stable ensemble that continues to operate today.

In the following decades, “Suitu Sievas” gained wide recognition in Latvia and abroad. In 1967, the ensemble participated in the Latvian Culture and Art Decade in Moscow. They later

returned to Moscow in 1977 and 1981, representing Latvian traditional culture internationally.

A significant milestone came in 1973 with the production “Ancient Suiti Wedding” (“Suitu kāzas”), directed by Andrejs Migla. The performance was staged 49 times across Latvia, including eight performances at the Latvian National Theatre. Importantly, the actors in this production were members of the local community themselves, adding authenticity and cultural depth. The production was revived in 1990, 2002, and 2018. That same year, the ensemble also appeared in the feature film “Pūt, vējiņi!” and collaborated with actors from the National Theatre.

Since 1993, the ensemble's activities have been systematically documented, demonstrating consistently high levels of engagement. In 1997, the ensemble participated in the international project "Rolstein on the Beach," with performances also held in Vilnius.

"Suitu Sievas" regularly take part in international folklore festivals, especially "Baltica," and have performed in Germany, Poland, Lithuania, Estonia, Georgia, the United States, Croatia, Hungary, Japan (World Folkloriada, 2000), and elsewhere. In Latvia, they frequently appear on television and radio and collaborate with well-known artists and dance groups in joint productions.

In 2004, the first International Bourdon Singing Festival was held in Suiti region, with "Suitu Sievas" as one of the main participants. The festival has been organized multiple times - in 2004, 2007, 2010, 2014, 2017, and 2024 - highlighting the importance of Suiti polyphonic bourdon (drone) singing. The next Bourdon Festival is planned for August 13-15, 2027.

The ensemble is actively involved in seasonal and community traditions throughout Latvia, regularly singing at weddings, festivals, and religious events.

Education is an important part of the ensemble's work. In the project "Tēvu tēvi laipu met" (Forefathers build the bridge), supported by the State Culture Capital Foundation, the women worked with children, teaching traditional singing, crafts, cooking, and customs. They also participate in children's folklore events, ensuring the transmission of traditions.

"Suitu Sievas" are not only singers but also skilled craftswomen and custodians of tradition. They sew traditional costumes, engage in handicrafts, prepare traditional foods, and actively teach these skills to others.

The inclusion of the Suiti cultural space in the UNESCO list in 2009 significantly increased interest in this heritage and expanded the ensemble's activities. In 2016, "Suitu Sievas" participated in the recording "Suiti Weddings: Courtship and Wedding Songs," dedicated to wedding traditions.

In 2025, marking the ensemble's 70th anniversary, the Suiti Cultural Heritage Foundation created a permanent exhibition "Suitu Sievas" at the Alsunga Crafts House and published the book "Suitu Sievas Through the Years," documenting the ensemble's history and development.

Today, the ensemble is led by Ilga Pavāre and includes around 18 singers. The group continues to perform actively in Latvia and abroad.

"Suitu Sievas" are among the most important bearers of Suiti cultural heritage, ensuring the continuity of traditions through singing, education, and everyday practice.

Māra Burmeisterē
Specialist of Cultural Heritage

Mikheil Shavishvili
(1920-1999)

Each voice-part of Gurian polyphony is unique - reserved *mtkmeli*, syncopated and melodically moving *bani*, hot-tempered *krimanchuli* distinguished in complex leaps. Krimanchuli has become a symbol of Gurian song and plays such an important role in its structure that researchers divide Gurian songs into two groups: with and without Krimanchuli. It is difficult to pinpoint exactly when this voice emerged, although evident is its organic fusion with Gurian character.

One of the outstanding *krimanchuli* singers was Mikheil Shavishvili - a singer of rare technique and timbre. At the World Student Festival in Moscow (1957), his performance astounded the jury chairman Philippe Gérard. Gérard couldn't believe that this voice belonged to a human.

Shavishvili was born in Chanieti in 1920. His mother was a wonderful singer, and it was her sweet singing that became Shavishvili's first musical inspiration. He started singing at an early age: first in his family, then with his friends at school. Shavishvili was greatly influenced by Nestor Kontridze, a renowned singer and choirmaster, from whom he learned his first complex songs.



At the age of 15, Shavishvili sang in Varlam Simonishvili's ensemble, later he directed various collectives. At the same time, he studied at Batumi Pedagogical Institute.

World War II temporarily interrupted his creative life. He served at the front, was captured, and was wounded twice. After the war, he returned to singing – first in Varlam Simonishvili's ensemble, and then in other choirs.

In 1957, Jansug Kakhidze invited him to be a soloist of ensemble Shvidkatsa. His *krimanchuli* caused sensation at both national and international festivals. Shavishvili understood that it was necessary to create ensembles which would convey deep essence of the songs of his native region to people.

