

V. Sarajishvili Tbilisi State Conservatoire

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**Performing difficulties of the a cappella choral cycles by Sul Khan Nasidze**

**(on the examples of "PLEA" and "FROM THE PERSIAN POETRY")**

The application for the academic degree of Doctor of Musical Arts

**A B S T R A C T**

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## General description of the work

Sulkhan Nasidze is one of the eminent representatives of Georgian composition school, whose musical inheritance got a significant place among national music heritage. Sulkhan Nasidze belongs to the category of artists who managed to organically mix the features of contemporary thinking with the characteristics of national musical language. His friend and outstanding composer Gia Kancheli described the individual style of S. Nasidze in a following way: “Along specific periods of time, Nasidze used to gather strength, explore the ground and then suddenly be exposed on a new height”. Exactly this kind of a new height is proved by the two choral large-scale cycles written by Sulkhan Nasidze in the last period: The poem “Plea” (it’s written after the poem of D.Guramishvili “Davitiani”, 1980) and choral concert “From the Persian Poetry” (after the poetry of famous Persian classicist poets Rudaki and Ansari, 1990).

Despite the fact, that the Georgian musicological school showed great interest towards the creative works of S. Nasidze and the problems connected with his works have been examined by the musicologists, composer's choral works have been left beyond attention so far. In addition, Nasidze’s late choral works have never been discussed neither through the light of the individual style and general development of his musical language, nor through the performing and interpretation difficulties. Despite of the high artistic value of the late choral works (“Plea” and “From the Persian Poetry”), they are rarely performed<sup>1</sup>. Paradoxically the choral works “Plea” and “From the Persian Poetry” have not been the objects of consequent research so far, that causes **the scientific novelty and actuality** of this research.

**The object of study** of the present doctoral thesis is the characteristics of performing difficulties and the ways of overcoming them in a cappella choral works of Sulkhan Nasidze.

**The research topic** is performing difficulties in the a cappella choral works of Sulkhan Nasidze “Plea” and “From the Persian Poetry”

**The purpose of study** is to analyze the choral works (“Plea” and “From Persian Poetry”), outline the performing difficulties and work out the necessary recommendations in accordance with them.

The purpose determined the **main tasks** of the research:

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<sup>1</sup> The first and the only performer of the full versions of the a cappella choirs by S.Nasidze is G.Munjishvili. The “Plea” was performed on April 7, 1981, while “From the Persian Poetry” was performed in 2005 by the State Chapel under the baton of G.Munjishvili. It should also be mentioned that only 2<sup>nd</sup> and the 3<sup>rd</sup> parts of the choir cycle “from the Persian poetry” was performed by the State Chapel under the baton of A.Ushveridze in 2017.

1. To examine the choral works through individual compositional style of S.Nasidze, which in its turn include:

- Study of the choral cycles through formation of musical language
  - Study of the selected choirs through the development of S.Nasidze's choral style
2. To analyze the "Plea" and "From the Persian Poetry"
- In connection with the initial poetic sources: examine the researches about the Persian poetry, particularly the literature connected with the works of Rudaki and Ansari; as well as studies about D. Guramishvili's "Davitiani";
  - Dramaturgical and compositional analysis of both pieces;
  - The importance of "mountain mode" language and its dramaturgical role as well as performing difficulties and interpretation;
  - Analysis of the correlation between text and music, instrumentalization of vocal choir parts and the corresponding performing difficulties;
  - Examination of the choir parts; study of performing difficulties corresponding to the ensemble and the height pitch issues; consideration of the problems of breathing in the performance of selected pieces; examination of the difficulties referring to the performance with the humming voices
  - Working out the recommendations corresponding to the performing difficulties in the selected choral works as well as sorting out the recommendations and matching them to the certain performing difficulties of the choral cycles

3. Study of the selected choral works in connection with the genres of the choral poem and choral concert

The scores and audio recordings of the "Plea" and "From the Persian Poetry" served as a material for **the dissertation**.

**The scientific novelty of the dissertation** is defined by the thorough examination of the "Plea" and "From the Persian Poetry" on different levels: both through the musical dramaturgy, poetic idea and its reflection in music as well as through the light of performing difficulties and its interpretation; This is the first research dedicated to the S.Nasidze's choir cycles "Plea" and "From the Persian Poetry" so far; it should also be mentioned that present research deals with the issues related to the role of the choir genre in the development of individual compositional style of S.Nasidze, classification of the used genre features in both pieces (choir poem as well as choir concert) and similarities and differences between the choir cycles.

**Theoretical and practical value of the research.** The research in the field of the late choral works by S.Nasidze helps to deeply understand the thinking principles of the composer,

perception of the musical language and a style as a whole that also renders a great service in the process of estimation of the place of the Georgian choral works of 80-90<sup>th</sup>. In addition, as a result of the research the choral works of Nasidze were adapted to the classification of genres suggested by Stetz. This determines the theoretical importance of the present doctoral thesis. As for performance, the recommendations are given for interpretation as well as for overcoming multiple difficulties. **The practical value** of the dissertation is caused by the fact, that it can be used in the literature of the history of choral music, in the course of the history of Georgian music, the history of performance, the history of the choir literature as well as in the specialty class while practicing Nasidze's choir pieces. From the performing practice of view the dissertation suggests the recommendations towards the interpretation and sorts out the exercises in accordance with the specific performing challenges and assists overcoming them. Above mentioned shows the added **practical value** of the present dissertation.

**Research methodology of current doctoral thesis.** The dissertation is based on the comprehensive view of the topic. The research problematic defined to refer to the relevant scientific literature from music history, music theory disciplines as well as the history of literature. chosen subject of the study causes the corresponding analysis of musical theory and history, as well as the adjacent disciplines – lithology. As both choral cycles were based on the poetical text, on one hand we had to apply to the method of interpretation of musical-linguistic phenomena, adaptation of the prosody to the musical form of each choral work; on the other hand we had to use the method of musicological analysis. The above-mentioned issues made us to pay attention to the studies dedicated to the problems of S. Nasidze's style (R. Tsurtsunia, L. Maruashvili, L. Gogua, N. Kavtaradze, M. Kavtaradze, E. Balanchivadze, G. Orjonikidze). Thus, on every stage of the research we used to take into consideration the studies of M. Khvtisiashvili about the development of the Georgian cantata-oratory genre in 20-50s and 60-80<sup>th</sup>; while analyzing the problematic of the connection with national musical language, we based on the statements of R. Tsurtsunia; As for the realization of "Mountain mode" in music, we consider the works of N. Kavtaradze and L. Gogua and etc.

In the process of the genre analysis (choral poem and choral concert) of the selected works we used the methodological statements and genre typology by O. Stetz and I. Ivanova; while discussing the interpretation and performing difficulties we consider the opinions of G. Munjishvili, the first performer of Nasidze's choral works. In addition, the issues about diction, breath, ensemble and height pitch, performance with the humming voices as well as pursed mouth are considered on the base of the methodological statements by E. Bukia, A. Egorov, P. Chesnokov, R. Berberov,

Sh.Munsch, J.Davids and S.Latour, Ch.Fulkerson. In addition, we couldn't avoid the comparative research methodology. So, we widely use comparative, inter-disciplinary and comprehensive research **methodology**.

The approbation of the present research took place on December 27, 2017 at the direction of the academic choir conducting and was recommended for defense. The approbation of the study results were also implemented through participation in scientific conferences. The issues connected with the dissertation topic are reflected in the two articles published by the author.

The cycle of the problems examined in the research defined the structure of the dissertation: Introduction, I chapter - characteristics of S. Nasidze's choral works, II chapter - S. Nasidze's choral poem "Plea", III chapter - Nasidze's choral concert "From the Persian Poetry", conclusion (totally 73 pages) and a list of used literature (totally 62). The dissertation has an appendix with schemes, musical examples and recommended exercises for overcoming the performing difficulties for the mixed choir.

