

## ექო წარსულიდან: ქართველ ტყვეთა სიმღერები, ჩანერილი ცვილის ლილვაკებზე გერმანიაში 1916-1918

წიგნი წარმოგიდგენს ბერლინის ფონოგრამ-არქივში დაცულ ცვილის ლილვაკებზე 1916-1918 წლებში ჩანერილ ხალხურ სიმღერებთან დაკავშირებულ დოკუმენტურ მასალას, აგრეთვე, ქართველი მეცნიერების მიერ მოძიებულ ახალ ინფორმაციას და ფოტოებს შემსრულებლებზე. აქვე გაცნობით სიმღერების ტექსტებს და მოკლე განმარტებებს მათ შესახებ. გამოცემას თან ახლავს ორი დისკი, რომლებზეც ჩანერილია ხმოვანი და წერილობითი დოკუმენტები.

## ECHOES FROM THE PAST: GEORGIAN PRISONERS' SONGS RECORDED ON WAX CYLINDERS IN GERMANY 1916-1918

The book presents the documentary materials related with the wax cylinder recordings of Georgian folk songs from the collection at Berlin Phonogramm-Archiv made in 1916-1918 and the new information and photos of the performers obtained by Georgian scholars, as well as song texts and short comments on them. The publication is enclosed with two CDs of audio and written documents.



Ethnologisches Museum  
Staatliche Museen zu Berlin



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ბერლინის ფონოგრამ-არქივის ისტორიული ჩანანერები



რედაქტორები: სუზან ციგლერი და რუსუდან წურნუშია

თბილისი  
2014

Echoes from the Past: Georgian Prisoners' Songs  
Recorded on Wax Cylinders in Germany 1916 - 1918

Historical Recordings of the Berlin Phonogramm-Archiv



Editors: Rusudan Tsurtsumia & Susanne Ziegler

Tbilisi  
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## ABOUT THE PERFORMERS

### MANNHEIM CAMP, 1916

**Platon Machaidze** – barrack #8, #17308. Born 1891, 24 years old, village of Skhvava, Kutaisi Governorate, Racha County. Lived in Tbilisi since the age of 13, Georgian, can read and write, speaks Georgian and Russian. Orthodox Christian, villager.

**Giorgi Nalekrishvili (Nareklishvili)** – barrack #8, personnel #17307. Born 05.01.1890, 27 years old, village of Qandaura, Sighnaghi District (today's Sagarejo Municipality), Tbilisi Governorate, Georgian, basically lived in Tbilisi, no school education, can read and write in Georgian, also speaks Russian, little Armenian and Turkish; Orthodox Christian, villager, vine-grower.

**Pilipe Murjikneli** – barrack #10, personnel #256. Born 1895, village of Baraleti, Akhalkalaki District, Tbilisi Governorate, Georgian, can read and write in Georgian, Russian and Armenian, speaks little Turkish. Georgian Orthodox, butcher.

All three singers are referred to in the materials of both Berlin sound archives. Information on the barrack and personal number is not given in the Lautarchiv documents. The date of the recordings is not found in the documents accompanying the wax cylinder recordings, but supposedly these were also made in 1916 shortly before the recordings on discs (cf. Ziegler, p.38 in this book).

### OHRDRUF CAMP, 1916

#### Unknown Performers

Recorded by Von Pola.

### MÜNSTER CAMP, 1917

**Atanase (Avtandil) Gegelia** – 24 years old, village of Salkhino, Senaki District, Kutaisi Governorate, finished village school; passed military service in Russia, knows Megrelian, Georgian and Russian; the age of 7-20 lived in different cities, currently lives in Kutaisi, Orthodox Christian, villager.

### PUCHHEIM CAMP, 1917

**Alexandre Korkelia** – 35 years old, born in Chitatsqari, Zugdidi District, Kutaisi Governorate, no school education, knows Georgian, but cannot read or write, Orthodox Christian, merchant.

**Ermile Kurava (Qurava)** – 28 years old, born in village of Mokhashi, Senaki District, Kutaisi Governorate, from the age of 7 lived in various cities, finished public school in Akhalsenaki and can read and write in Georgian and Russian, Orthodox Christian. Secretary-copyist of village community.

**Vasil Khubulava** – 26 years old, village of Akhalsenaki District, Kutaisi Governorate, education: 1st grade of village secondary school, can read and write in Georgian, little Russian, Orthodox Christian, villager.

**Vladimir Khubulava** born 1891, a participant of WWI and WWI. Returned in 1956; spoke German, was known as an incomparable performer of Georgian traditional songs.

