

On the History of Musical Culture in Telavi

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“Georgian chant is love towards God, and Georgian song – love reflected and transmitted in music...”

(His Holiness and Beatitude Catholicos
Patriarch of all Georgia Ilia II)

Art is an inseparable and constitutive part of people’s lives. The spiritual greatness of a human, family, ethnic group, people or nation itself is transmitted with full power in music and musical tunes. Things experienced by ancestors are recalled in songs and passed on to generations. Generations were raised with musical traditions gathered for centuries.

His Holiness and Beatitude Catholicos Patriarch of all Georgia Ilia II remarks: “God gave the mercy of love to all nations, among them are we- the Georgians; this is quite clear from ancient folk songs and church chants...” [I. p.458]

Georgian people have centuries-old traditions of choral songs and quite a rich art culture of singing. For Georgians music/songs have always been an inseparable part of life in sadness and happiness, while struggling and while working. Songs of work and feast occupied a separate place. Georgians always met enemies while singing and chanted during funerals. “In Kakheti they like songs as much as good wine. Every peasant here knows encouraging songs, feast melodies, patriotic, love or traveling songs. They know various variants for this” [2.p.17]. Georgian songs reflect and transmit the content of historical epochs. Famous singers served the Georgian nation. They deserved world-wide recognition and love. With their talents they transmitted the wisdom and greatness of the Georgian national culture to generations.

Musical culture existing in Telavi at the end of the 30’s and at the beginning of the 40’s of the XX century left special footprints in the history of musical culture.

Appropriate conditions for widening Georgian musical life were created in Telavi at the end of the 30's and at the beginning of the 40's of the XX century. Here, a singing chorus was created and lasted for a long time, gaining world fame. This chorus was under the art management of the Georgian ministry council.

Materials about the state singing chorus existing in Telavi are very poor. We only discovered 9 cases in the funds of the regional archive and they contained very little data. We investigated archive funds: fund N: 468, N: 1, arch: N: 3. Pages: 1, 2,3,4,5. Fund N: 353. N: 2, arch1, 2-9; Fund N: 335. N: 1, Fund N: 489 arch N.217, etc.

As it is clear from archive materials, Piruz Makhatelashvili led the singing and dancing chorus in Telavi. From registration cards it is apparent that the chorus was subordinate to the art management of the Georgian ministry council. It had its own account in the Telavi bank. We discovered salaries of the company head and chorus members, as well as their traveling allowances, show taxes, stationary expenses, expenses connected with clothing, shoes and inventory necessary for the chorus. While becoming acquainted with the material, we had the impression that during war years, the state government strictly controlled the chorus's income and



Very often the chorus was recorded and shot by the Georgian television!

Telavi. "Nadikvari" Song and Dance Company. Head, Honored Art Worker Piruz Makhatelashvili was televised. News reader Aleksandra Machavariani.



From the left: Men in the first row: 1) Irakli Gagnidze 2) Artasha Pirumov 3) Peikrishvili 4) Shalva Markozashvili 5) Shalva Bidzinashvili 6) Karlo Tamarashvili 7) Vano Davidov. In the second row: 1) Zakro Razmadze 2) Shalva Nazarov 3) Data Markozashvili 4) Jimsher Tvaliashvili 5) Angi Razmadze 6) Otar Kurashidze 7) Eliko Mamukelashvili 8) Tamar Luarsabishvili, etc.

expenses, financing and accounting. During war years art management assisted chorus collectives [3fund.353. case 1,2,3,4,5,6,7,8,9].

Piruz Makhatelashvili also led a chorus at the culture house; its work is clearly revealed by the following fund: [4.fund 335]. While making up repertoire, it is felt that songs did not leave the Communist party offended and made Georgian songs popular. It had great success. One head led several choruses at the same time, which were often unified into chorus collectives and presented as such in Republican Olympiads. The photo below is one of them. It was taken in 1955, at VII Republican Olympiad in Opera and Ballet Theatre. Here the singing and dancing chorus performed successfully. In the photo, the silk-weaving factory chorus and chorus collectives united with Telavi pedagogical institute and teachers' house are presented.

These results of critical analysis of archive materials are introduced in scientific historiography for the first time. In archive documentation, Georgia's aspiration in

the 40's-50's of the XX century is quite clearly shown. In those days communist ideology and morals had great importance. That's why it was necessary that compositions promoting "workers' growth with communist aspiration" should be included in the chorus repertoire. Piruz Makhatelashvili, head of Telavi state song chorus, made up repertoire quite skillfully and diplomatically and always provided for the political situation of the epoch, while managing to popularize Georgian songs as well.

In 1939 Piruz Makhatelashvili was chosen as a head of the song chorus in Telavi (1914. 23. 11- 17.05. 1970.). He had to work in a very difficult time, when there was a tense situation in the country. In those days every field of social life was under difficult political pressure. This was the time of World War II, which badly affected many families. Years full of social-economic problems were reflected in the works of Piruz Makhatelashvili.

Like many other art workers, Piruz Makhatelashvili couldn't ignore the demands of the epoch. He had to use epochal compositions, as well as old or new songs he had recorded. Among them he had to use variants of songs sung by Levan Asabashvili (mum's levan), Iliko Sinjikashvili, Ivane Mchedlishvili, Ninia Eloshvili, Mikha Jigauri and many others. He restored damaged songs without losing their original character and created the best song and dance company with the syncretism principle – the unity of songs, dance, instruments and poems. Piruz Makhatelashvili had to work in those days when art and culture were under censorship [5.p.8].

In the fund of the Telavi regional archive (N: 468. N: 1. Archive: N; 3) we found an autobiography of Piruz Makhatelashvili (1967). In this document not only the difficulties of his creative work are extensively discussed, but also the social-cultural situation of Georgia and Telavi in those days. From the biography it is seen that he led not only the song and dance chorus, but in "1950 he decided to march the whole Kakheti region, find the singers of old songs and record some forgotten Kakhetian songs from them. Sometimes he assisted chorus collectives or created them by himself. He remarks: In such a way I recorded Kheuro, Molkhino, Kalgulo, Ermazano, Supruli, Alilo, Mushuri, old Shavlego" [6. F.468.arch.3.F.4]. Suite on the Friendship of Mountain and Plain composed by him is especially interesting.

Evaluation of Piruz Makhatelashvili's creative work is given in the diploma thesis of the famous bandmaster Pavle Demurishvili, head of Telavi second musical school; the title of the diploma thesis is "Development of Chorus Art in Telavi." The author writes: Piruz Makhatelashvili was born in 1914 in the village

Kurdgelaure, region of Telavi. He received secondary education in Telavi, and later he studied in Tbilisi musical school. In those days, a song chorus was created in Navtlugi rail-roader club. From 1938, he worked as a head of the agricultural chorus. From 1938, Piruz Makhatelashvili was asked to restore the local ethnographic chorus in Telavi. The new head energetically began to restore Kakhetian and other regional songs; he enriched the chorus repertoire and added songs to be sung with chonguri and fanduri (Georgian musical instruments). As a result of his creative quest, he created a musical instrument called “changuri,” in which 3 Georgian folk instruments were united – chonguri, change and fanduri [7. P29]. As we find out, “he created the modern and original instrument changuri with asp and red trees. Changuri’s characteristic is that it has maintained the peculiarities of each instrument, with intensified tembre. You can compose folk as well as classical compositions on it.”[8.p-]. One example of changuri is kept in the funds of G. Chubinashvili Telavi state ethnographic museum. In 1951, he was awarded the title of Honored Art Worker of the Soviet Union for successful participation in the 7th Republican Olympiad and for fruitful creative work.

We offer the repertoire presented for regional examination of amateur art activities by 1954:

1. Anthem to Stalin. Text by Mosashvili, Music by Kereselidze.
2. “Nanina” - folk text. Music by Zakaria Paliashvili.
3. Dance “Davhuri.” Choreography by N. Okroashvili.
4. Motherland- text by M.Gogiashvili, music by Taktakishvili.
5. “Chonguri.” Folk text, music arranged by Kereselidze.
6. Dance Svanuri-massive. N.Okruashvili.

The repertoire presented by musical collectives existing in the villages is also given. Piruz Makhatelashvili’s chorus participated with the following repertoire:

1. Young Communist League March –music by Taktakishvili.
2. Song about Sasha Tsulukidze.
3. “Brolis Khelsa” (about crystal throat)- folk song.
4. Collective farm verses.
5. Gergetula-folk song.
6. “Collective’s Mergoluri”-text by Tugushi, music by Arjevanidze.

Piruz Makhatelashvili led the chorus of the culture house at the same time and had the following repertoire:

1. “Golden Dielo” folk song.
2. Amorous song. Text and music by D. Gogoberidze.
3. People, Look! Text and music by P. Makhatelashvili.
4. Herdsman-folk song.

5. Looking at You From Bakhtrioni (text/music by Ekvtimishvili).

The singers' chorus from the Teachers' house had the following repertoire:

1. Motherland- text and music by Papalashvili.
2. In Cradle- text by Noneshvili, music by Gabichvadze.
3. "In Your Expectation" –music by Gigla Papalashvili.
4. Song about Kakheti- text by Noneshvili. Music by Papalashvili.

The repertoire of the silk-weaving chorus was the following:

1. Tsintskaro- folk song.
2. Amorous song- music by P.Makhatelashvili.
3. Dance of mountain women.
4. People, Look! Music and text by Makhatelashvili.
5. Echo- Folk song [Telavi culture department, fund 335, 1, arch 31.F.16-23].

Piruz Makhatelashvili led choruses in Tbilisi, Telavi, Gori, Rustavi, Akmeta, Mukuzani and Kurdgelauri. He died on May 19, 1970, in Telavi.

Piruz Makhatelashvili led a song and dance Company of Telavi Pedagogical Institute containing 95 people; a chorus at Kurdgelauri reading-hall containing 48 people; the chorus of Telavi Culture House- 61 people; the chorus of the Teachers' house- 45 people; the chorus of the silk-weaving factory- 56 people. His repertoire was varied.

Piruz Makhatelashvili's merit is immense for developing chorus music and mainly it is special for the Kakheti regions and Telavi in the 40's-50's of the XX century. At the same time he was a famous propagandist of Georgian folk songs, composer and bandmaster. An analysis of archive materials partly reflects Georgia's social-economic and spiritual situation in the 50's of the last century. Georgian musical art had important cognitive and educational functions which played a role in Telavi society. Piruz Makhatelashvili did his best to develop chorus art. He raised up generations and taught them respect and love towards the national soul. As a person he was known as a modest and friendly man.

Piruz Makhatelashvili only lived for 56 years but his life was very pithy. He lived with love towards his country and people. He took Georgia's love to paradise. He was awarded with lots of rewards, prizes, and thanks. He composed many songs. It was not an easy job to lead various chorus collectives. It required lots of responsibility, order and love towards art and people as well.

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Summary**On the History of Musical Culture in Telavi****Tamar Tamarashvili**

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The article deals with the problems of developing social and spiritual culture in Georgia in the 40's-50's of the XX century. We offer conclusions after investigation of archive materials for the first time in Georgian historiography. The article reflects standards of developing Georgian musical art of the last century. In this case, the merit of Piruz Makhatelashvili is immense. He was famous propagandist of Georgian folk songs, composer and bandmaster. He raised up generations and taught respect and love towards Georgian national music.