Georgian folk songs performed by ensemble Shvidkatsa captivated the world. Over the years of its existence, many outstanding singers sang in the ensemble. Many of them mastered Georgian singing and learned its secrets under Mikheil Shavishvili's guidance. The ensemble witnessed about eighty singers, although no more than 15 of them sang at a time.

The repertoire was diverse – Gurian, Megrelian, Svan, Imeretian, Acharan, and Kartli- Kakhethian songs.

Shavishvili first learned songs himself and then taught them to the ensemble. He revived many old songs, composed some himself, and presented them to wider audience through Shvidkatsa.

His voice was also heard in the films: "The Paliastomi Lake", "Meeting with the Past" and "Dariko" featured his songs.

Shavishvili's activity was not limited to Shvidkatsa. At different times, he directed many ensembles, which boasted numerous victories.

His choir from Ozurgeti Music School #2 was awarded a gold medal at the All-Union Festival in 1961. The ensembles of the villages of Kakuti, Jumati, Nagomari, Laituri, and Mamati also enjoyed success. The choir from Mukhaestate won gold medal at the All-Union Festival in 1977; and the choir of Lanchkhuti House of Culture successfully performed at the Republican Olympiad.

Despite his tireless efforts, Shavishvili was concerned that young people were less interested in folk songs. According to one of his notes, children are practically excluded from this great deed, and children's ensembles in schools are a rarity.

On Mikheil Shavishvili's initiative children's first folk ensemble in Georgia - Krimanchuli was created at Makharadze Palace of Pioneers in 1974.

Initially, the ensemble was made up of singer parents' children. The group quickly gained recognition and popularity. Krimanchuli successfully performed in Georgia, Moscow and Leningrad, their concerts their concerts were filmed by Georgian, Soviet, and Japanese television.

In 1984, Mikheil Shavishvili suffered a stroke. He recovered within six months, but his health was significantly impaired. He could no longer work as he used to, and even writing was difficult for him. Therefore, the entries in his personal archive belong to his wife, Natela Kalandarishvili, who was always by his side.

"If it weren't for our mother, father wouldn't have been able to do so much. He would probably have left this world 15 years earlier," recall his daughters Giuli and Madona. "Our mother was by his side in everything. He recovered from illness in six months but could no more sing *krimanchuli*..."

The 75th anniversary of Mikheil Shavishvili's birth and 50th anniversary of his creative activity were celebrated in his native Ozurgeti in 1996.

In 1996 Mikheil Shavishvili's native Ozurgeti saw celebration of the 75th anniversary of his birth and 50th anniversary of his creative activity. The hall was filled with admirers of renowned choirmaster. Ensemble Shvidkatsa brought Mikheil Shavishvili dressed in white chokha and seated in a wheelchair onto the stage. The audience rose to their feet amid thunderous applause.

The evening opened with the performance of ensemble Krimanchuli, created by the jubilarian years ago. Shvidkatsa congratulated their unchanging leader with several songs.

On behalf of the President of Georgia Mikheil Shavishvili was awarded the Order of Honor.

In the following hours, folk and choreographic ensembles alternated on stage: Eles, Pesvebi, Iliko Sukhishvili Ozurgeti Children's Choreographic Studio, girls' ensemble Otsneba, Iadoni, Megobroba and others. Small dancers performed a dance specially dedicated to the hero of the anniversary.

At the end of the evening, Mikheil Shavishvili said: “I feel the greatest happiness in these moments. It is such a joy that it is hard for me to even speak...” That same evening, Shavishvili announced the creation of Krimanchuli School, where children would master complex art.

Mikheil Shavishvili passed away after long illness on 17 June 1999. His memorial service was held at Ozurgeti Drama Theatre. The members of Shvidkatsa chanted farewell hymns to their teacher, who had many dreams left unfulfilled; but always talked about one: children’s krimanchuli school and upbringing of choirmasters. The 20th century saw many *krimanchuli* singers, but at the end of the century, Mikheil Shavishvili’s voice was incomparable and crowning.

Mikheil Shavishvili was not only a brilliant singer, but also a devoted servant to the preservation of Georgian folk songs and their transmission to future generations.

The material is taken from the book “Masters of Georgian Folk Song”. Guria; vol.III

One Regional Ensemble

Women’s Ensemble Rekheuli from Guria

Traditional music is not a sound stuck in the past - it is a living organism that serves as a bridge between generations and preserves regional identity. It was with this idea and boundless love for Gurian polyphony that ensemble Rekheuli of female chanter-singers was created in the village of Likhauri in 2008. The name is not accidental: it was the old name of the village of Likhauri, which is confirmed by Khutsuri inscription on the medieval bell tower of Likhauri.

Initially, the ensemble only participated in Divine Liturgy and chanted at the church of the Nativity of Virgin Mary in Likhauri and St. George church in Achi. Over time, Rekheuli began to actively participate in various cultural events, both locally and throughout Georgia.

