

Circassian Music and Musicology

Circassian Rocks!

The Ancient and Modern

In this (hopefully fun) collection ‘Circassian Rocks!: The Ancient and Modern’, a number of Circassian ‘rock’ songs and dance pieces are offered. Most of the selected pieces are ancient songs and chants presented in both their modern manifestations and in more traditional coverings of the classics – a meshing of the old and new. Although a couple of the offerings may not, strictly speaking, be categorized as ‘rock’ pieces, they still can rock any concert hall, the Circassian way! It is quite touching how some members of the new generation of talented Circassian minstrels are keeping the old traditions alive through giving them modern formats to appeal to the youth in Circassia and the diaspora.

This is the first album of a series of collections that will showcase the different aspects of the Circassian Rock ‘n’ Roll scene in Circassia and across the world. The pieces on the album were selected by Amjad Jaimoukha, taking into consideration people of different ages and tastes. The accompanying booklet contains information on the pieces and performers and the words of the songs, in a couple of cases.

This is a musical celebration of Circassian culture and folklore. Enjoy!

This collection was prepared in good faith. If any person or party deems that there are contraventions of the applicable copyright laws, negotiations to resolve the legal issues shall be undertaken to the satisfaction of all parties concerned.

List of songs and dance pieces

1. **Hymn to St. George/‘Si uarad’** (ДАУЦДЖЭРДЖИЙ И УЭРЭД; Dawischjerjiy yi Wered) [Noba Rey/Ziramikw Qardenghwsch’]
2. **My Pug-Nosed One!** (СИ ПАКЪ!; Siy Paq!) [Oshten Variety Ensemble/Vladimir Bereghwn]
3. **Adiyukh** (ИЭДИИХУ; ‘Ediyixw) [Noba Rey/Adigean State Folk Song Ensemble ‘Yislhamiy’]
4. **The Hop-Flit** (ЗЫГЪЭЛЪЭТ/ЗЫГЪЭЛЪАТХЭР; Zighelhet/Zighelhatxer) [Oshten Variety Ensemble/Bzchamiy]
5. **Love Song** (ЛЪАГЪУНЫГЪЭ УЭРЭД; Lhaghwnighe Wered) [Tamara Nexay]
6. **Qazbek Round Dance** (КЪАЗБЕК УДЖ; Qazbek Wij) [Oshten Variety Ensemble/Adigean State Folk Song Ensemble ‘Yislhamiy’]
7. **The Plaintive Song of Nartigw** (НАРТЫГУ И ТХЪЭУСЫХЭ; Nartigw yi Thewsixe) [Noba Rey/Ziramikw Qardenghwsch’]
8. **Piece no. 9** – ‘Pieces for Symphony Orchestra and National Accordion on Themes of the Music of the Peoples of the Caucasus’, composed by Boris Teimirqan (Темыркъан Борис; Temirkanov).

1. Hymn to St. George (ДАУЩДЖЭРДЖИЙ И УЭРЭД;
Dawischjerjiy yi Wered)
(Kabardian)

Prayer songs of the hunt were addressed to the patrons of the activity, namely (the pagan) Mezithe (Мэзытхьэ) and (the Christian) Dawischjerjiy (St. George) (Даушджэрджий; *also* Awischjerjiy [Аушджэрджий], Awischjer [Аушдыжэр]). St. George shared the patronage of the hunt with Mezithe in the Christian era. The chant addressed to Dawischjerjiy is from the Kabardian repertoire and is presented in both Circassian and English [translation by A. Jaimoukha].

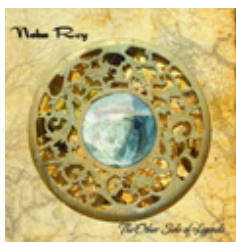
The first version, dubbed ‘Si uarad’, was recorded by the Circassian rock band Noba Rey. It is song no. 3 on the album ‘The Other Side Of Legends’. The album was ‘inspired by Ziramikw Qardenghwsch’ (prominent Circassian song collector and singer)’.



Noba Rey—Noba Rey is a rock band, some of whose songs are modern re-arrangements of ancient and traditional songs. The leading man of the band is Murat Qashirghe (Kashirgov). Web page of band: <<http://www.nobarey.com/>>.



Noba Rey rocking hard!



Cover of Noba Rey's second album
'The Other Side Of Legends'

Personnel on 'The Other Side Of Legends' album:

Murat Qashirghe (Къашыргъэ; Kashirgov) – vocals, bass, guitars, keys, drums programming, arrangements;

Vladimir Kochetkov – guitars;

Anzor Wivizh (Увыж; Uvizhev) – Circassian native wind instruments, clarinet;

Yuriy Beizir (Безыр; Bezirov) – story-teller (songs - 3,5,7,8);

Vis Vitalis – scratches (songs - 3,10,11);

Aslhen Ghwet (Гъуэт; Gotov) – keys (song 2).



The second version was recorded by the Circassian musicologist and folklorist Ziramikw Qardenghwsch'. The words of the chant and the sheet music are available in V. H. Bereghwn and Z. P'. Qardenghwsch', 1980, pp 70-7.

The words of 'Hymn to St. George' in Circassian and English are reproduced herein:

**ЩАКИУЭ УЭРЭД:
ДАУЩДЖЭРДЖИЙ И УЭРЭД**

1. Си уэройдщ, си уэройдщ, (уэуиуэу, уареди, уо,) угъурлыжът, угъурлыжь!
Ежьу. Уо, уоу, уоу рирари!
(Уэреда уей, рауэией,) Псышхуэ и банэт, (иджы, уэ,) хуэгъуа(уэ)бжэт, (уоу, уо,) хуэгъуабжэти, (рауэией)..
Ежьу. Уо, уо!
Ди хьэ гъуа(уэ)бжэжь гуцэхэр, (уэр,) къальэф, (уэу,) я Iуст, я Iуст!
Ежьу. Уо, уо!
2. Си уэройдщ, си уэрэдщ, (уэуиуэу, уарэди, уэ,) махуэт!
Ежьу. Уо, уоу, уоу рирари!
(Уэреда уи, рауэиай,) гъуэдыджмэ, (уэ,) ис гуцэхэр, (уэ,) зэдэди, (уо-уа,) зэдэдизахуэти, (рэуэией)..
Ежьу. Уо, уо!
Iэзахуэм дыкIуэмэ, (тIэ, ар,) щытIуэтэ, (уо-уо,) щытIуэтэжынт, щытIуэтэжын!
Ежьу. Уо, уо!
3. Си уэройдщ, си уэрэдщ, (уэуиуэ, уарэди, уо,) угъурлыжът!
Ежьу. Уо, уоу, уоу рирари!
(Уэрэда уи, рауэиай,) Даущджэрджийт, (жи, уэ,) и тхьэ(уо)шхуэр, (уоу, уо,) игъусэти, (рэуэиай)..
Ежьу. Уо, уо!
Пэщабэ,¹ (уэ,) гъусэт, (иджы,) напэ(уо)хур, (уоу, уо,) и кIэст, и кIэст!
Ежьу. Уо, уо!
4. Си уэройдщ, си уэрэдщ, (уэуиуэу, уарэди, уэ,) махуэт!
Ежьу. Уо, уоу, уоу рирари!
(Уэрэда уи, рауэиай,) бажэ дешцэnumэ, (уэр,) шы къуэ(уэ)гъукIэ, (уэр,) дывгъакIуи, (рауэиай)..
Ежьу. Уо, уо!
Бланэ деуэnumэ, (уэр,) шы пшэ(а)ркIэ, (уо,) девгъажьэт, девгъажьэ!

¹ In the language of the chase (*schak'webze*), wild boars and hogs were referred to as 'пэщабэ' '*peschabe*' (literally: 'soft-snouts').

Ежбу. Уо, уо!

5. Си уэройдщ, си уэрэдщ, (уэуиуэу, уарэди, уэ,) махуэт!

Ежбу. Уо, уоу, уоу рирари!

Мыр махуэти, (рауэиай,) ди Амэ(уэ)укъуэ гущэмэ, чыблэркъэ,
(уо, уоукъэ, уоукъэ, уэ,) шагъэщри, (рауэией)...

Ежбу. Уо, уо!

Фэ гъуза(уэ) къашэхэр, (ар,) гуфэ зы, (уо-уо,) гуфэ зэтетт, гуфэ зэтетт!

Ежбу. Уо, уо!

6. Си уэрайдщ, си уэрэдщ, (уэуиуэу, уарэди, уэ,) махуэт!

Ежбу. Уо, уоу, уоу рирари!

(Уарэда уи, рауэиай,) ди Арыкъыжь гущэхэм мыр бжьабэ(уо)жьхэр,²
(уаукъэ, уо,) къыщохъури, (рауэией)...

Ежбу. Уо, уо!

Бланэ е(уэ)хъуахэр, (иджы, ар,) лъэгуа, (уо-уо,) лъэгуажъэ фЫцІэти, (рауэией)!

Ежбу. Уо, уо!

7. Си уэрайдщ, си уэрэдщ, (уэуиуэу, уарэди, уэ,) махуэт!

Ежбу. Уо, уоу, уоу рирари!

(Уэрэда уи, рауэиай,) ди фоч фЫ(уэ)цІэжь гущэхэм, (уэр,) дызэды,
(уо-уо,) дызэдыщІопльри, (рауэией)...

Ежбу. Уо, уо!

И нэр зы(уэ)теплъэ гущэр мыр пшэрыхъмэ, (уо, уоукъэ, уоу, уэ,) ІэщІыкІкъым, ІэщІыкІ!

Ежбу. Уо, уо!

8. Си уэройдщ, си уэрэдщ, (уэуиуэу, уарэди, уэ,) махуэт!

Ежбу. Уо, уоу, уоу рирари!

(Уарэда уи, рауэией,) Бэдзэлэ(уэ)ижь гущэхэм мыр блэ фЫцІэхэри,
(уоу, уо,) щызэпропщри, (рауэией)...

Ежбу. Уо, уо!

Сырымэ, (уэ,) Іэщхьэхэр ар зи щхьэм хуи(й)мыт, къритІ зэхуакум

ІэпщэкІэ къыдэзышыжыр Даушджэрджийщ, Даушджэрджий!

Ежбу. Уо, уо!

² Another incidence of the (language of the chase) word ‘Бжьабэ [Bzchabe]’ (‘deer’). ‘Бжьабэжьхэр [Bzchabezchxer]’ = great deer (plural).

**Song of the Hunt:
Hymn to St. George**

1. My song, my song, (wewiywew, wareidiy, wo,) is the harbinger of fortune, bringer of good luck!

Chorus: Wo, wow, wow riyrary!

(Wereida weiy, rawe-yeiy,) the thickets by the Psishxwe River,³ (yiji, we,)

Are grey, (wow, wo,) are grey, (rawe-yeiy)...

Chorus: Wo, wo!

Our hardened grey hounds, (wer,) are dragging here, (wew,) their food, their food!

Chorus: Wo, wo!

2. My hymn, my chant, (wewiywew, wareidiy, we,) augurs well!

Chorus: Wo, wow, wow riyrary!

(Wereida wiy, rawe-yay,) in the deep burrows, (we,) dwells, (we,) our,

(wo-wa,) our common prey, (rewe-yeiy)...

Chorus: Wo, wo!

If we set off to 'Ezaxwe,⁴ there, (t'e, ar,) about our failures, (wo-wo,)

Might we forget, might we forget!

Chorus: Wo, wo!

3. My song, my chant, (wewiywe, wareidiy, wo,) is the omen of good fortune!

Chorus: Wo, wow, wow riyrary!

(Wereda wiy, rawe-yay,) St. George, (zhiy, we,) his Supreme God,

(wow, wo,) is in his company, (rewe-yay)...

Chorus: Wo, wo!

Herself, (we,) always with the soft-snouts, (yiji,) the white-faced [beauty], (wow, wo,)

Is his bag, his booty!

Chorus: Wo, wo!

³ Psishxwe literally means 'Big River' in Circassian. There is a mountain called 'Psishxwe' (2,100m) in the present-day region of Krasnaya Polyana in southwest Circassia.

⁴ 'Ezaxwe' is the name of a place (in Circassia). 'Ezaxwe' means 'drinking party' in Kabardian. Perhaps 'Ezaxwe' was the place to be to drown one's sorrows!

4. My hymn, my chant, (wewiywew, warediy, we,) is propitious!
 Chorus: Wo, wow, wow riyrary!
 (Wereda wiy, rawe-yay,) if foxes we are to hunt, (wer,) on lean steeds,
 (wer,) let's set off, (rawe-yeiy)...
- Chorus: Wo, wo!
 If deer we are after, (wer,) on stout mounts, (wo,) let's depart, let's depart!
 Chorus: Wo, wo!
5. My song, my hymn, (wewiywew, warediy, we,) is auspicious!
 Chorus: Wo, wow, wow riyrary!
 All day long, (rawe-yay,) at our Amewiqwe,⁵ staffs,
 (wo, wowqe, wowqe, we,) are bent, [stretching hide] (rawe-yeiy)...
- Chorus: Wo, wo!
 The dried off hide that they bring, (ar,) is packed full, (wo-wo,) in layers in bullock carts,
 In layers in bullock carts!
 Chorus: Wo, wo!
6. My hymn, my chant, (wewiywew, warediy, we,) omens well!
 Chorus: Wo, wow, wow riyrary!
 (Wareda wiy, rawe-yay,) at our ancient Ariq the great deer,⁶
 (wawqe, wo,) are grazing, (rawe-yeiy)...
- Chorus: Wo, wo!
 The fattened deer, (yiji, ar,) with knees, (wo-wo,) are with black knees, (rawe-yeiy)!
 Chorus: Wo, wo!
7. My song, my chant, (wewiywew, warediy, we,) bodes well!
 Chorus: Wo, wow, wow riyrary!
 (Wereda wiy, rawe-yay,) our great black muskets, (wer,) together we,
 (wo-wo,) we fire simultaneously, (rawe-yeiy)...
- Chorus: Wo, wo!
 If he looks into the eyes of whatever breed of prey, (wo, wowqe, wow, we.)
 It cannot flee, it just cannot break free!
 Chorus: Wo, wo!

⁵ 'Amewiqwe' is the name of a place (in Circassia).

⁶ 'Ariq' is the name of mountain ridge (in Kabarda; used for pasturage) and a settlement (also called 'Boriqwey') located on the right bank of the Terek River to the southwest of the ridge.

⁷ 'Bedzele' is a place name (in Circassia).

8. My chant, my hymn, (wewiywew, warediy, we,) is the omen of good luck!

Chorus: Wo, wow, wow riyariy!

(Wareda wiy, rawe-yey,) Old Bedzele,⁷ with dark and gloomy snakes,

(Wow, wo,) is swarming and teeming, (rawe-yeiy)...

Chorus: Wo, wo!

He who rescues the captive white-sleeved damsel, by leading her by the hand through the

Crevice between the two massive rocks, is St. George, is St. George!

Chorus: Wo, wo!

2. My Pug-Nosed One! (СИ ПАКЪ!; Siy Paq!)

In the (Plains) Shapsugh tradition, the famous song ‘Siy Paq!’ (‘My Pug-Nosed One!’) was sung to a round dance (*wij x'wrey*) as part of the celebrations in the house of the bride. This ancient classic is amongst the popular songs of banter. Two versions of the song (audio files) shall be presented by the Oshten Variety Ensemble (Hard Rock) and Vladimir Bereghwn (traditional).

«СИ ПАКЪ!» уэрэдыр шапсыгъ адыгэхэм я репертуарым щыщц, удж хъурей ящым деж щыжаІэу цытахэт. «СИ ПАКЪ!» и «Хард рок» версиер зыгъэзащІэр Адыгей Къэралым и Оштен Эстраднэ Ансамбль.

Oshten Variety Ensemble—The Oshten (=name of a peak in Adigea, 2,804m, near the border with Abkhazia to the south) Variety Ensemble was established in 1996 upon the initiative of the composer and musician Aslhen Ghwet (Gotov). The artistic director of the Ensemble is Aliy Khachak (ХъэкІэко; Hech'ekwe). Distinguished vocal soloists in the Ensemble include People’s Artist of the Adigean Republic Tamara Nexay and Honoured Artist of the Adigean Republic Sima Kuysokova. The music of the Ensemble is a fusion of the traditional and modern, where traditional instruments are played alongside modern ones (lead guitar and electric bass guitar).



Oshten metal mania!

Оштен «хард рок» мэджэгугу!

СИ ПАКЪ!

[Adigean]

Орайда си Пакъ,
Хьатрамэ гуцэмэ я Пакъ,
О пхъэцокъэ рыкIори
Си Пакъэ гуцэмэ,
ХьакIэщы кIуалэри си Пакъ,
ДжэнэкIэ дышъэри
Си Пакъэ гуцэмэ,
Мэстэ гъэшъуери зыIап,
А Стамбулы шхончыри
Лъэбыфы гуцэмэ,
Къолэ бзыуцыфыри зыкIышъу
Мэзыпчэныпшъэри
Си Пакъэ гуцэмэ,
Пшъэшъэ икъугъэри си Пакъ.

Орайда си Пакъ,
Хьатрамэ гуцэмэ я Пакъ,
А зимыгъэсысэуи мэуджы гуцэмэ
Хьатрамэ гуцэмэ я Пакъ,
Дахэри къэбгъэу джыжъыщты гуцэмэ
Хьатрамэ гуцэмэ я Пакъ,
Пакъэри уджэмэ ахахъэ гуцэмэ,
Уджыхэр лъэхъу лъэушъэхэи,
Пакъэри уджыми хэкIыжъы гуцэмэ,
Уджыхэр мэщэо плIаох.

[For a rough translation, see Kabardian version below]

Kabardian Version

The second version of the song, which was adapted to Kabardian by the musicologist Vladimir Bereghwn (Бэрэгъун Владимир; Baragunov) and sung by him, is one of the high points of Circassian music. The words of the classic banter are presented in Circassian and English (translated by Amjad Jaimoukha).

КъэбэрдейбзэмкIэ къеIуэ версиер зыгъэзащIэр джэгуакIуэ гъуээзджэ
Бэрэгъун Владимирщ.

Си Пакъ!	My Pug-Nosed One!
<p>Ежью. Арэда, арэда, Арэдэ, радэ, арадэ.</p>	<p>Chorus: Areda, areda, Arede, rade, arada.</p>
<p>Арадэ си Пакъ, Пакъэри дахэу мэуджыр, ПхъэвакъэрикIуэри си Пакъ, Мастэ гъэфийхэр зи Iэпэ, Зи Iэпэ лъапIэр икьюгъэ, Пщашэ икьюгъэри си Пакъ, Арадэ си Пакъ.</p>	<p>Arade my Paq, The pug-nosed one dances so well, My Paq is wearing wooden sabots,⁸ She whose fingers make the needle whistle, Whose precious fingers are in good measure, My Paq is a lass in full plenitude, Arade my Paq.</p>
<p>Ежью. Арэда, арэда, Арэдэ, радэ, арадэ.</p>	<p>Chorus: Areda, areda, Arede, rade, arada.</p>
<p>Арадэ си Пакъ, Пакъэри дахэу мэуджыр, IэфракIэ кIэщIыр си Пакъ, МастэкIэ щридэри си Пакъ, Дэным хуэижэри си Пакъ, Дэным хуэIээри си Пакъ, Арадэ си Пакъ.</p>	<p>Arade my Paq, The pug-nosed one dances very nicely, My Paq is short-elbowed, When my Paq sews with the needle, My Paq is enamoured of sewing, My Paq is a skilful seamstress, Arade my Paq.</p>

⁸ Young women and girls of princely and noble houses used wooden footwear (пхъэвакъэ; *px'evaqe*) decorated with various bone adornments, and quite often with silver and gilding. These had a height of about 7cm, affording insulation from the mud and dirt when the fair lasses had to go about their business in the courtyard.

<p>Ежью. Арэда, арэда, Арэдэ, радэ, арадэ.</p> <p>Арадэ си Пакъ, Пакъэри дахэу мэуджыр, Мастэ пэгъэплъыр си Пакъ, Дыщэплъыжъидэри си Пакъ, Нэжыгъуц утIэрэзри си Пакъ, Дахэу дэщIынри си Пакъ, Арадэ си Пакъ.</p> <p>Ежью. Арэда, арэда, Арэдэ, радэ, арадэ.</p> <p>Арадэ си Пакъ, Пакъэри дахэу мэуджыр, Пакъэри уджым яхыхъэм, Къоуджхэр пэльэуэ-плIахэу, Пакъэри уджым хэкIыжмэ, Къоуджхэр къэшэуэ-плIахэу, Арадэ си Пакъ.</p> <p>Ежью. Арэдэ, арэда.</p>	<p>Chorus: Areda, areda, Arede, rade, arada.</p> <p>Arade my Paq, The pug-nosed one dances so well, My Paq heats the tip of the needle, My Paq does needlework with red gold, My Paq has curls on her temples, A faithful companion is my Paq, Arade my Paq.</p> <p>Chorus: Areda, areda, Arede, rade, arada.</p> <p>Arade my Paq, The pug-nosed one dances very nicely, When my Paq joins the <i>wij</i> dancers, The dancers become animated, And when my Paq leaves the dance, The dancers break into threes and fours, Arade my Paq.</p> <p>Chorus: Arede, areda.</p>
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Vladimir Bereghwn (Бэрэгъун Владимир) (1939-1998), Honoured Cultural Worker of the Russian Federation and People's Artist of the Kabardino-Balkarian Republic, was one of the best singers of the 1970s and 80s in Circassia. Although he recorded many fine and memorable traditional and modern songs, his powerful operatic voice was best suited for ancient anthems. He documented and recorded a number of Pantheonic chants, including 'Mezgwache' («Мэзгуащэ»; 'Forest-Lady'). His wide Nart repertoire included an emotive rendering of 'Nartizch Wered' («НАРТЫЖЪ УЭРЭД»; 'Song of the Ancient Narts'), which causes tingling sensations in the back of one's head, 'Ashemez yi Pshinalhe' («АШЭМЭЗ И ПШЫНАЛЪЭ»; 'Ashemez's Melody'), 'Bedinoqwe yi Pshinalhe' («БЭДЫНОКЪУЭ И ПШЫНАЛЪЭ»; 'Bedinoqwe's Melody'), 'Sosriqwe Maf'e Qeih' («СОСРЫКЪУЭ МАФИЭ КЪЕХЪ»; 'Sosriqwe Fetches Fire'), and many others. His heroic/historical repertoire included 'Senjeley yi Wered' («СЭНДЖЭЛЕЙ

И УЭРЭД»; ‘The Song of Prince Sanjalay’), in which he evokes the heroism of the medieval prince-warrior. For more information on the great bard, visit [Vladimir Bereghwn](http://jaimoukha.synthasite.com/vladimir-bereghwn.php) (<<http://jaimoukha.synthasite.com/vladimir-bereghwn.php>>).

Бэрэгъун Владимир

Бэрэгъун Владимир (1939-1998) адыгэ уэрэджыIаIуэ цIэрыIуэхуэм я нэхъыщхьэу еплъытэ хьунуш. Абы и макъ гьуэээджэ лъэщгуэрэм удихьэхауэ уодаIуэ. Абы игъээщIат пасэрей нарт уэрэд зыбжанэ, псалъэм папщIэ «АШЭМЭЗ И ПШЫНАЛЪЭ», «НАРТЫЖЪ УЭРЭД», «БЭДЫНОКЪУЭ И ПШЫНАЛЪЭ», «СОСРЫКЪУЭ МАФИЭ КЪЕХЪ» жыхуиIэ уэрэдхэр. Лыхъужыгъэ теухуа уэрэд куэд зыгъээщIа Бэрэгъуным, псалъэм папщIэ Пщы Сэнджэлей (Жылэгъуэт Идар и къуэ Къанкъылыш и къуэщ) зи гугъу ещI уэрэдым «СЭНДЖЭЛЕЙ И УЭРЭД».

3. Adiyukh (ІЭДИИХУ; 'Ediyixw)

[Kabardian and Adigean]

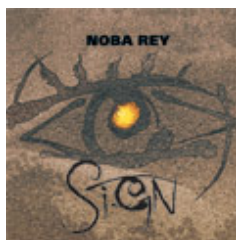
Performances are by Noba Rey (in Kabardian) and the Adigean State Folk Song Ensemble 'Yislahmiy' (in Adigean).

This is the Circassian equivalent of the Romeo and Juliet romance. 'Ediyixw (Adiyif, in Adigean) and her loved one belonged to different social classes and there was a blood feud between their two families, so there was no chance for the two of them to be betrothed. The lovers decided to run away, but on the way misfortune befell them: the steed shied at a forest bird and threw both of them off. A sharp bone on 'Ediyixw's corset pierced her heart, killing her on the spot. The plaint was composed by the aggrieved man. The names of the clans to which the two lovers belonged and the period in which the tragedy happened are not known. There are Shapsugh and Kabardian versions of the song in V. H. Bereghwn and Z. P'. Qardenghwsch', 1990, pp 27-9 and 436-9, respectively.



Noba Rey's version of 'Adiyukh'

Song no. 10 on the album 'Sign', released in 2006.



Cover of Noba Rey's album 'Sign'.

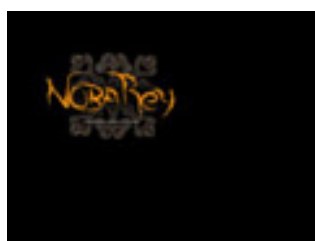
Personnel on ‘Sign’ album:

Murat Qashirghe (Къашыргъэ; Kashirgov) – vocals, guitar, keyboards;
Aslhen Dudar (Дудар) – accordion, *shich’epshine* (шыкIэпшынэ) and
’epeshine (Iэпэпшынэ) – Circassian native stringed and
percussion instruments, respectively;

Anzor Wivizh (Увыж; Uvizhev) – Circassian native wind instruments,
clarinet;

Vladimir Kochetkov – guitars, bass.

Translation of lyrics from Russian to English – Oleg Gorbunov.



The Adigean State Folk Song Ensemble ‘Yislahmiy’—‘Yislahmiy’ («Ислъамый») is one of a number of folk song groups that keep the old bard traditions alive. It boasts of a varied and rich repertoire of ancient and traditional songs. The Ensemble’s mission also includes the rearrangement of folk songs and chants into modern formats to bestow contemporary relevance on them without sacrificing their authenticity and historical value. The Ensemble displayed its artistic wares in many festivals held in countries across Europe and Asia, and made several tours in countries where Circassian diasporas are concentrated. It celebrated its 15th anniversary in January 2006. Its founder and artistic director is Aslhencheriy Nexay, People’s Artist of the Russian Federation. The choreography of the Ensemble is designed by Viktoria Yedij. The Ensemble boasts of a number of world-class singers, including Susanna X’wak’we, Shemsudin Qwmiqw, Rima Schawe, and Saniyat Aghirjaneqwe.



Adigean State Folk Song Ensemble 'Yishamiy' in concert.

Адигей Къэралыгъуэм и Уэрэд ЖылакIуэ Ансамблым «Ислъамый» и
гуфIэгъуэ пшыхь.

4. The Hop-Flit (ЗЫГЪЭЛЪЭТ/ЗЫГЪЭЛЪАТХЭР;
Zighelhet/Zighelhatxer)

Zighelhet is a lively (Adigean) dance performed by couples. Two recordings of dance music are offered. The 'rock' version is by the Oshten Variety Ensemble. The more traditional version is by Bzchamiy.

Bzchamiy—Bzchamiy (literally: Circassian *Zurna*) is a Kabardian group with an impressive range of songs and dance music. It was established and is directed by Leonid Beiqwl (Bekulov), Honoured Cultural Worker of the Kabardino-Balkarian Republic.

5. Love Song (ЛЪАГЪУНЫГЪЭ УЭРЭД; Lhaghwnighe Wered)
[Kabardian]

Sung by Tamara Nexay

Tamara Nexay (Нехай Тэмэрэ), People's Artist of the Adigean Republic, possesses a powerful, yet lyrical soprano voice, suitable for operatic, traditional and modern songs. Besides her solo career, she is a vocal soloist with the Oshten Variety Ensemble. She was formerly a principal singer in the prestigious Adigean State Folk Song Ensemble 'Yislahmiy'. This is the Adigean singer's cover of a song originally sung by Natalia Ghestashe (Gastasheva) in the 1970s.

6. Qazbek Round Dance (КЪАЗБЕК УДