



Episode Number: 3 - Extended
Episode Title: Healing Songs and Circle Dances
Interviewee: Nino Naneishvili
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Music:

Rachuli batonebi by Shalva Aslanishvili, collected in 1950

(http://www.alazani.ge/base/shalva_aslanishvili/Aslanishvilis_koleqcia_-_Batonebo_Racha.mp3)

Rachuli batonebi by Ialoni

Ia Patonepi by Vepkhia Antia (recorded by Nino Razmadze)

Ia Patonepi by Ialoni

Holly Taylor 0:05

Welcome to Voices of the Ancestors, where we explore Georgian polyphonic songs,

Susan Thompson

and the women who sing them.

Holly Taylor

Hello, and welcome to the extended edition of Episode 3 with Nino Naneishvili. It's Holly here, speaking to you from Oxford with a new mic setup, which I have borrowed from my friend so you might notice that I sound a bit smoother than normal. I just wanted to say thanks to you all for signing up for our email updates. We really consider you part of our community of people who love Georgian songs now and we are looking forward to building that community with you in the future, exciting things I think, in the pipeline there.

Also a big shout out to our supporters on Ko-fi this week - Jen, Rosemarie and Tamara. Thank you for helping us sustain this podcast. Um especially when it comes to things like mics, because eventually I will give back this equipment and have to buy my own, so money does

help in that respect. So if you would like to buy us a  'coffee'/Ko-fi you can go to <https://ko-fi.com/voicesoftheancestors> or of course just visit our website - all the information is there. And for now just pour yourself a tea or coffee and sit back and listen to some wonderful stories from Nino. If you already listened to part 1 feel free to skip forward to 20 or so minutes. And now on with the podcast.

Holly Taylor 2:03

Hello, the voices today are me, Holly Taylor- Zuntz,

Susan Thompson

And me Susan Thompson.

Holly Taylor

and our special guest, Nino Naneishvili whose speaking to us from her home in Tbilisi, Georgia.

Susan Thompson 2:18 And I too am speaking to you from Tbilisi Georgia.

Holly Taylor Oh you lucky thing! I'm holding down the fort here in England.

Susan Thompson Well done Holly.

Holly Taylor Now Nino is not only the leader of women's ensemble Ialoni, but she is also an 'ethnomusicologist'.

Susan Thompson OK I'm slowing you down now - what is an 'ethnomusicologist'?

Holly Taylor Well it is someone who studies music in the context of culture. So that could include many things like cultural anthropology, or psychology, folklore and conventional musicology.

Susan Thompson Wow. That's a lot of stuff isn't it?

Holly Taylor Yeah. *Laughter*

Susan Thompson So as well as being a musicologist, or I suppose as part of being a musicologist Nino knows all about peoples rituals and beliefs, so in this episode she talks quite a lot about the 'Batonebi' ritual. Um.. but she doesn't go on to explain it so I thought - although I'd really like to ask Nino, and I'm sure in future recordings we will ask Nino. um for now I'll tell you a little about what I understand the Batonebi ritual to be. So 'Batonebi' translates as 'Lords' and I think by that is meant spirits. Not evil spirits or good spirits, just spirits. Um And I think the idea is that the spirits can enter a child and then the child is ill. Um so the rituals of praying, and singing, and dancing are about 'delighting' the Batonebi and enticing them to leave the child and move on so that the child can recover.

Holly Taylor Yeah - some of my favourite songs are the Batonebo songs that we have learnt from Nino and other teachers and this ritual is still alive in certain villages in Georgia and it was really nice actually to reminisce with Nino about spending time in her village Ledzazame which is in the Western part of Georgia, where they actually speak Mingrelian not Georgian. And she told about how the local kids there were inspired to learn about Georgian folk music because of us foreigners visiting their small village and I just love how Nino's tours bring foreigners and 'ethnopurs' together. And I just, I hope that they can start again soon, these lovely tours.

Susan Thompson Oh yes, but before they do, can we just go back again - 'ethnopurs'...what are they?

Holly Taylor Yes - good question. Well Nino defines an 'ethnopurs' as someone who lives in a village and performs ethnographic traditional songs and rituals. - How cool is that? *laughter*

Susan Thompson Great, I'm so glad there's a word for it!