The ensemble is led by Photine Gordeladze – a music teacher, choirmaster, church choir director. Her main goal as a director from the very beginning was not to mechanically perform songs, but to conduct an in-depth study of Gurian and Georgian songs and chants, in general, to demonstrate performer’s individuality and revive the unique idea characteristic only of traditional polyphony.

Currently another choirmaster, church choir director Mariam Dumbadze is also at the forefront of the creative process, leading folklore direction.

Since 2017 Rekheuli has been affiliated with the Youth Centre of Ozurgeti Municipality. Today it counts 22 members and actively works in the genres of Georgian church chanting, folk song, academic and urban music.

It is noteworthy that most of the ensemble's members do not have professional musical education; however, what they have in common is exceptional ear for music and great love for folklore and academic singing.



The selection criteria for new members are quite strict, yet unusual. Along with vocal talent, great attention is paid to the compatibility of timbres, a sense of teamwork, and, most importantly, inner perception of traditional music. The ensemble members themselves note: “For us, Rekheuli is not just a place for rehearsals, it is a space where we listen to each other, learn, and develop together.”

The ensemble's repertoire is diverse and encompasses various genres, although the central place is naturally allocated to Gurian songs and Georgian traditional chanting. When compiling its repertoire, the ensemble treats primary sources with particular care and respect. We search for materials from old archival collections, the legacy of famous poets, and recordings of ethnographic expeditions.

It is a great luxury for Rekheuli that when studying a new Gurian song, we have the opportunity to consult with the great master of Gurian song, a friend and advisor of the ensemble - Mr. Tristan Sikharulidze.

When learning a new Gurian song, it is a great luxury for Rekheuli to have the opportunity of consulting with Tristan Sikharulidze – grand master of Gurian song, a friend, an admirer and advisor of the ensemble.

As the co-director of the ensemble, I think that one of the main distinguishing features of Rekheuli is precisely this genre diversity - the ensemble successfully combines traditional folklore, church chanting, and other musical directions, which makes its creative handwriting unique.

The ensemble's daily routine is quite dynamic and intense. Rehearsals are held several times a week, and this creative process places equal emphasis on folk music, classical music, and urban music.

Rekheuli leads an active creative life. The ensemble has held several solo concerts in Georgia and abroad.

This international recognition is evidenced by the tour in Lithuania planned for early June this year. In the city of Kaunas, at the international folklore festival “Atataria Lamzdžiai 2026”, Rekheuli will once again present and promote Georgian traditional culture abroad.

Future plans are even more ambitious and diverse. In parallel with tours abroad, the ensemble intends to expand its educational activities, organize solo concerts in various regions of Georgia, conduct workshops for Gurian youth, and, of course, release another audio album.

Mariam Dumbadze
Co-director of the Ensemble

Trio Nanina's Visit in Finland

Nanina Trio visited Helsinki, Finland in late July and early August 2025. Their stay included workshops, concerts, and a musical devotion in a local Church.

All these introduced Georgian polyphonic singing to new audiences and deepened the engagement of those already familiar with the singing tradition.

My first encounter with Nanina took place in Tbilisi in the summer of 2013. At that time, it seemed to me unlikely that I would one day hear these same singers perform in my home city of Helsinki.

Eleven years later this thing that would have seem unlikely to happen became reality when Nanina Trio arrived in Finland. The trio consisted of Maka Khardziani, director of Nanina; Victoria Samsonadze, one of the ensemble's founders; and Ia Andghuladze, the youngest member of Nanina.

Later I realised that I had already seen her as a child performing in the concert held in 2013. (Some of the children of Nanina members were performing in that concert).

Organising the visit required careful planning and flexibility, especially due to asynchrony of Georgian and Finnish holiday seasons. Eventually, two two-day workshops were held in Helsinki at the turn of July and August. Participants came not only from the capital region but also from other parts of Finland. In addition to the participants coming from Finland there were participants who had travelled from abroad. Germany and Hungary).

The workshops were held mainly in colourfull Taikalamppu Café (that has served also before as venue of Georgian singing events). The second day of the second workshop took place in The Global music center.

During the workshops, Nanina taught songs from various Georgian regions such as Guria, Imereti, Tusheti, Lazeti, and Abkhazia. The teaching approach was clear, engaging, and highly participatory. Many of the workshop participants highlighted the strong sense of togetherness and the immediacy of learning through singing. The trio also wore traditional Georgian dress during workshops and performances, which



reinforced the connection between the music, its cultural roots, and lived tradition. Ia was carrying out the documenting and recording but debuted also as workshop teacher (and succeeded by the way very well).