### **Content of the work**

The **introduction** is dedicated to the stating the research topic, defining the actuality of the chosen topic. The novelty of the research is substantiated in the introduction, the object of the study, the research problem as well as the research goals are determined, the tasks and scientific novelty are outlined, the corresponding literature is reviewed, the theoretical and practical value of the work is pointed out, the methodology of the study is described and the structure of the work is determined.

**I chapter. Characteristics of S. Nasidze's choral works.** The works of Sul Khan Nasidze includes almost every musical genre, although if we look through his creative works we will clearly see that composer used to write choral music during entire his life. The choral works of S. Nasidze can be divided into several groups: a **cappella** ("David's Lamentation" 1970; "Plea" 1980; "From the Persian Poetry", 1990); **Cantatas** ("1905 year" 1955; "Two Suns", "Student Songs", 1969; "It's Spring! It's Spring" 1972; "Canticles of canticles to King Tamar" 1980); **Oratorio** ("Homeland of mine!" 1966; "Dedication to Ilia Chavchavadze" 1983).

The choral poem and choral concert written in Nasidze's later period play a conclusive role and are interesting not only for the formation of the composer's style, but in light of the

development of the Georgian choral music as well. Therefore we will discuss the composer's creative works through decades. a) **50s.** These are Nasidze's student years, the period of the beginning of important changes in Georgian music. Through the light of Nasidze's choral works, the mentioned period is important as the creative principles and stylistic characteristics were formed: objectivity of musical expression, emotional self-control, which itself includes opposing elements and inner expressiveness, deepness of feelings and individualism. In addition, inclination for monothematic and neo-classical orientation can be seen. It should also be mentioned that in 1955, which is Nasidze's last year of studying at conservatoire, he wrote "David's lamentation" on D. Guramishvili's text, that can be perceived as a "preliminary examination" of the choral poem "Plea" which he wrote 25 years later again on D. Guramishvili's text. b) **60s.** the works created by the composer between 60-70 years are characterized by neo-classical orientation. This is the period of intensive creative search for the composer, especially in the light of renovation of musical language, elaboration of the new principles for appealing to folk music and also setting the principles of vocal intonation. Composer widened his interest towards the symphonic and chamber-instrumental genre as well as the chamber-vocal music (from Georgian folk poetry), music for movies, operetta; he also wrote **oratorio** ("My homeland"), **cantata** ("Two suns"), "Student's song" for choir and piano and various pieces for chamber ensemble and orchestra.

One of the ways for updating the musical language lied through **the deep connection with national roots**; That is seen not only in the musical language, rhythmic frames and modular-harmonic row, but in the dynamics of the development of artistic content, the image and capacity of the constituent parts of the pieces, the epic manner of expression, the orderliness and refinement of form, musical elements of so called "mountain mode". The following are the characteristics of mountain mode: specific type of recitative singing, range of seconds, sonic chanting, sliding to the basis note from the seventh top reached by the jump and outlining the Phrygian second, declamatory-indicative mood. The characteristics formed in 60s keep actuality in the later works written for choir (Gogua L, Tsurtsunia R); c) **70s.** This period can be described as the culmination for S. Nasidze's creative works. The works created in 70s are characterized with: wide range of artistic ideas, emotional deepness, philosophical-ethical content, expressiveness, lyricism, the psychological implication is increased, individual understanding of form-creation, stylistics of deep layers of national folk music and semantics of artistic icons ("You appeared as a Spring" a cappella on folk text for mixed choir in 1970); d) In the **80<sup>th</sup>** the composer was focused on chamber, symphonic, chamber-vocal genres. In this period he also wrote choral cycle "Plea" and two cantatas. In 1980 the composer got back to D. Guramishvili's poem "Davitiani" and created choral

poem “Plea”. It’s worthy to mention that Guramishvili’s poem was “translated” into the large scaled choral cycle for the first time in Georgian music and gained an important place among Nasidze’s choral works. e) **During 90s** the composer wrote concerts, symphony, and ballet, choir concert “From the Persian poetry” and “Two romances on G. Tabidze’s poems “Yellow leaf”, “You and autumn”. In 90s the composer kept and developed neo-romantic line with its antithesis of life and death, psychological nuances, taking leave from life, vanity, sorrow and dynamic impulsiveness. (M. Kavtaradze). Along with this, the composer used the types of the musical texture where timbre and rhythm play the main role. All this is well shown in choral concert “From the Persian poetry”.

**II chapter. Nasidze’s choral poem “Plea”.** Generally the poetry of Davit Guramishvili has severally become the source of inspiration in Georgian music (A. Chimakadze, I. Kechakmadze, A. Machavariani), but “Plea” is distinguished from others, as it’s the first example of large-scale choral cycle after Davit Guramishvili’s poetry.

The composer focused on the issues of religious nature and expressed his own attitude through the title of the composition, as he called the choral poem “Plea”. If we analyze the poetical text of the work, it’s evident that composer took the sections from Guramishvili’s “Davitiani” where he discussed the issues about the sin and regret, confession and death, plea and praying: **I part** – “Father, your son asks, gift me” he used 4 lines from the chant N447; **II part** of the cycle (“Don’t trust the mortal world”) is written based on Guramishvili’s approach to the mortal world; **III part** “Death will come to all of us” – is based on two lines from “Argue and dispute between death and a man”; **IV conclusive part** “That man prays so” – is based on the rhyme written upon auto-portrait “This man prays so”. Thus, we can say that the composer managed to realize in music the secret of Guramishvili’s pray dating back almost 200 years and unite personal-subjective and general feelings in “Plea”. Now “Davitiani” is not the only example of expressing confession with prolonged pray, but the choral poem of S. Nasidze “Plea” is also expressing the faith, strive for divine and praying; Like “Davitiani” the artistic phenomenon and value of S. Nasidze’s “Plea” is determined exactly by the above-mentioned.

Without detailed analysis, understanding of musical language and genre characteristics, difficulties of performance, it’s unable to appropriately perform the choral work. Thus, we find it necessary to consequently analyze each part in details. For more clearness, the text is annexed by schemes of correlation between text and musical form, schemes reflecting the analysis of musical form and musical examples. For example, the I part – “**Father, your son asks, gift me**” – is chant-pray, which is written in the form of variation and is based on the development of two themes; II part – “**Don’t trust the mortal world**” – is the most haughty part of the cycle, where the signs of



three-parted composition, rondo and verse-form are outlined. The III part – “**Death will come to all of us**” – is the most calm and tragic part of the cycle. The III part is written in verse-variation form; The IV part - “That man prays so” – is the three-parted composition.

In light of performance, “Plea” is one of the most difficult pieces in Georgian choral literature. Thus, along with theoretical analysis, each part of the cycle is discussed through the problems of the performing difficulties. For example, in the I part of the choral poem we focus on the following performing difficulties: 1. Performing the “mountain mode”; 2. Instrumentalization of the vocal part. On one side, the difficulty is arose from the correlation of words and music, pronunciation of syllable and musical note; Particularly, a word is never sung, there’s no singing cantilena, “word” represents a specific “speech”, 3. Achieving timber effect; 4. “Ensemble and height pitch” are very important to achieve high quality of sound in choir singing. It’s widely known that by the means of ensemble all elements of choral sound become one system. By “height pitch” we mean correspondence of heights of notes considering the specifics of choral exercising; 5. Problem of pursed mouth. The composer often used this method when he needed to produce the different timber and performing manner.

In light of performing difficulties our attention in the **II part** of the cycle is paid to: 1. the characteristics of choral parts. 2. Choral ensemble and height pitch; 3. Timber effects; 4. Breathing, 5. The 6-voice sonoric cluster, which is based on the following text: “Death will come to all of us, we shall be ready to meet it”. The difficulty is caused by: equal sound of six voices and outlining timber diversity, also keeping the sound for some time stopped on one and the same note; we shall also remember that this cluster is the final point of the part and while holding this long note the final part of the cycle begins. This makes the conductor “free” in terms of time and makes it possible for him to organize and manage the time.

**IV part** – here we have to mention, that this part serves as an epilogue. It’s free from tragic elements. This is a pray reflecting eternity and infinity expressed by the major sound of the last part, with imitative order, non-conflict, meditative-static dramaturgy. As we have already mentioned the III part moves into the final part with “attaca” and reflects the transformation from death to the world of soul. How to transform the 6-voice sonoric cluster into the solo part of soprano on text “God, show me the fields irrigated with this” in a way that the sound of the passage between the parts shall not be outlined is the main challenge for the conductor in this part.

The dramaturgical function of the parts of the choral cycle “Plea” can be determined as follows: I part – “Father, your son asks, gift me” is a pray-plea; II part – “Don’t trust the mortal world, it’s wrong and impersonal” (the biggest part of the cycle) is call, glory; III part – “Death will

come to all of us” (the most tragic part of the cycle) is associated with crucifixion; IV part – “This man prays so” – is a pray reflecting eternity and infinity and is associated with resurrection. One of the difficulties of the choral poem is to understand this dramaturgical function and logically unite the work.

In terms of interpretation of genre, S. Nasidze’s “Plea” is a very interesting example. The composer, himself defined the “Plea” as a choral poem genre and thus, he underlined the connection with the genre of Guramishvili’s work – poem; although the connection is even deeper and first of all, the genre of poem is shown in the principle of mono-thematic development of the musical material. In addition to the characteristics of poem, one can clearly see the 4-part sonata-symphonic signs in the features of dramaturgical development of composition (R. Kutateladze).

S. Nasidze’s poem “Plea” is a successful and original transformation of Guramishvilis large-scale poem “Davitiani” into music. Nasidze managed to express the mystic thinking of the poet, the characteristics of the poet’s language and meanwhile, keep the so called conception of confession, praying. Along with this, Nasidze managed to find the “Mountain mode” to be appropriate musical language for Guramishvili’s poem and relevant compositional structure of development in the mixed form of the choral poem and the 4-part symphony genre.

**Sulkhan Nasidze’s choral concert “From the Persian poetry”** is discussed in the **III part** of the dissertation. It’s one of the important works for the composer as well as for the history of Georgian choral music. The choral concert was written in 1990 for a cappella mixed choir. It was based on the poems of famous Persian writers – Abu-Abd Alah Jafar Ibn Muhamad Rudaki (6 poems) and Abu Ismaïl Abdullah Ibn Mohamad Ansari of Herat (1 poem).

The Persian poetry, in general, has become the source of inspiration for Georgian culture. Despite the fact, that Iranian-Persian poetry has been the subject of interest for centuries, it had never become the source of inspiration for Georgian professional composers (D.Arakishili is the exception form it). S. Nasidze’s choral concert “From Persian poetry” is an outstanding example since it is the first Georgian large-scale choral cycle based on the works of the Persian classical poets. One of the reasons why Sulkhan Nasidze appealed to the Persian poetry could be the thematic, which unites all those motives, including Sufism and mysticism, which have been worked over by the Persian poets during 6 centuries. The mystical-philosophical study of Sufi has a great importance in the Persian poetry. To clearly and schematically express the basic statements of Sufi, we appeal to V. Kotetishvili: “There’s only one reality in the world – absolute-God. Human being is momentary, mortal and everything is converting to ground. It has to be mentioned that the poetry of Ansari, and Rudaki clearly reflects the mystical feelings peculiar to Sufi lyricism, the wish for absolute, strive for final truth and “dissatisfaction with mortal world, communion with supreme

God by self-deepening, which means “to be in this world but not of this world”. If we look through the works of later period and remember the ideal-artistic intention of the choral poem “Plea”, without any obstacles we can assume, that the idea of spiritual purifying and overcoming own ego was quite familiar to Nasidze, especially in his last period.

We found it necessary to shortly review the main structural characteristics of the Persian poetry, we characterized the dominating poetical forms of classical Persian poetry (Mesnev, Kasida, Khazali, Khete, Robai and etc.) and there connection with the dramaturgy of Nasidze’s choral concert. Nasidze pays attention to the poems of Rudaki and Ansari, which are written in the forms of Khete, Robai and Khasida. In other words, these are laudatory, elegiac and lyrical rhymes.

S. Nasidze didn’t give name to each part of the choral concert (“From Persian poetry”). Although, each part concentrates on one or another aspect of the spiritual life of a human, which is underlined by the idea and artistic contest of the words in the beginnings: **I part** is a thinking about the essence of mortal world, its meaningless (“We came as a guests into this world and have no permission to stay here). The composer uses three poems of Rudaki from the third period of the poet’s creative life “The poetry of despair”; **II part** (“look mindfully at life, regain consciousness and be wise”) is a type of advice and call for the need to act; it’s written based on three poems of Rudaki; **III part** was written according to Ansari’s poetry (“Oh, one God, I am a poor monk at your gates”) and outlines appearance to God and pray for mercy.

Detailed analysis, complex understanding of musical language and genre characteristics as well as discussion of performing difficulties is obligatory in order to adequately perform the choral concert.

In the I part – “We came as a guest into this world and have not permission to stay here” – thoughts about meaningless of existence as well as issues about the life-death are outlined. It’s written in complex three-part form, based on the theme of the “mountain mode.

Sound producing difficulties are outlined in the bar 80 (Piu mosso) (remark “trem” made by the composer). For the conductor, the interesting challenge is the difficulties connected with the choral parts, choral ensemble and height pitch; timber effects; breathing, and singing with the pursed **mouth**. The last one is described in close connection with the choir concert genre peculiarities.

**II part** – “look at the world in a better way, be wise” (Kete, Kasida) - is Rondo. Nasidze used three poems of Rudaki. Apart from the first part, **choral parts** of the second part are distinguished by their moving feature; accordingly the second part as well as the final part is characterized by **particular and common height pitch**. In addition to that the II part is also examined through the following performing difficulties: pursed mouth, diction, characteristics of

the choir parts, Ensemble and height pitch. The recommendations on how to overcome those challenges are also suggested.

The lyrics of the second part is substituted by the sad **III part** that is written by the famous Persian writer Abu Ismaïl Abdullah Ibn Mohamad Ansari of Herat (1000-1088) – “Oh, God, unity, at your gates I am poor, wanderer monk”. This part represents a kind of plea about eternity and infinity. **The III part** is written in double three-part form. The following performing difficulties of performing the final part are examined: choir parts description and peculiarities of their development (principle of the dialogue, choir vocalize), problem of the nuances. The composer defined the genre of “From Persian poetry” - created on the texts of the famous Persian classical writers – Rudakhi and Ansari - to be a choir concert that is a novelty in Georgian-professional music. The characteristics of the **choral concert genre** are revealed during the process of competition, in dialogue between the chorus parts. The conductor should indicate the “dialogue” as the interaction of sounds, competition between the choir and solo parts.

The basic results of the research have been summarized in the conclusion of the dissertation; Specific exercises for a mixed choir to overcome the difficulties of performance are also suggested. Despite the fact that the two choral works by Nasidze have 10-year distance, we have discovered important common signs: 1. **Religious – philosophical thematic**, where the crucial part is dedicated to human’s thoughts on vanity of existence, essence of life. The both chorus cycles – “Plea” and “from the Persian Poetry” – reveal the thoughts of recognizing yourself and the mission of human being; 2. **Both choral cycles belong to unique genres in Georgian professional choral music**. “Plea” is a **choral poem**. Musical poem as well as the literary one is characterized with: a rapid development of plot, emotional upward trend, clear lyrics, cycle, mixture of epos and lyrics, texture symbolism, historical sources, volume of texts, philosophical generalizations. In addition S.Nasidze used to mix it with the characteristics of 4-part sonata-symphonic cycle. The birth of the **choral concert** is linked to S.Nasidze’s name. Composer mixed two types of the historically formed choral concerts: concert-vocalize and spiritual (not church type) concert features with its modern musical language, and the next written by the secular authors<sup>2</sup>. We assume that the main choral concert reflected adequately by the genre of the choral concert; 3.**The musical language based on “mountain mode”**. “Plea” and “From the Persian Poetry” are great works and also the original and successful examples of transforming “Davitiani” and Persian classical writers into music. Nasidze tried to reveal the mystical thoughts of the poets, the features of the poetic

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<sup>2</sup> This type of the concert was introduced in the 80s of the last century by the Russian soviet music

language. Despite the differences between the first sources, the stylistic has been kept in both works. At the same time, he found “mountain mode” to be the appropriate musical language for Guramishvili’s “Davitiani” and “from the Persian Poetry”. 4. In both choral works there is a **tendency of instrumentalization of vocal part**. On the one hand, there’s shown the leading role of recitative (speech), psalmody, musical declamation, singing the final phrases. 5. **Polyphony of musical language** that paradoxically combines the traditions of classical-European and Georgian folk polyphony. Generally, by reviewing Nasidze’s works it is interesting to speak about one of the features of his, as composer’s writing manner. The composer uses two themes: one which has a “narrator” function. It is mainly recitative type part and develops through monothematic principle. The second subject is developed from the intonation of “Mountain Mourning”. The subjects are developed by interchange and dialogues. European-polyphonic signs are shown in the fourth-fifth chords, while the folk elements are shown in descending intonation of second.

As a practitioner conductor, I have specific recommendations for overcoming the difficulties of performing Nasidze’s choral cycles. Exercises they have been selected during working on both choral cycles according to difficulties of performing. It should be noted that these exercises were used by G. Munjishvili while working on chorus as a possibility to overcome the difficulties. We would sort the exercises used in our practices as follows: **1. Exercise on height pitch and ensemble for 4-voice mixed chorus, 2. Exercise on Nuances for 4 voice mix choir, 3. Exercises for breath, 4. Exercise singing with pursed mouth, 5. Exercises for non legato, staccato and tenuto, 6. Rhythmic exercises, 7. Exercise for articulation, 8. Exercise improvisation** (term of G.Munjishvili).

Thus, the choral poem “Plea” and choral concert “from the Persian Poetry” might be considered as a conclusion of S.Nasidze’s compositional style. The fact that Nasidze has not been influenced by the different experiments in the late XX century, and he managed to keep the connection with the traditions of the Georgian choral music as well as sound producing authenticity, proves the vital capacity of the Georgian choral music for further development. The more, based on different poetic source composer was able to combine the classical European and Georgian folk polyphony traditions and paradoxically complemented it with the folk musical language of the mountain mode.

**Basic theses of the dissertation are reflected in the following publications:**

1. Medea Kavtaradze (2017). The choral poem “Plea” by Sulkan Nasidze (about some compositional characteristics). Musicology and Cultural Sciences No 2(16) No.2(16) [http://gesj.internet-academy.org.ge/ge/list\\_artic\\_ge.php?b\\_sec=muz](http://gesj.internet-academy.org.ge/ge/list_artic_ge.php?b_sec=muz)
2. Medea Kavtaradze (2017) „Time factor in XX centuries choral music (comparative analysis of Ligetti Requiem and S.Nasidze “Plea”). Electronic Scientific Journal “Musicology and Cultural Sciences” of Conservatoire [http://gesj.internet-academy.org/ge/ge/news\\_ge.php?b\\_sec=muz](http://gesj.internet-academy.org/ge/ge/news_ge.php?b_sec=muz) (in the process of printing).