Holly Taylor Yeah - In fact Nino mention so many interesting words, and people and ethnopurs and films and songs and we can't possibly explain all of them - so if you are curious to know more then you might go to <https://www.voicesoftheancestors.co.uk> then click on 'Transcripts' where you will be able to find all of our episodes typed up, and there's links there to many of the people, places and songs mentioned.

Music

Susan Thompson

While you're on the website, move across to the '**Contact Us**' page and sign up for our email updates. We've got something special lined up for next week - the extended version of our conversation with Nino.

Holly Taylor-Zuntz

Yes, so we had such an in depth chat with Nino that we couldn't fit it into one episode, so we decided to make an extended version especially for our community of listeners.

Many of you will have been taught by Nino, face to face or on zoom. So I'm sure you're really going to enjoy hearing about how she adapted her teaching during the pandemic as well as putting grandmother's in the village on zoom! And she also tells a beautiful story about some carpet sewers who are also, and singers. So to be part of our community and receive exclusive content, sign up for our email updates on the website and I'll also put the direct link in the show notes.

Susan Thompson

That's brilliant and just a reminder of the website address again

www.voicesoftheancestors.co.uk.

Holly Taylor-Zuntz And for now enjoy the first part of our conversation with Nino Naneishvili.

Music

Susan Thompson

Hello, welcome to the podcast and Nino Naneishvili. I wonder if you would mind introducing yourself to our listeners.

Nino Naneishvili

Hello My Dear ladies. I'm Nino as you know as you told our listeners, er.. an ethnomusicologist, georgian ethnomusicologist, and founder and leader of the woman ensemble womans traditional music ensemble [laloni](#). We have 11th year for founding. And yeah...warm laughter

Susan Thompson

Congratulations on being 11!

Nino Naneishvili

Thanks. And yeah, now it's a strange time for us, but we are still working on our new projects. And it's my, I think it's my main happiness in my work to do this with nice girls, and performers.

Susan Thompson

And what projects are you working on?

Nino Naneishvili

The last one, it's I think, connected with this pandemic strange situation. We decide to record healing songs and lullabies, because you know, it's a more quiet and nice intonations on it and it's like a, it's really healing for us when we work on it and perform and for our listeners, also, on the stage, we, every time had a questions, what kind of songs it is because it made different mood for listeners and to this content, is that it's from our old rituals, a part of ritual, and it has just not just music, it has moving and praying with words and with candles and roses, circle

dance and everything this was so nice and so important for ill people, mostly with illness, 'batonebi' we say it like this. And it's not so alive tradition nowadays in Georgia, not so much but in several villages, for example, in Samegrelo and Guria in west part of Georgia. We know two three performers - 'ethnopors', who believes power of these songs and ritual and they do it also in life.

Susan Thompson

Oh, that's so wonderful. Nino. Would you tell Holly the story you were telling me the other day about the the circle dance that isn't a complete circle? Where it's an open circle?

Nino Naneishvili

Yeah, I think it's a very nice symbol. It's connected with our ancestors pre-christian religion view, it was a religion of the moon. And we have also religion of to sun, is old Egypt and other civilizations. And the circle dance, connected with this 'sky part' so called. And the open circle mean, 'New Moon', the symbol of the new moon. And the closed circle which is so spread in different regions of Georgia it's connected with 'Full Moon' and also to sun. And it was also part of praying of this ritual that they express the visual form of this moon and sun which was so valuable and important and they believe the power of them. But afterwards it's changed to, for example in Svaneti, it changed the symbol of St. George. And mostly nowadays we perform this circle dances not with these symbols, but it stayed in forms of... and it's nice to know about it, and think about it. Yeah.

Holly Taylor-Zuntz

Oh, wow.

So what's the song that Ialoni sings, do you sing a particular batonebo with a half circle?

Nino Naneishvili

Yes, yes, it's a Batonebo from Racha region from the highest village Glola, which recorded from Shalva Klanishvili in 1950 years. But it's just a 40 second - this recording - very, a bad quality of recording and old voices of course.

Music Shalva Klanishvili

They just perform two line of song and words. But it's so nice sample that I decided with the girls to renovate it with other batonebi words and we leave this melody but change inside like improvisations, which can be in Rachian folk lyrical songs.

Music Ialoni Batonebo from Racha

Holly Taylor-Zuntz

Oh wow. So you're taking that old recording and giving it some new life?

Nino Naneishvili

Yeah, yeah, and also I thought I read about this, open-circle round-dances, in [Gigi Garakanidze](#)'s research also and in other ethnographers, and I thought that it would be nice to perform it with open-circle round-dance Yeah.