In addition to teaching, Nanina Trio gave two concerts and performed a musical devotion at Kallio Church designed by Lars Sonck, one of Helsinki's most significant landmarks. The acoustics of this Ltheran curch allowed the polyphonic songs - both sacred and traditional - to resonate powerfully, attracting listeners who might not otherwise have attended a midweek church event. Several audience members

described feeling deeply moved, even without prior knowledge of Georgian music or culture. There were also people who told that they would otherwise not usually come to the church. On another hand there were people who told that they had never heard Georgian singing before but from now on they would like to listen it more. The concerts, held in Malmi and at Taikalamppu Café, were warmly received. The



repertoire included songs from multiple regions of Georgia, city songs, and pieces accompanied by instruments such as chonguri, accordion, and guitar. The audiences were diverse, consisting of Finns, members of the Georgian community, and people from many other cultural backgrounds, reflecting the unifying power of the music. Some people met in the concert after decades without knowing from before that they would meet in the concert of Geprian folk songs. (Nanina seemed to have some uniting power. I was actually considering to name this article as "Nanina unites" but kept it finally in it's neutral informative form).

The success of Nanina's visit was made possible through close cooperation and collective effort. Special thanks are due to Maria Jansson and Soili Mustapää for their extensive assistance in organisation, communication, registration, and practical arrangements throughout the week. (Both of them are active singers of Georgian folk songs and have organized workshops before). There was also spontaneous help that came from the side of the participants or some friends that were present in the concerts. This help that manifested e.g. in a form of hospitality, promotion, logistics and it exemplified the communal spirit that characterised the entire visit. All these reminded me (the responsible organizer of the workshop) of that how many components need to function in order to have an succeeded entity of workshop and visit that serves both the participants and the teachers of the workshop. The flexibility and understanding attitude of the members of the ensemble also when things didn't go in the most ideal way made the co-operation pleasant and held the motivation high to work the challenging things out.

Nanina Trio's time in Helsinki increased awareness of Georgian polyphonic singing and left a lasting impression on participants and audiences alike. The songs learned during the workshops have since entered the repertoires of local ensembles, continuing the legacy of the visit. To name some of the favorites Elia L'rde, Guruli Naninam Khintskala, Metskhvaris simghera and Mze shina with dance steps.

Organising a workshop of this scale requires significant commitment, this experience demonstrated that collaboration, goodwill, and flexibility are essential and deeply rewarding - elements bringing such cultural exchanges to life and personal growth in some areas of humanity.

Meri-Sofia Lakos
Musicologist

Polyphonic singing of the Bushmen from Kalahari Desert

Some ethnomusical traditions of the San people (mostly known as Bushmen), living in the Kalahari Desert, on the border of Namibia and Botswana, are distinguished in clear functional polyphony. These particular people are a branch of the San people and are referred to as Zhu|'hoansi.

This polyphonic tradition is primarily practiced by women. Therefore, it is not surprising that it employs the genres typically characteristic of women – healing and purification, as well as weather invocation. In healing ritual, women sit around a fire and sing to the accompaniment of hand clapping (sometimes using simple idiophones), while men dance (sometimes singing in a recitative style, also creating rhythm with rattles tied to their feet) and often achieve a state of trance.

In such a trance, a man – a shaman – develops the energy “nom” ((n/um), which helps the healer to expel illness from the village and from the individual patient. Originality of this practice lies in the fact that in different parts of the world it is women who fall into a trance to the background of men’s musical performances.

Such songs do not use meaningful lyrics, only vocables, “glossolalia”, resembling the technique of “hocket” (“hiccups”). Instead of more “inflexible” words, a kind of “click sounds” is used, –usually characteristic of yodeling. Often, the performers who use such vocalization deliberately imitate the sounds of birds.



In such a creative process, yodeling technique plays an important role. Also a strive to complicate rhythm, which frequently results in voice shifts and showcasing exotic chords. In artistic terms, the result is somewhat similar to Austrian three-part yodel.

But this type of vocalization is much closer to the yelling yodel of the Pygmies – the very one whose example is flying in

the space along with “Chakrulo”.

It is interesting that the Zhu|'hoansi’s song does not have a lead singer, a soloist. For example, one of the four singers has “his own” short musical phrase, which he inserts in the overall musical tissues at a certain time, with an accented rhythm – syncopation or punctuation (although sometimes one can distinguish two layers – upper and bottom voices). The result is a polyphonic texture that is quite complex for Western listeners. In this regard, along with motivic polyphony, polyrhythm is also of interest, for example, 3/4 meter concerted with 4/4 meter.

Also interesting is the harmonic-functional principle of this tradition: the recordings show that two different steps, separated by a second, often alternate. The mode bases on the pentatonic system traditional of Africa. Men also sing this musical style - both separately and together with women - in a yodel-like manner.

The Zhu|'hoansi refer to the songs by various names – most often by the name of the alleged source of illness or a being with the ability to influence it, such as souls of the deceased, animals, natural elements; but the singing styles and genres themselves don't have names. The songs are sometimes renewed – when the souls of the deceased appear to people, especially to male shamans in trance.

The Zhu|'hoansi also have another singing style. For example, in some round-dance songs, more clearly used are two layers: basses and upper voices – that antiphonally respond to each other. In motivic and harmonic terms, this performance is similar to the counterpoint yelling mentioned above. However, the instrumental ensemble performance of this branch of the Bushmen has more in common with such polyphonic shouts, mainly on the marimba d`ung`otz ís`1 (a xylophone-type instrument). However, more similarity with such polyphonic yelling is revealed by instrumental ensemble performance of this branch of the Bushmen mainly on marimba d`ung`otz ís`1 (a xylophone-type instrument). It should also be noted that they play a musical bow called pluriarc, by putting one side of its string to the mouth and changing the sound with such a resonator, as well as a harp called the g'aokatse, which also produces overtone sound. Singing to the accompaniment of a handbell-like instrument is also close to “trans sound.”

The Zhu|'hoansi sing similar motifs during the following vocal rituals: at the birth of a child, during the initiation of girls and boys, during hunting and collecting activities, to calm and entertain the child.

However, the above-mentioned healing dance in a state of trance remains remarkable in its meaning, if only because it is considered one of the most ancient religious rituals in the world. This is confirmed by 30,000-year-old rock paintings discovered in the same area, which depict similar scenes.

Tamaz Gabisonia

Associated Professor of Ilia State University

Paraklesis of the Most Holy Theotokos Performed by Ensemble Ialoni in Full Chant

„Glory to Thee, Blessed Virgin Mary, glory to Thee!!!“ It’s already been 14 years since we learned all the hymns of the Paraklesis, and today, 12 July 1917, by your grace and help, we have completed their transcription into notation system. Hieromonk Ekvtime of Gelati. This is the testament which Saint Ekvtime Kereselidze attached to the manuscript of the Paraklesis of the Most Holy Theotokos. His work was temporarily buried with him, however, by God’s providence, the process of restoration of Georgian church chanting and introduction of our treasures which began in the 1990s still continues actively in churches and ducational/research institutions.

Christian worship includes the services that are not tied to a specific time or calendar and are celebrated independently. The Paraklesis is one such. The most common are the Parakleses of the Lord and Virgin Mary; however, on saints’ days, during divine services, or in accordance with personal canon, faithful parishioners may perform it at their own discretion. In Georgian chanting tradition, the supplications to the Lord and Virgin Mary, have been notated in full chant by St. Ekvtime Kereselidze; these were written down in musical notation over 100 years ago and are awaiting the time to be performed. With the return of Georgian chanting to church services, various choirs attempted to perform the service with chanting. For instance, in the 2000s, a Paraklesis with chanting was held in the Alaverdi monastery, although such cases were rare. I remember with what enthusiasm and interest the first generation of the newly formed choir Ialoni would study the beautiful irmi and other hymns of Virgin Mary’s Paraklesis in 2009, which was reflected in their first audio album “Hymns Dedicated to the Most Holy Theotokos” (sound director Datiko Khositashvili, 2010). From time-to-time Ialoni returned to the hymns of Paraklesis and, performed the hymns of the Paraklesis to the Lord and the Most Holy Theotokos in various forms - during divine service or as part of the concert repertoire.

In the spring, 2025 Ialoni, with a new membership, started implementing a large-scale project which involved performing the hymns of the Paraklesis to the Virgin Mary in full chant. Ialoni learned 123 examples for Paraklesis service and presented the results of their challenging work to the listeners and the praying congregation in the summer and fall of 2025. The ensemble chanted during the Service 5 times at St. George’s Monastery in Tsodoreti near Tbilisi, traveled to West Georgia – Guria, Samegrelo, and Achara.

In July-October they visited the nunneries in Ozurgeti (Likhuri Church of the Nativity of Virgin Mary), Zugdidi (Dadiani Court Church) and Sarpi. The priests and clergy of the aforementioned churches and monasteries were involved in the implementation of the project, and the services of Paraklesis were performed with their blessings. Ialoni was greeted with great joy and enthusiasm by choir directors, female and male choirs, students of Ozurgeti choirmaster’s school, who participated in the service with Ialoni. In

addition to the Paraklesis service, Ialoni's project included a concert and an expedition to the aforementioned regions with local choirs.

Such was the evening planned for 26 September, 2025, at the Ozurgeti Folklore Center, where, together with the ensemble Ialoni, the audience saw the performance of ensembles Shemokmedi and Rekheuli of the Ozurgeti Center of Culture, the students of Ozurgeti Choirmasters' school, the choir of St. Bishop Gabriel Parish School directed by Mariam Dumbadze. The concert was honored by the presence of the renowned singer Rabuli Mzhavanadze, who received a special invitation.