### BERLIN CAMP, 1918

**Vladimir Gugloshvili** – Born in the village of Gharshnisi District (today's Khashuri Municipality), Kutaisi Governorate, Orthodox Christian, villager.

When going to the war Vasil Gugloshvili was married with four children; the family was distinguished in musical traditions. His grandchild has inherited Vasil's accordion and guitar.

### BERLIN CAMP, 1918, February 12

**Levan Gugelia** – 30 years old, village of Aketi, Zugdidi District, Kutaisi Governorate, lived in various cities, finished a city school; parents are merchants, knows Georgian and Russian; Orthodox Christian, a merchant.

**Vladimir Gugelia** born approximately in 1889, his father was a clergyman (is interred in the yard of the Aketi Church of Our Savior), was a reformed singer in the village, the relatives thought he was taken prisoner in Austria, after the war he was in Germany.

**Levan Gogvadze** – 30 years old, village of Dzimshvili District (today's Ozurgeti Municipality), Kutaisi Governorate. He lived in Poti until the age of 10, finished a city school, knows Georgian and Russian, Orthodox Christian, a merchant.

**Domenti Gogvadze** (patronymic Dimitri) was born in 1887 to the family of chanters, Domenti was exiled to Sokhumi for his political views: He and his cousins were active participants of the battle against the Tsar's army near Nasakirali in 1905. Later lived in Senaki, was married with two children, the family was well-known for musicality. After returning from captivity lived in Sokhumi until death.

**Varden Dadiani** – 32 years old, village of Ochkhomuri, Zugdidi District (today's Chkhorotsqu Municipality), Kutaisi Governorate; lived in the village, finished gymnasium, speaks Megrelian, Georgian and Russian, Orthodox Christian, landowner.

Varden Dadiani (patronymic Levan) was born in 1888, a descendant of the Dadiani dynasty of Samegrelo Principality, lived in Ochkhomuri, where there was the Palace of Dadiani Principality. Finished the Gymnasium; Studied at the Military School in Ryazan; served in Russian armed forces. In WWI fought at the Western front, where was imprisoned and spend two years in captivity. After WWI returned, in 1920 got married, had one son – Jonji Dadiani; being a nobleman was oppressed by the Soviet power; his lands, his house and other property was confiscated. Passed away on 12.02.1932. Is interred at St. Barbare Church cemetery in Ochkhomuri.

**Teodore Targamadze** – 38 years old; born in the village of Sajavakho, Kutaisi District (today's Samtredia Municipality), Kutaisi Governorate. Lived in

the village, finished a city school; parents are from Guria; speaks Georgian and Russian; Orthodox Christian, villager. Sings krimanchuli.

Teodore Targamadze was lost at war; never returned from imprisonment.

**Kalistrate Kankava** – 30 years old, born in the village of Khorshi, Zugdidi District (today's Senaki Municipality), Kutaisi Governorate; at the age of 7 – 20 lived in Sokhumi; finished a city school, knows Megrelian, Georgian and Russian. Orthodox Christian, a merchant. Sings bottom part.

Kalistrate Kankava finished Sokhumi Gymnasium, never returned from war; was not married; according to his descendants at the Kankavas' familial cemetery in Senaki there is his symbolic grave stone with picture; as they say he danced and sang very well.

**Viktor Megrelishvili** – 24 years old, born in Chokhatauri, Ozurgeti District, Kutaisi Governorate; lived in different cities, finished a city school; parents are from Guria; knows Georgian and Russian, secretary-copyist; Orthodox Christian. Is damtsqebi (the voice who begins with the song).

**Mikheil Kiria** – 33 years old, born in the village of Redutkale (today's village of Qulevi), Zugdidi District, Kutaisi Governorate; lived in different cities; finished a city school; parents are from Samegrelo; speaks Megrelian, Georgian and Russian; Orthodox Christian, a merchant.

According to his descendants returned from war; passed away at the age of 90, is interred in Tbilisi; it is also known that he played the guitar very well.

**Nikoloz Qazbegi** – 27 years old, born in Stepantsminda, Dusheti District, Tbilisi Governorate; lived in Stepantsminda until the age of 6; then in Tbilisi; finished Gymnasium; parents are from Samegrelo; speaks Georgian, Russian, Turkish and Tatar; Orthodox Christian, landowner.