Susan Thompson

Oh, thanks for that story. And there's another story that that that makes me think of where where you heard just one voice, I think of a recording this time from was it from?

Nino Naneishvili

'Ia Patonepi', do you mean?

Susan Thompson

Yes, a member of Polikarpe's choir I don't remember his name. Yeah. Can you tell us about that?

Nino Naneishvili

Yeah, it's so nice person. It's Vepkhia Antia it's a strange - Vepkhia is the tiger in Georgian and Mingrelians like so strange names. Yes. (laughing) And the name of a person is tiger. Antia is the surname. And he lives in Zugdidi. And he was a performer and also he is now performing in Polikarpe Khubulava founding ensemble [Odoia](#). But we discover that he performs solo song. Best performer I think, the lyrical Mingrelian Batonebi, Ia Patonebi song. And he performed it the first time in the Conservatoire stage in [Nato Zumbadze](#)'s concert, she was organiser of this 'Megrelian Evening' so called. And I was so young, maybe 20 years old, not so much. And not more. And when I hear it was so amazing. And then we try to connect with him. And my friend also ethnomusicologist Nino Razmadze went to Zugdidi village with Polikarpe on expedition. Now after two years, and I asked to record exactly this version, and she sent me immediately. And then I started to work on this song and decide to do it in solo and choir. It's repeated part solo words, it repeated in choir, but in three ways with chonguri. Yeah, and when we went in the last year of Polikarpe, was alive. It was celebration evening and to perform this song. And this Vepkhia was so happy, it was so emotional for us. And it's one of the most valuable feeling when your 'so called' ancestor, your old generation hear his own songs. Not his own the folk song but which he knows from grandmother's grandfather's from its family. And when you perform it in your variation, improvisation and when it's like it and when they are happy. It's I think the most gift towards performer can feel.

Music Ialoni Ia Patonepi

Holly Taylor-Zuntz

I think you're so right. It's not about just copying what our ancestors did. It's about taking that gift and bringing it into our own words and our own style, I suppose.

Nino Naneishvili

Yeah, exactly. Sometimes I was afraid to change something because it wasn't my own music and I knew it from them. And I thought maybe they will be angry or not like so much this working

on their own variation, but they are. For example from Andro Papa Simanishvili's example also we ran away his several songs and all time he was so happy. And it means for me that these persons are so open and real creative workers. And they are not like er in a frame that it must be like this, not another way. Also Polikarpe was so open, because I remember when me and member of [Didgori](#) ensemble in Poti, Givi Abesadze performed the um, 'ghrabadude damanebit' the famous megrelian love song with boy and girl. And when we did it, we decided to show it to Polikarpe because he performed it in his young days with his ensemble member of woman. And he was also so happy. And he told that nobody can be in Samegrelo nowadays, perform this like you and we, we want to hear something more like a note and example how to do it.... more interestingly, but also, of course, it gives you more confidence and like a permission to do more and more and I want to tell all of them big thank you for their work on also this attitude to, to feel that it's possible to, to be part of this creation, and exactly the folk, it's that people. And we are part of this folk, and in the future, we will be like ancestors for our next generation, I hope. And also it's for us, it's a bigger example to be like these so called teacher, that individual can be free and can attend, can hear itself and find its individual things and voice and because for example, in Vepkhia Antia's case, I changed the mood of the song, because it was beautiful how he performs, but it wasn't mine. It was so, um, it was more, Vepkhia's, version was like you're playing, not lyrical, and not a so called dramatical as for me by healing songs. Because when I saw for example picture of Iavnana, the famous beautiful film you know, I think and here is the part when a one child died and other adults stay alive. But this ritual is so clearly played on it. That it was a really not just nice melody and nice words and nice ritual with roses and candles. It was real fear, because a parent's afraid and really pray to 'batonebi' and they gift their purse to it. And yeah, I think it's needed from our side, from woman sensibility, to put this affair and our performing style. It's more lyrical as Vepkia's but it was okay for him. And it was, I think, big thing for us to

Holly Taylor-Zuntz 21:39

Mmm So the women are sort of giving it a different flavour to the men that's really interesting. And Nino you clearly have such a respect for the people who've passed on songs to you and ancestors who you've learned from and I wonder about your own ancestors. And do you come from a musical family?