After 15 years, the Paraklesis of the Most Holy Theotokos was performed in Georgia (in West Georgia this time) in full chant. The project was implemented with the support of the Ministry of Culture of Georgia and the Anzor Erkomaishvili Folklore State Center. The audio recording of the Paraklesis of the Most Holy Theotokos is available at Ialoni's Youtube channel: https://www.youtube.com/watch?v=LbA5mS0I_Cg and anyone can listen to it.

From a musical point of view, studying and performing this Paraklesis requires great effort, energy, and performing skills, which choir director Nino Naneishvili and the choir members accomplished with high level of professionalism. We wish ensemble Ialoni many interesting projects, for the glory of the God and for the spread and good of Georgian musical culture!

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Ethnographic Letters

The Afterlife for the Svans (part I)

The Svans have their own vision of the afterlife: it is a vast meadow covered with green eternally fresh grass. It is covered by the sky from above and has one door for the souls to enter. Both the saved and lost or, if translated from Svan, people of good spirit and people of evil spirit (*khocha i khola lakvna maare*) enter this door. There, the saved go to the Realm of good spirist (*khocha lakun*), the lost – to the Realm of evil spirits (*khola lakun*). The Realm of good spirits i.e. Paradise is structured like this: as said already: a vast meadow; in the middle stands Christ, in front of whom there is a long dining table, full of various edibles. The sun shines there; where Christ is standing the sun shines brighter, this is why people call it *m'zhaar* (lit. sunny). The places in paradise which are distant from Christ are dimly lit, as if the sun is peeping out from behind the clouds. The places in paradise which are distant from Christ are dimly lit, as if the sun is peeping out from behind the clouds. Christ sits in the middle of the table filled with food, surrounded by the saved. Both Christ and the souls of the deceased are satisfied with the sight and smell of

the victuals, for there is no eating or drinking here. Each soul that has been made worthy to partake of the table of Christ (*kriste tabagduv jigad*) is presented with the food and drink made for them by their family or the food which, during their lifetime, they prepared with their own hands for the deceased ; it is entirely their property; sharing the table or consecrated food is rare here, although not among close relatives. However, even a needy soul avoids others' offering, because, first, it is at least somewhat shameful for a self-important soul, and second, it will cause reproach from the one who shares his share of the offering.



The Svans envision the souls of the deceased – both saved and the lost as ghosts. They wear the clothes they were buried in, or the ones they were blessed with after death. They wear the clothes they were buried in, or the ones they were blessed with after death, if those are better. If new clothes of the deceased were blessed several times, the deceased himself wears the new clothes, and gives the used ones to bereaved people (as grace). Two pairs of clothes are required for the deceased and mandatory for the bereaved: as they say, one should be worn by the deceased in the grave and the other should be blessed later, if someone did not get their second pair of clothes blessed during their lifetime. The more it is, the more pleasing it is to the deceased and is a reward for the bereaved, since a grateful soul will repay the bereaved with good deeds, as will be shown below. In the afterlife, men, of course, has with him all his weapons, and a woman her jewelry. In the

afterworld the souls of the deceased walk on this meadow, whenever they want, seat at table whenever they want, and “replenish by watching” Christ, and this is their bliss. They communicate with each other in low voices, avoiding any kind of noise. They also often communicate with Christ himself. This is the paradise of the Svans, where the “souls of the righteous” rest, as the Holy Scripture writes.

In the kingdom of souls there is a corner where darkness (*mushvir utkvin*) reigns constantly. Here, among other things, is Lake of pitch (*pisemigvib*). This is a place for bad souls, or Hell (*khola lakun*) in our understanding. This is the abode of lost souls; they can neither see Christ, nor His light and His incense. This is the abode of lost souls; they can see neither Christ, nor His light and His table. It's so dark that they can't distinguish each other. Some believe that they too get the meal prepared in the name of the deceased, but everything is ugly and tasteless, because they must be consumed in the dark (Svans consider it a great shame to eat and drink in the dark, even in this world). Some believe that by Christ's order the meal prepared for them is distributed to the souls of the saved, those who have not been bereaved in this world who would prepare meal for them in due time. The Svans also believe that if the bereaved often prepare meals for the lost, Christ will forgive their sins and take them to Heaven. It is also possible that saved souls ask

Christ to forgive the sins of a certain lost soul (*Krisde lokhvaashni, lakhsarvini*). Those who break the ties of baptism fall into the Lake of pitch.

The reader sees that the afterlife of the Svans or Hell is not as terrifying as our faith sometimes portrays it, i.e. in the afterlife of the Svans there is no “fire of Gehenna”, inexhaustible lakes and rivers of pitch, a legion of devils, no snakes and whales, and much more. The good afterlife of the Svans or paradise is also far inferior to the kingdom of Christ. It is noteworthy that in Svan paradise there is no place for God the Father, and the Holy Spirit is not mentioned at all. The Svans will never confuse an offering to the Lord with consecrated meal for the deceased. They refer to the former as *saghirbat* (for the Lord) and the latter as *sakun* (consecrated food for the soul).

The Svans will never ask God the Father for salvation of the soul of the deceased, as if it were none of their business.

According to the Svans, a mortal sin is only violation of the ties of baptism (no one in Svaneti has ever heard of adultery with a sister, mother, or close relative, and therefore there is no mention of the punishment for such acts in the afterworld), the lake of Pisi is prepared just for them.

Those who have committed this sin will suffer forever in Lake Pitch, and no consecrated food can save them from there. Great sin is killing a person and encroaching on the borders of someone else's territory. The first sin is punished by the fact that the soul of the murdered person always haunts the murderer, bleating at him and thereby tormenting his soul. The murderer tries to hide somewhere, but he cannot, because it is Christ's command. A person who appropriates the borders of another person's land is punished as follows: he always has a basket full of earth hanging on his back and he must run without stopping. The soul of elanddeceased, apart from the owner of the land, is obliged to strike a basket full of earth with a stick so that the earth pours out. The soul of the person who has committed this sin must constantly run, without stopping anywhere; others drive him, not allowing him to rest. Salvation from this sin is an easy task. The soul must appear to the bereaved either in a dream, or in reality (we have heard many examples of this), or to someone else and let them know about his sin. The bereaved will immediately correct the land boundary of the person whose plot the deceased appropriated. This will free the soul from suffering. Theft, adultery, slander, beating and starving the livestock, spoiling someone's work, working on leisure days, oppressing a helpless person and not helping in times of need, breaking Lent, and others are considered sins... The punishment for these and other sins is so light that it no longer frightens the Svans. The punishment for these and similar sins is so lenient that it no longer frightens Svans. A person who commits the aforementioned sins is punished by not being able to approach Christ and sit at His sacred table in the other world, they receive consecrated food, but they reside at the edge of the World of souls.

*The material is taken from **Besarion Nizharadze's book**
“Historical-Ethnographic Letters” vol. I. Tbilisi 1962*

Barbaroba In Georgia

Barbaroba is a Christian feast celebrated on 4 (17) December. It commemorates Saint Barbara, later venerated as the Great Martyr, the beautiful daughter of Dioscorus, a wealthy and noble citizen of Heliopolis in Phoenicia. According to Christian tradition, Barbara lived during the reign of Emperor Maximian (305–311 CE) and suffered martyrdom for her Christian faith.

In the churches constructed over the relics of Saint Barbara in many countries people prayed to the saint for healing from infectious diseases, plague, and protection from sudden death, lightning, and fire. It was the same in our country.

The Feast of Saint Barbara and Barbara's Day/Barbaroba in Georgia are associated with children's infectious diseases. In Christianity Saint Barbara is considered the protector and helper of children, as well as a healer of livestock.

In West Georgian tradition, Barbaroba was the beginning of festivals. In Svaneti, it is referred to as Barbol/Barblash.

In Svaneti, on the night before the holiday, young people, and in the old days, the elderly would light a large bonfire in the church yard using pre-prepared firewood and spend time by the fire until midnight, having fun.

In Samegrelo, it was believed that on this day the sun would take a step back and the days would begin to lengthen. According to popular belief, no matter when St.Barbara's Day was it coincided with New Year and other "lucky" days.

Almost all over Georgia, a first-footer would come to the family on Barbaroba. This was a "Destiny Day". It was a day-off, in some places even for several days. Since this was a "Destiny Day", people would avoid visiting each other.

In Racha and Lechkhumi, people would bake ritual stuffed bread, as according to popular belief, the family with bread not stuffed with walnut, pumpkin seeds or red beans would suffer emptiness and misfortune for the whole year.

Since Barbaroba coincided with Fast, the festive table included fasting dishes. For this day, various kinds of ritual bread were baked in different parts of the country: stuffed (bread with red beans), cross-shaped ganatekhi bread with red beans, walnut, with pumpkin seeds and walnut, the so-called Sabarbaro tabla (ritual bread)...

On this day, lobiani (bread stuffed with red beans) had to be baked everywhere, although in Svaneti they also prepared milk porridge and baked cheese bread. As far as Barbaroba was considered a "destiny day", first-footer was a common thing. First-footer (like New Year) could be either a member of the household or a stranger. Close first-footer had to be a woman, but stranger could be a man, a woman, or a

child. Main thing was that the first footer would bring a lucky foot. If first-footer turned out to bring lucky foot, the family would invite them next year too.

In Svaneti, this day was intended for livestock, particularly cows, and increasing milk production, while in Racha and Lechkhumi it was intended for the health of livestock, poultry, and people, as well as an abundant harvest.

In Guria, Barbaroba was a feast for folk healers. According to popular belief, Saint Barbara herself healed the sick during her lifetime. Female folk healers considered her their patron and often turned to her for help. On this day they prayed and asked the saint that their medicines could heal the sick.

In the villages of East Georgia, *kada* bread with walnut filling were taken to crossroads, cut up, and handed out to passersby, so that children could safely recover from infectious diseases. The family would set the table, light candles, some would throw seven walnuts into the fire in the name of the seven angels; others would bake a large cake, *tskhrapurtsela* (lit. a nine-leaf cake) for the icon. A worshipper who came to the church named after St. Barbara would fly a rooster into the church.

Based on all of the above, the celebration of Barbaroba in Georgia is a synthesis of Christian faith, folk beliefs and representations, and diverse ethnographic traditions. The spread of Saint Barbara's cult took on a special meaning in Georgian reality: it became closely linked to the protection of children's health, the hope of healing from infectious diseases, and the idea of family well-being.

The rituals of the holiday—first-foot, baking ritual breads, practices related to fire, sacred actions at the crossroads or in the church—clearly illustrate the continuous connection between the archaic and Christian layers. At the same time, regional peculiarities (Svaneti, Samegrelo, Guria, Racha-Lechkhumi and East Georgia) demonstrate that Barbaroba is realized in diverse local forms within the framework of a single idea.

The perception of Barbaroba as a “Destiny Day” once again emphasizes its functional significance: it is not only a religious holiday, but also a mechanism for symbolically determining the future and strengthening public order. In this context, the first footers' institution is of particular importance, as it is considered in the collective consciousness to bring good luck, abundance and prosperity.

Thus, in Georgian traditional culture Barbaroba appears as a multi-layered phenomenon, where religious beliefs, healing practices, agrarian magic, and social relations are bound together into a single system. Its research is an important source for ethnomusicological, ethnological, and culturological analysis, as it clearly presents the worldview model of traditional society and its transformation under modern conditions.

*The material is taken from Nino Gambashidze's book
“Georgian Folk and Church Holidays”.
Readings for Youngsters; vol. 24. Tbilisi: 2011*

ბარბალ დოლაშ

სვანური

Barbal Dolash

Svan

ბა - რი - ბალ - სი დო - ი - ვა ლა - ში - ვო - ი

ო დი-დე-ბა ღვი ვა - ი, ბა - რი-ბალ - სი დო - ი - ვა ლა - ში - ვო - ი

o di-de-ba ghvi va - i, ba - ri - bal - si do - i - va la - shi - vo - i

იაჯ-ხა - დი ვო ი - ი - მე - ი სგვე - ი - ვა ჯი - ღვი ვო - ი,

უ, ი - ი - მე - ი სგვე - ი - ვა ჯი - ღვი ვო - ი,

ა, iaj-kha - di vo i - i - me - i sgve - i - va ji - ghvi vo - i,

ლაშ-ხრა - ში ვო ლა - ში - ხრა - ში ჯო - ი - ვა ბან - სი ვო - ი

უ, ლა - ში - ხრა - ში ჯო - ი - ვა ბან - სი ვო - ი,

ა, lash-khra - shi vo la - shi - khra - shi jo - i - va ban - si vo - i

ლი-მზუ - რი ვო ლი-მუ - ზუ-რი ჯო - ი-ვა და-ხი-ვო - ი

ო,
ო,

ლი-მუ - ზუ-რი ჯო - ი-ვა და-ხი-ვო - ი

li - mzu - ri vo li - mu - zu - ri jo - i - va da - khi - vo - i

ზეი-და - ში ვო ზე - ი - და-ში სო - ი-ვო ლომ-დი-ვო - ი

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ზე - ი - და-ში სო - ი-ვო ლომ-დი-ვო - ი

zei - da - shi vo ze - i - da - shi so - i - vo lom - di - vo - i

ლაჯ-ძღვე - ნი ვო სე - ფის-კვე - რი ლა - ი-ვა მა - რი - ა - დი

უ,
ა,

სე - ფის-კვე - რი ლა - ი-ვა მა - რი - ა - დი

laj - dzghve - ni vo se - pis - k've - ri la - i - va ma - ri - a - di

აჯ-ხა - დი ვო აე-ჩუ-ნო-ში ლა-ი ვა მზა-ი-ვო-ი, დი-დე-ბა ღვი ვო!

ო,
ო,

აე-ჩუ-ნო-ში ლა-ი ვა მზა-ი-ვო-ი,

iaj - kha - di vo ie - chu - no - shi la - i va mza - i - vo - i, di - de - ba ghvi vo!

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