Nikoloz Qazbegi was a son of Giorgi Qazbegi, a well-known traveler, geographer, military and public figure, lieutenant of the Russian army (<http://nplg.gov.ge/emigrants/ka/19/>). Nikoloz himself was a cavalry master of the Russian army; according to the existing data he died in the Caucasus Mountains in 1917 (in 1915 according to another source); this recording makes the date of his death questionable, as his name is enlisted among the singers of Sagan camp in 1918.

**Platon Shervashidze** – 37 years old, village of Darcheli, Zugdidi District, Kutaisi Governorate; lived in the village; parents are from Samegrelo; speaks Megrelian, Georgian and Russian; Orthodox Christian, military physician.

Platon Shervashidze (patronymic Duta) was born in 1881, was a representative of one of the noble families. His great grandfather Mamuka Shervashidze was the last ruler of Samegrelo; upon finishing the city school, in 1903 he enrolled

and graduated from Kremenchuk Medical School, in Odessa, as a military physician participated in Russo-Japanese War, and WWI, where was imprisoned, was awarded with St. George 3rd Degree Medal upon return from captivity he got married, had ten children. He spent last years of his life in his native village of Darcheli and worked as a physician at the village hospital. Platon Shervashidze passed away in 1958, is interred in Darcheli. His descendants live in Tbilisi.

**Grigol Khorava** – 34 years old, village of Ushapati, Mtskheta District, Kutaisi Governorate, basically lived in Poti, finished a city school; his parents were from Samegrelo, speaks Megrelian, Georgian and Russian. Orthodox Christian, a merchant. Sings bottom part.

Grigol Khorava (patronymic Parnaos) was born in 1884. His mother sang and played the *chonguri* very well. His brother-Mikheil was a wonderful singer too, Grigol himself was a good connoisseur and singer of Megrelian songs. His friends were Dzuku Lolua and Kirile Pachkoria. He spent his youth years in Poti together with his spouse, Kleopatra Khubulava – a brilliant *chonguri* player and folk singer, and sons. In 1914 he was called to WWI, where was imprisoned and spent 8 years in Germany. According to his granddaughter Rusudan Khorava at the Camp Grigol created a trio together with his friends (Berdenishvili from Chokhatauri and Sikharulidze). In 1922 Grigol returned to Poti, but due to poor health passed away at the age of 46 (in 1930); is interred in Poti. His son Archil was a musician (song-master, collector of folk songs and public figure), Rusudan herself is a composer.

Nino Makharadze, Nino Nakashidze

## COMMENTS AND SONG TEXTS

MANNHEIM, 1916

Platon Machaidze

### 1. *Mravalzhamier*

Phon.Komm.357a (0:56)

Urban, table song, blessing. With this title in Georgia there is a table song as well as a church chant, which comes from *polychronion* and is performed at the end of Divine Liturgy. The table song *Mravalzhamier* was traditionally sung at the beginning of the feast. The performer sings top part of the three-part song. Is enclosed with the comment – blessing of the feast table (comp. with #24).

*May God grant you many years of life.*

### 2. *Avtandil gedinadira*

Phon.Komm.358 (1:51)

Rachan, wedding round dance. The ballad text of the song is the folk variant of Shota Rustaveli's *Knight in the Tiger's Skin* (12<sup>th</sup> c.) Performed here is only one side of antiphonal song and one middle voice-part, though in the beginning the singer also indicates to bass note. Cp. transcription by Siegfried Nadel (Nadel, 1933: # 4).

*Avtandil went hunting, killed a roe, rested under the oak tree to roast the meat. The enemy caught up with him; the only one, surviving out of a hundred, wounded him. Avtandil wrote a letter and sent it with a pigeon.*

### 3. *Gaprindi shavo mertskhalo*

Phon.Komm.357b (0:56)

Kakhetian, lyrical song. Traditionally performed at a table, but more monotonously. In this variant obvious is the connection with (the so-called soldiers') songs. The performer sings the beginner's and middle voice parts of choir. The variant of the same song is #19.

*Fly away black swallow and bring me the story of my brother gone to the war.*

### 4. *Kali gamikuntulda*

Phon.Komm.345b (0:23)

Kartlian, round-dance song. Is the variant of the song *Tsoli gamididgulda*; the performer sings middle voice of the three-part song.

*My wife got offended and turned back to me, she reconciled only when I promised to buy her a brocade dress.*

### 5. *Makhsovs pirvelad*

Phon.Komm.346b (0:51)

Urban, lyrical, recollection. The example composed on Giorgi Chaladideli's (1847–1898) verse was sung in the meter of three. This variant is performed in march-rhythm and is presented as campaign (soldiers') song. The performer sings top voice of the three-part example.

*I remember my mother admonishing me on the way to school.*

### 6. *Erti satsqali glekhi var*

Phon.Komm.345a (0:31)

Unclear dialect, epic song; the text (loud reading) is read in the range of thirds, recitation.

*I am a poor peasant, on the way to my sister; an Armenian shop-keeper robbed me.*

### 7. *Ori gogo modioda*

Phon.Komm.369 (0:50)

Urban, humorous song. Popular, in East Georgia, the dialogue and refrains (*hari, harale* - meaningless words today) are adjusted to soldiers' (march-like) tune. The performer sings middle voice of the three-part example. Cp. transcription by Siegfried Nadel (Nadel, 1933: #17).

*Two girls – Katerina and Maro are talking what kind of husbands they desire to have.*

### 8. *Tsoli eubneba kmarsa*

Phon.Komm.370a (0:37)

Urban, humorous song. The dialogue on the tune.

*The wife jokingly threatens her husband that she will fall in love with someone else if he does not fulfill her desire.*

### 9. *Alipashuri*

Phon.Komm.370b (1:23)

Unclear dialect. An attempt of improvisational combination of two examples; second part sounds like a Lechkhumian song. The song title comes from the first word of the verse, this variant has no connection with Acharan-Gurian *Alipasha*.

*If I die under a tree, and the leaves cover my body, my sweetheart will come and grieve over me.*

### 10. *Tsaval tqesa, gavtli khesa*

Phon.Komm.372 (0:48)

Unclear dialect with a fragment of the text popular in West Georgia. The performer sings top voice with bass phrases sometimes.

*Love never comes by force, it will go to whoever it desires.*

### 11. *Mindorshi nalisekala*

Phon.Komm.383 (1:08)

Imeretian, lyrical, love song. The performer sings top voice of three-part example.

*I met a girl at the turning, I snatched her. Her mother is begging me – kiss her and let her go.*

### 12. *Qurdzemna stkva*

Phon.Komm.384 (1:31)

Urban table song. The text is common in Lechkhumi and Imereti; here it is sung on the tune of the urban song *Me patsia mertskhali var*. The performer sings top voice of three-part example (the same tune is used in #18).

*Grapes said: I am the best of all fruit; in winter I get dry, in spring I blossom in many colors, people will collect and press me, I will become ruby color. I make a clever man wiser and madden a fool.*

Giorgi Nalekrishvili (Nareklshvili)

13. *Me kho prtebi ar maskhia*

Phon.Komm.343a (0:39)

Urban, lyrical, love song. Typical example of *ashugh-bayat* articulation disseminated in East Georgia. Initial lines of the text are taken from Kakhetian table song (*Shemodzakhili*).

*I do not have wings to fly to you. I will throw you a handkerchief embroidered with golden threads with my heart wrapped in it.*

14. *Kalakidan movdiodit; Ra lamazat gikhdeba.*

Phon.Komm.406b, 343b (0:27)

Urban, lyrical song. We united these two short examples sung on the same tune. The performer sings top voice part.

*How these radiant eyes suit you?! May I see them closed if you don't pity me.*

15. *Avantot shushis parani*

Phon.Komm.343c (0:36)

Urban, table song. Of the *ashugh-bayat* style disseminated in East Georgia. The fragment related to Biblical Noah is taken from the poem *Mukhambazi* by Alexandre Chavchavadze - the 19<sup>th</sup> century outstanding Georgian poet.

*Let us light glass lanterns, look for wine cellar..... Noah also loved grapes, and tasted wine.*

16. *Nu stiri dedav*

Phon.Komm.351 (0:51)

Unclear dialect, lyrical song. The example is enclosed with second title as explanation - *Ganshorebis simghera*. Mixed East Georgian and urban style. The handwritten text is enclosed with the exclamation *Tqve var, geni!* (*I am a prisoner!*) (for comp. see #22).

*Don't weep, mother! If I die in the battle for my country, don't grieve over me, do not wear black clothes.*

17. *Edemis baghshi*

Phon.Komm.353 (0:41)

Urban, lyrical love song. Of the *ashugh-bayat* style disseminated in East Georgia. The author of the verse (*Saqvarlis baghshi* - in the garden of my beloved) is the renowned poet Sayatnova (1712-1795).