Nino Naneishvili 22:00

No, I can't say that it was exactly musical family er, which was in past time, not every member of our family, performed. But I remember very clearly the first case when I touched to, er, singing process. It was with my grandmother in Samegrelo village in my village Ledzazame and I was maybe four or five years old, and we were sitting on the chairand er..my grandmother was so kind ... and for me it was like a big story and very colourful woman, and each day, I remind from her feelings and moods and short stories or praying, and very tiny things, maybe. But I feel that every day, my body and my memory, it's full for her faith. And she asked me to perform, it was a famous part from our Georgian Opera from Akaki Tsereteli' word - Tsa piruz khmelet zumukhto, it's a patriotic aria, and it was like this, ah, (*Nino sings*) Tsa piruz khmelet zumukhto chemo sam shoblo mkhareo. And she asked me to perform, it more and with more and more voice. Because our house it's in the 'up' of the other regions, houses and she asked if you want so that our

neighbours hear your voice, please open more and more. And it was so exciting for me. And I feel the sentence of my grandmother, Leila she calls her daughter, my mother. "Leyla ambavs kargi khmarvs mikhede" it means this child has good voice, please put her somewhere in musical school or something. And my mother said, Okay, okay, maybe, she has other interests and talents, also. It was not so important for her this time, but every time after this, my grandmother asked to my mother - be careful, don't leave this, without your kuratrebisgarish, we say - 'think about it', like this. After this, we performed several times in a day. And for me, it was very nice, playing, with my grandmother. And also my father, like so much city and folk songs. And my mother works in ethnographic TV show. And I remember her impressive stories about different regions, because my childhood was so very dramatic part of our contemporary history. It was 19th war inside the cities. And yeah, we call this dark part of - but for me, it was not dark, because it was coloured from music. And I think nowadays it's for me, it's the main instrument to be safe. And don't be touched so much with other not so nice things, which is also in our days in our country, political way economical and so called. But yeah, it was my family's influence on me. Of course, every time they hear the old recordings in the gramophone, and it works in the child's view, you know? Yeah.

Holly Taylor-Zuntz

And what was your grandmother's name?

Nino Naneishvili

Keto

Holly Taylor-Zuntz

Oh, and now your daughter's called Keto?

Nino Naneishvili

Yes. It's for her memory. Yeah.

Holly Taylor-Zuntz

Oh, that's lovely. And, and is that the, her house in Samegrelo? Is that the one that you've been restoring?

Nino Naneishvili

Yeah, exactly.

Holly Taylor-Zuntz

Wow, that's so special. And Susan, and I have visited this house. And you you bought us there and it really felt so magical. And you could feel the, the love and the memories there. And that, that folklore is very much alive and I can picture you, you know, at the front of the house. Yeah. It's almost like a stage. Oh, sorry, you are getting emotional now - we all are. I can picture you as a child like standing on the edge of that hill and, you know, singing out to the rest of the village. In fact, I have a memory - it's so wonderful that we have memories there now ourselves. And I have a memory from that house - um, it must have been last year that we were there.

2019 and it was a beautiful day but suddenly a storm came very, very suddenly. And it was quite alarming this, this storm, and I heard a wail, like a scream or something from down the hill. And it was coming from another house. But it was it was like a sound I'd never heard before. And I just couldn't work out, was it an animal? Or was it the wind? But it was a mourning song. It was a woman, an older woman in the house opposite to your grandmother's, mourning the death of a family member?

Nino Naneishvili

Yeah, it's it's a live tradition. You're right. Not in each region. But in Samegrelo it's so strong, that when a family member lost somebody, it must cry each day. Maybe just one minute or not more, but it's like a ritual that a neighbourhood must hear this voice for the memory of this person who died. And yeah, it's also when my child, the children hear this voice this mourning voice, they were so surprised. "What is it mother? What happens?" And it was so nice for me - Keto, my girl catch the connection with this melody of this mourning song to Didou Nana, immediately she she told me Mama mother. It's like your song, it's (Nino sings) Didou Nana. They said, Oh Deda. And it's really when I thought about it. It's repeated intonation. And yeah, alive in the lullabies and mourning songs and maybe another genres also.

Susan Thompson

So in our interview, I feel we should follow the form of a Supra. So in a Supra, if we were talking about the deceased, somebody who's departed, the next toast would be to the living, to new birth, and new starts and my memory of time in your village, is you inviting the children of the village to come and learn a song. And as I understood it, they hadn't done this before this hadn't happened for them. And they were so keen and so excited. And just sitting in a circle hanging on your every word.

Nino Naneishvili

Yeah, I want to tell you, thank you here too, because visiting you and your attitude to the music and everybody to nature and to each other. It was big example for this. Religion, children, because not before. They never asked me something about music as they know that I'm musician and singer. And after our tour when we were there, I think five days, not more. And when I went another time to my village, the group of children came in my place and asked me "can you teach us something maybe on chonguri", maybe just nearby was and I asked, "okay, why are you interested in now?" "Oh because these nice ladies and men interested in and they were not Georgians. And we are shamed now. Didn't know about it?" Yeah. I think big big deal.

Holly Taylor-Zuntz

Oh, that's wonderful.

Nino Naneishvili

Yeah.

Susan Thompson

Just perfect. So nice, because it was such a gift from you to bring us there to be there at all and to meet people from the village. So it's so nice to feel that the gift is reciprocal.

Nino Naneishvili

Yeah, yeah. No, because you know, it's we lost in the villages, this alive tradition in the families. And we need this, we need to do from the cities from the other countries to... like er.. to be new life and new interests. Because in, in their, I think memory in the ancestor from come from ancestors they held these feelings that this love and this rules to do this, but they don't know anything about it. Not so much. And I think now it's will be more and more on to be like a tree which is grow up and spread their kindness.

Holly Taylor-Zuntz

Yeah, and Nino you're bringing new life in another way to these elders who who hold the songs, especially grandmothers. I know you've been visiting grandmothers in in villages and you've been putting them on zoom?

Nino Naneishvili

Yeah.

Holly Taylor-Zuntz

Right? How has that been?

Nino Naneishvili

Oh it's also a very nice pandemic gift to me and my foreigner students gift also because when I start to, erm, when I decided to start this [zoom meetings](#), because you know the borders was closed and we can't go and not be close to anybody. I thought that it, maybe, I was ever so afraid of what will be, but I try it, I was brave to try that. Just try maybe every much not not a lot, but some persons and groups will interested in of it. And when I start to have these zoom meetings, just me and foreigners, it was so interesting and when one month another and now it's a seventh month when we work it we can know but afterwards I feel that it's not enough for me. I wanted to to show more than than just my experience and my faith for example. And I decide I asked them, maybe you're interested in, if I go in the other parts of Georgia, because I know you want to come in Georgia, but you can't now and maybe I will go there I recorded them and connected to and they were so happy and with my family we er, took holidays, so called, in the works part in one month and other in another month and expeditions in Kakheti region. We start from the nearest place from Tbilisi and I met miracle grandmothers, Lamara grandma is solo performer who is alone and for her big celebration when we were, appeared and record and they asked - "Really, anybody interested to my singing? I have no voice now, I have no, I have no tooth now. Please don't take a video withthere.

Holly Taylor-Zuntz

Don't come too close.

Nino Naneishvili

And would you like to have a photo - Okay, I will dress new thing and so like children they are really and I mean, again in Kakheti it helps to my students and my colleagues in Kakheti, Beka Bidinashvili a very nice performer and leader of the ensemble Patara Kaki with his brother, and he tells me that in the heel of the Tsminda Giorgi, Saint Giorgi, it's the old old church and each prayer St. Mary's day two week. This group of the woman was there day and night with their children and sometimes husbands, and they pray these two week with lavnana songs . And also go around this church without food. And for them, it's like a rule, each year, to do this. It was till 28 August. This is the St Marys day in Orthodox Church and the before this two week, and I visited with them and we are now so close friends, so sweet grandmother, Gulo is the leader of the heart of this group, but they don't call their, themselves like a group. They said that we are just a prayers but they perform. I never hear so long lavnana - it's a 20 minute without pause. It has two group, two soloists, with Gulo bebo and another bebo, Grandma, and the basses and I recorded it so and I hope and I wish that it was part in our next CD. Now this grandma's performing and it has also like a historical words it's worth its history of Georgia and also the names of several science and legendary heroes. Yeah, it's a special thing I never hear like this before. And I think it's nice to hear from many, many peoples and also, please, I want to also to say a note about Meskhetian grandma Marra who is the beautiful sewer of the carpets. And her lavnana also, it's in our CD, and she's 87 years old. But when he starts to talk and think he could not stop, she loves so much. And also she's so big master of the carpet sewers. He opened this municipality of Meskheti nearby Vardzia. Open the museum and school for this Marra grandma, and I think in the village Muskhi and it's brilliant place to visit for everybody. And again, one more sentence she when I asked "How you can choose this decorations on your carpet? Please, can you show me the paintings and something where you sew like this?" And she said, "No, it's just oral tradition from my mother and her mother was also the best carpet sewer and she said that my mother told me and teach me that I can do ornaments, to hear and to look on the nature. And when the birds fly in the sky. In my younger ages I look on them hovers and how circles they did in the sky. I try to do it in the carpets."

Holly Taylor-Zuntz

Wow. So they, are they singing while they are making carpets?

Nino Naneishvili

They also are performers. Singers, but mostly they are carpets sewers. And the ornaments, decorations of these carpets they saw in the sky. Well, but birds do this when they fly. So nice.

Holly Taylor-Zuntz

Wow. That's such an interesting link there because you used the word ornaments or decorations. And we also talk about this in the song. Right?

Nino Naneishvili

Exactly.

Holly Taylor-Zuntz

Yeah, how you use ornaments and wow.

Nino Naneishvili

Yeah. And also I reminded 'Samuel Chavleishvili' from Guria, very big bass and renovator and I read that he also hear the birds singing and do the same work. songs. Amazing. Yeah. connected it.

Susan Thompson

So Nina, this question seems a little silly somehow, after all you've been talking about, but it's a question we've asked of all of our guests. And the question is, What does 'Voices of the Ancestors' mean to you?

Nino Naneishvili

Ah - shortly it's the, er, aim and energy of life. When I was 16 years old, and I thought so philosophical question 'Why I am in the earth, what can I do, to be better for everybody? In my circle, I am so happy that I could found this place and sound and I think the nearest ancestors for me was my teachers. For example, Timiko Juania yeah it was he she has big influence on my view, her voice was so miracle. She died very young, 42 years old. About, 17 years ago, maybe not more. And she teach me in Conservatoire. And we were in Meskheta. And we met first time Marro Bebo with Tiniko Juania. But we never mind Timiko didn't like to talk a lot. She just liked to perform so deeply. And she was example, how you can feel music, and how valuable is it. And it was so kind each intonation from her. And also, my close friend Gigi was so, so special person, not just singer, I remember when I asked something to Gigi he always need more to think then anybody in my generation, because we was young, and we everybody talk so fastly, and, yeah, you know, young ages, it's a little bit different to show each other that you are so smart, and you can answer everything fastly, but Gigi was always stand and think about things maybe not so valuable. But I catch and I teach from Gigi how you need to think deeply about things, and how this thinking made the things more valuable. And also the lifestyle of Gigi and his parents and whole family, you know, it was a big influence for work. Folk ethnomusicologists and singers and, and in the past, in more in the past. For me, it was the voices of Mtionia Baramia the amazing woman from Samegrelo also Elene Chubabria, how they perform, how they were now vibrating with whole, not just body I think whole room was vibrating, when they say something. And it was really like a theatre, I think because they changed so much their own faces. Because it's undoable, but they can be like a, er, soldiers and like a lyrical lullaby performers. They had big talent of change their, for Holly which will be more clear what I mean. Yeah, I think Yeah, and it was their lifestyle and also example of Gigo Erkomaishvili when I first hear that the story from Anzor Erkomaishvili. His son died in the car accident, but two days after they hold big Olympiad - so called in these years and they need to come in Tbilisi from Guria. And everybody thought that Gigo's group cancelled, but he came and it was so, surprise for everybody and he just said that I couldn't, I couldn't 'dadadkheba' how is it? It's my main work. And I can't cancel this. And it was just sentence and begin to sing and it was brilliant. Performing also Benia Mickadze from Imereti region, very nice performer of Sana

Vardo group. It's Malchazi, Malchaz Erkvanidze's father's group he was a member of this nice group and , his Benia's grand child died. And I remember I was maybe seven years old, I watch TV, it was the famous TV programme, 'hundred folk song' Anzor Erkomaishvili was the speaker, Speaker main speaker and he has always guests from the different regions it was so nice. And he said, and it was er, live, it was live the TV show. And he said that sorry, that today I had a guest Benia Mikhadze but it happens big tragedy and his grandson died and he couldn't come today. And soon this door opened and silent grrrrrr in the studio, and this Benia came in the studio with big er white (bird), beard and he's standing and Anzor was surprised Oh, oh, oh, he couldn't say anything and this Benia thought, okay, okay, we can start just singing. And it was for so big example for me, because for these people music wasn't just something playing and joyful and it was a strong lifestyle to keep their own traditions. And I think this is the main know what we need to catch and feel. And then I think our work also will be valuable for other people and for us also.

Susan Thompson

I would certainly say the people who learn from you find your work very valuable. And Nino because for if you're learning a Georgian song, and you've never visited Georgia, it's difficult to understand the context in which the songs, how they've formed, how they've been passed on. And also today, where are they? Who sings them? So you mentioned an old woman who, who changed her persona when she sang a soldier's song. So for me, I would think, Oh, can women sing a soldier's song? Must they always sing lullabies? No?

Nino Naneishvili

Yeah, this is question. Ah, yeah. It was more free attitude. Nowadays, sometimes, I worried about the attitude that woman can perform just so called woman repertoire but who knows what was woman repertoire? Because in our country's history, we read that woman was like a man in the house, because mostly the men of the family was in the war, or was in the mountains to keep a sheep or cows or something else. And she was everything and the example for boys for her child boy and for girl too, and not just with lyrical, lullabies, of course, because we have a lot heroes. I think because of them, our country is alive today. And this example of heroes needed the strongest of mother too not just father, which was not so oftenly in place. Yeah. And I think nowadays also sometimes, my colleagues asked me, why are you interested in performing men repertoire, for example, Harira or something like this, but I, my answer is, nobody knows whose repertory it was. We have recording, maybe 200 of old recordings, and not so much on it is woman voices. But this voice is so strong and feel/full with power. It's impossible perform just lullabies and we have not like this, we had not in history, that quiet and harmony live that Mother's from just quiet songs. And because it was like a teaching basically.

And I remind that also one very nice story. When I was, when I did my MA in Conservatoire, Manana Driadze there was beautiful ethnomusicologist, unfortunately also she died seven years ago, and once I went in the room, in classroom of conservatoire, when I have a lesson so her and with her and she was with tears and immediately close something. And I try to ask, what happens? Is it okay? Yeah said I just remind my students book, I look my student book, when 25 years ago, I was in Moscow, in Russia, in Museum, and I find out the handwriting of the King

Erekle Meore, Erekle II second, and it was like a order before the war. And it tells that everybody from the Kakheti region will go in the war except who bake bread and priest who will be in the church and the chanters. Just this three kind of profession must be in the village in the villages and in the cities, because it's necessary for the other peoples for woman and all people and children to be alive. And this to save the chanters musicians, it was so valuable for this time. And it tells us that for the country, or for the view of the kingdom. It was so strong. We say 'dedabodi', it means that 'mother stick', so called, which can keep main themes. And yeah, it was story for this Manana Driadze, to share to me and she worried that nowadays isn't it so it isn't so valuable for our governmental called to keep this culture of politics, political culture to think about these traditions. But I hope besides these it's be alive and it will be strongest part of the life maybe not for a lot people but this circle who try to keep these and for your help-ness how you support our traditional, rituals and music. It's so so so big power for us also and for others to our country.

Holly Taylor-Zuntz

For sure, I mean, I think Georgian songs and chants can survive anything now. Really. I mean, I know many would have been lost, and we'll we'll never hear them again. But so many have been saved. And I think if they can survive everything that they've been through, like you were just describing, then they won't be forgotten now. And there's amazing people doing great work, like yourself and your fellow ethnomusicologists to keep them alive. And yeah, I hope that we're helping in some small way too.

Susan Thompson

On another level, I'm very encouraged to learn that in each region, there is now a school where children can go to learn these folk songs or your folk songs. So to me, that feels quite new.

Nino Naneishvili

Yeah, yeah. It's a very nice strategy.

Holly Taylor-Zuntz

Good, Wow. It's such a pleasure to speak to you, Nino and to hear all your wonderful stories. I mean, I think that we could hear so many more, and I'm sure that we will. But not today.

Nino Naneishvili

Thank you. It was for me, so nice to let you hear me so nicely. And I, again, I want to say you big congratulations for this beautiful work. It's also the power of your support, I think, to all of us who love Georgian traditional music, and I want to wish you big, big success all over the world.

Holly Taylor-Zuntz

Thank you so much - Nino.

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