*I met a beautiful girl in Eden..... I love having party on a meadow and singing about my sweetheart.*

18. *Gakhsoms turpa[v]*

Phon.Komm.367 (0:59)

Urban, lyrical love song. The verse is from the poem of Ilia Chavchavadze (1837-1907) - the public figure, writer and poet. The performer sings the fragment of the verse on the melody of *Me patsia mertskhali var* - popular song of the time, he sings top voice part (The same tune is used in #12). Last line of the verse is missing; should be as follows: *Rom am vardze adre chveni / siqvaruli dachkneboda*

*(that our love would fade earlier than this rose). Do you remember, my beloved one, in a big garden you picked a beautiful rose? Threw it to me as a memory. How could I know then, that our love would fade earlier than the rose?*

19. *Gaprindi, shavo mertskhalo*

Phon.Komm.377b (0:43)

Kakhetian, lyrical song. Traditionally performed at a feast table, but more monotonously. The performer unites the *damtsqebi* (middle part) of responsorial choir and top voice parts, the variant of the same song is #3. Cp. transcription by Siegfried Nadel (Nadel, 1933: #6a).

*Fly black swallow, along the Alazani River where red asparagus grows.*

20. *Ortav tvalis sinatlev*

Phon.Komm.381 (0:46)

Urban, lyrical, love song, enclosed with explanation *Tusaghis simghera*. The verse by amateur poet Skandarnova, was composed in 1869. This romance song was disseminated in different cities of Georgia and among the nobles. The performer sings middle part, but the performance manner and inserted refrain *Aman, aman* adds oriental colour to the example. Cp. transcription by Siegfried Nadel (Nadel, 1933: #7a, 7b).

*Why are you so sad? The apple of my eyes. I am sitting in a dark jail, help me!*

21. *Nakhevari tskhovrebis gza gavlive*

Phon.Komm.406a (1:08)

Urban, lyrical song. The author of the verse *Mukhambazi* is Akaki Tsereteli (1840-1915). An example of the *ashugh-bayat* style disseminated in East Georgia.

*I have lived half of life, and have seen more bad than good. But I laugh and not weep, what will the world lose with my death? I will die and a friend will take my place.*

Pilipe Murjikneli

22. *Dedav nu stiri*

Phon.Komm.378 (0:51)

Urban, lyrical song, one fragment of the song is taken from the folk verse *Arsena Jorjiashvili*, (for comp. see #16).

*Do not weep mother when you see a gibbet ready for me. All creatures wait for light, But my sun is setting.*

23. *Usamartlot nu damstanjam*

Phon.Komm.386 (0:48)

Example of the *ashugh-bayat* style disseminated in East Georgia. The title and the word frequently repeated in the text is the combination of the Russian word (*barashek*, literally a lamb) and Persian caressing exclamation *jan*, expressing entreat.

*Don't treat me unjustly, you my May rose! This year there will be no summer for you. Come, come to me. I will cover you with my blanket, so that you don't feel cold little lamb!*

OHRDRUF, 1916

Unknown performers

24. *Mravalzhamier*

Phon.Komm.E309 I (0:54)

Urban, table song, blessing. With this title in Georgia there is a table song as well as a church chant, performed at the end of Divine Liturgy. The table song *Mravalzhamier* was traditionally sung at the beginning of the feast. This example has an explanation at the title – “hymn”. The performer sings top voice of the three-part example (comp. #1).

*May God grant you many years of life!*

25. *Shen kali khar kakheli*

Phon.Komm.E309 II (0:58)

Urban, lyrical, love song, used is the melody sung by *kinto* – street trader of fruit and vegetables (comp. #26).

*You a woman from Kakheti – calm, you are like a spring rose. Whoever sees you praises you.*

26. *Daghestnidan gadmosulan lekebi*

Phon.Komm.E309 III (0:38)

Urban, lyrical song. The ending is missing, enclosed with explanation – love song. Contamination of two different verses (historical and love) on the melody of the melody sung by the *kinto* (comp. #25).

*The Lezghins from Daghestan assaulted the Armenians.*

MÜNSTER, 1917

Atanase (Avtandil) Gegelja

27. *Iavnana, vardovnana*

Phon.Komm.567a (0:32)

Hard to indicate the dialect, a folk example disseminated all over Georgia, singing which women lull children to sleep, enclosed explanation *Naninas simghera*.

*You have been born, thanks for God, sleep, be blessed, my little sweet one.*

28. *Margali vorek*

Phon.Komm.567b (0:34)

The original title is *Margaluri obiru* Megrelian, lyrical song. The performer tries to unite the voices of a multi-part example in the horizontal.

*I am a lost Megrelian, all in tears. I do not know what to do now.*

29. *A[l]ipasham gvighalata*

Phon.Komm.568 (1:19)

Acharan-Gurian epic song; the beginning is missing. The text written by the performer is entitled *Bedinera*. Vast verse was created during the 1877–1878 Russo-Turkish war. Alipasha was a real person; he was conferred a pasha of Kobuleti by the Ottomans and fought on their side; later he betrayed them, for what was severely punished; the performer tries to unite the voices of a multi-part example in the horizontal; in trio performance see #61.

*Alipasha betrayed us, but he himself was severely punished.*

30. *Stsrapia, dzmebo, tskhovreba*

Phon.Komm.569b (0:43)

Urban, table song, compare with #44, which is enclosed with explanation – students' song. Russian melody. The songs brought to Georgia by the young who had been in Russia to receive education, were very popular. The performer sings top voice of the three-part example.

*Life passes very quickly, brothers! Who knows what will happen today or tomorrow? Let's drink bottoms up!*

31. *Mertskhalo, mshveniero*

Phon.Komm.570 (0:46)

West-Georgian Orthodox chant. The Heirmos of John the Baptist, chanted on 29 August – the day when he was beheaded. The performer chants top part.

*Oh swallow beautiful, canary pure, dove gold-coloured, sweet voiced turtle dove, desert loving, sapling of the desert, Christ's predecessor, make me fertile for my good deeds.*

32. *Samshoblos siqvaruli*

Phon.Komm.575 (1:18)

East-Georgian lyrical, patriotic song. The beginning is missing. The verse of this table song is the well-known verse by Rapiel Eristavi (1824–1901). There also exist West-Georgian variants of the song. Here the performer sings *damtsqebi* (middle part) of a responsorial song and top part of choral fragment on the tune of *Gaprindi shavo mertskhalo*.

*My country is where I was born and raised, where there are the graves of my ancestors. I will never change my homeland for other country's paradise.*

33. *Chiti-gvriti moprinavda*

Phon.Komm.576 (1:17)

Urban, lyrical song, the strophe related to Shota Rustaveli is taken from another verse; the performer sings top and middle parts.

*A little bird was flying; I took it for a thrush..... Wherever I saw beautiful girls- I thought they were all mine..... Shota Rustaveli came in, respectfully holding "Knight in the Tiger Skin" in hand.*

34. *Varada*

Phon.Komm.598a (0:33)

Megrelian-Abkhazian, unclear genre; the beginning is missing, in the note the performer writes as follows: "Megrelian song, switched into Abkhazian". The verbal text is basically based on Abkhazian glossolalias.

35. *Gashvebuli chiti*

Phon.Komm.598b (0:55)

Author's, lyrical song. Georgian translation of the verse by Pushkin's contemporary Fiodor Tuman-sky. The text was quite popular and one variant of the song on the verse is included in the first Georgian transcribed collection in 1878.

*Yesterday I opened the cage door to my captured bird. It sat in a tree and started singing, blessing me with it.*



PUCHHEIM, 1917

Alexandre Korkelia (1), Ermile Kurava (Qurava) (2), Vasil Khubulava (3)

36. *Bedinera* (1, 3)

Phon.Komm.553a (0:45)

Megrelian, wedding, groomsmen's song. The performers sing two top voices of a three-part example; entire text is constructed on meaningless words. According to the performers, it is also possible to insert love verses (see #37).

37. *Bedinera* (1-3)

Phon.Komm.556 (1:35)

Megrelian, wedding, groomsmen's song. The same example sung in three parts.

38. *Kriste aghdga* (1, 3)

Phon.Komm.554a (0:30)

West Georgian mode, Easter Troparion, traditionally chanted three times, here sung in two parts only once, see #39.

*Christ is risen from the dead Trampling over death by death. Come and rise up from the grave!*

39. *Kriste aghdga* (1-3)

Phon.Komm.557 (1:46)

The same example sung in three parts. The singers repeat Easter Troparion four times; see the text for #38. Cp. transcription by Siegfried Nadel (Nadel, 1933: #13).

40. *Tsaiqvanes sakartvelos Tamar kali* (1-3)

Phon.Komm.555 (0:47)

Kartlian, epic, enclosed with the comment - historical song; see # 52.

*They took Queen Tamar to Georgia.*

41. *Zeskvi ucha (Shavi shashvi)* (1-3)

Phon.Komm.554b (0:27)

Megrelian, lyrical song, the performers sing two upper voices; see #42 for three-part variant.

*Oh, Black thrush, why are you so sad? Spring is approaching; catching butterflies will gladden your heart.*

42. *Zeskvi ucha (Shavi shashvi)* (1-3)

Phon.Komm.558b (0:28)

Megrelian, lyrical song, the same example sung in three parts; see the text for #41.

43. *Patara saqvarelo* (1-3)

Phon.Komm.558a (0:52)

Gurian, lyrical, love song, this text included into complex polyphonic texture is also popular in other parts of Georgia. The fragment is taken from the first strophe of Akaki Tsereteli's (1840-1915) verse (*Imeruli simghera*).

*Little sweetheart why did you kill my heart?*

44. *Chveni tskhovreba* (1-3)

Phon.Komm.560 (1:19)

Urban, table song, enclosed with the comment - students' song, Russian melody; see the variant #30.

*Life flies quickly, brothers! Let us drink bottoms up! Who knows what will happen today or tomorrow?*

45. *Murman* (1-3)

Phon.Komm.561a (0:54)

Kartlian, table-style, lyrical song. Verbal text is taken from Georgian epos *Abesalom and Eteri*.

Oh, Murman, how is your wife?

46. *Rashorera* (1-3)

Phon.Komm.561b (0:49)

Megrelian, unclear genre, renowned song-master Polikarpe Khubulava considers this to be a work song performed in the corn field, most text is constructed on meaningless words.

Vasil Gagloshvili, 1918

47. *Gogo, sheni tetri kaba*

Phon.Komm.898a (0:54)

Unclear dialect, love song, the singer applies Georgian and Ossetian refrains to the text disseminated throughout Georgia.

*Girl, your white dress... either gives back my knife or come with me.*

48. *Tsavidet gogo*

Phon.Komm.906 (1:48)

Love song. In the handwritten text the singer entitles the song as *Bedinera*. *Bedinera* is a Megrelian wedding song, as an example see ## 36, 37, 57.

*Let us go to walk, oh girl!.. Gori is far from here.*

SAGAN, 1918, February 12

Sardion Gogelia (1), Domenti Goguadze (2), Varden Dadiani (3), Theodore Targamadze (4), Kalistrate Kankava (5), Viktor Megrelishvili (6), Mikheil Kiria (7), Nikoloz Qazbegi (8), Platon Shervashidze (9), Grigol Khorava (10)

49. *Samshoblo khevsurisa* (2-3, 5-6, 8-10)

Phon.Komm.830 (1:21)

Kakhetian, lyrical, patriotic song on the melody of *Gaprindi shavo mertskhalo*, see the comment for the single-part #32. Cp. transcription by Siegfried Nadel (Nadel, 1933: #2).

*My homeland is where I was born and grew up, where my ancestors' graves are; I will never change it for any other country's paradise.*

50. *Liakho* (1-10)

Phon.Komm. 826 (1:55)

Kartlian, round-dance song. #4 is the same song variant sung by one voice. Cp. transcription by Siegfried Nadel (Nadel, 1933: #5).

*My wife has turned arrogant, turned her back to me, I promised her brocade dress, she turned face to me.*

51. *Tebrone* (2-3, 5-6, 8-10)

Phon.Komm.829 (1:20)

Kartlian, round-dance song. The comments of the recorders tell it is a Kakhetian song with the Russian-language insertion, which in our opinion is determined by the octave cadence of the first couplet. Cp. transcription by Siegfried Nadel (Nadel, 1933: #8).

*Tebrone is going to get water with a pitcher on her shoulder; Tebrone filled the pitcher with water, sat down on a stone nearby.*

**52. Tamar kali** (1–10)

**Phon.Komm.831** (2:05)

Kartlian, epic song, the beginning is missing, according to the recorders' comment it is Kakhetian (see #40).

*They took Tamar away, Georgia you are witness; wearing a brocade dress she sat on a caparisoned horse.*

**53. Namgalo** (1–10)

**Phon.Komm.833** (1:54)

Kakhetian, work, sickle song. Sung when reaping the cornfield. This is an antiphonal variant, with the insertion of different folk verse *Lekebma rom damichires*. Cp. transcription by Siegfried Nadel (Nadel, 1933: #3).

*I am sharpening you my iron sickle, I will sharpen you and put aside..... When the Lezghins caught me it was July, they took me a hundred mountains (the Caucasus Mountains) away.*

**54. Satsekvao** (1–10)

**Phon.Komm.834** (1:19)

According to Adolf Dirr's comment a comic song with mixed Laz and Turkish words from Muslim Georgia (implying Black-Sea coast region, under the Ottoman rule from the 16<sup>th</sup> century). It is not excluded that the melody had been introduced

from Turkey; the singers imitate instrument sounds with their voices). Cp. transcription by Siegfried Nadel (Nadel, 1933: #16).

*A monkey is coming, where is it coming from?*

**55. Patskha** (1–10)

**Phon.Komm.836** (1:01)

The beginning is missing, West Georgian, urban-type lyrical song. Amusing song on Giorgi Ch'aladideli's (1847–1898) verse. According to the recorders' comments it is a Megrelian song. Cp. transcription by Siegfried Nadel (Nadel, 1933: #1).

*I love the wicker Megrelian hut, where a beautiful Megrelian woman lives.*

**56. Voisa** (1–10)

**Phon.Komm.835** (1:55)

Megrelian, round-dance song. According to the recorders' comments it is sung on meaningless words, the middle part also clearly tells another text, which is unclear. Cp. transcription by Siegfried Nadel (Nadel, 1933: #15).

**57. Kuchkhi bedineri** (1–10)

**Phon.Komm.837** (1:35)

Megrelian, wedding song sung when the bride enters the groom's house, she is wished to bring happy foot to the new family; the example is constructed on exclamations and meaningless words. According to the recorders' comments it is a Megrelian song with *krimančuli* voice (for comp. see #37). Cp. transcription by Siegfried Nadel (Nadel, 1933: #14).

**58. Vadila** (2, 6, 10)

**Phon.Komm.838a** (2:00)

Gurian, travelers' song, the ending is missing. The verbal text is thought to be composed by a Russian Army soldier, who returned to Guria from Svaneti, carrying love to a Svan girl in his heart. Cp. transcription by Siegfried Nadel (Nadel, 1933: #10).

*I am hurrying to Guria, my sweetheart you are staying here, but I will soon be back to you.*

**59. Molodini (Mtsvanesa da ukudosa)** (5–6, 10)

**Phon.Komm.825** (1:34)

Gurian, lyrical song; the same as the Gurian song *Mtsvanesa da ukudosa*, but with different text. In Georgian press (1964) and on radio (1968) this example is referred to as *Mtsvanesa da ukudosa*.

*I am overwhelmed with thoughts, melancholy, moan, dream, sorrow, but I resist these fearlessly, and live with the hope for future.*

**60. Khasanbegura** (2–6, 10)

**Phon.Komm.828** (1:39)

Gurian, epic, historical song. Based on the heroism of a real character-participant of the Crimean War 1853–1856. This song is the pinnacle of Georgian contrast polyphony. It is sung with the alternation of a trio and choir, due to the poor quality recording the text is mostly unclear. Cp. transcription by Siegfried Nadel (Nadel, 1933: #12).

*I am hurrying to Guria, my sweetheart you are staying here, but I will soon be back to you.*

**61. Ali-pasha** (2, 6, 10)

**Phon.Komm.832** (1:50)

Acharan-Gurian epic song, enclosed with the recorder's comment – historical song. See the comment of #29. We combined two variants sung at different times. Cp. transcription by Siegfried Nadel (Nadel, 1933: #11).

*Ali-pasha betrayed us, but was severely punished himself.*

**62. Alaverdi** (5–6, 10)

**Phon.Komm.820** (1:46)

Gurian table song. The song title is an address with which one participant of Georgian traditional banquet offers a toast to another. The verbal text is a fragment of the poet Mamia Gurieli's (1836–1891) patriotic verse. Cp. transcription by Siegfried Nadel (Nadel, 1933: #9).

*Friends, let us wish long life and victory over enemy to our motherland!*

**63. Chven mshvidoba** (5–6, 10)

**Phon.Komm.822** (1:48)

Gurian table song, blessing, is enclosed with a comment *sadghegrdzelo* (the toast). The first and most distinguished toast at Georgian banquet is to the glory of the Lord and peace. This song is also related to the beginning of the traditional feast. The text of blessing is inserted among the exclamations and meaningless words of complex contrapuntal texture (see also # 64 and 65).

*May we have peace and be victorious!*

64. *Chven mshvidoba* (5–6, 10)

Phon.Komm.823 (1:40)

See the comment at #63. In this variant emphasized is bass part; top parts also differ from previous song.

The same text.

65. *Chven mshvidoba* (5–6, 10)

Phon.Komm.824 (1:55)

See the comment at #63. Another different version of the same example.

The same text.

Nino Makharadze, Nino Nakashidze



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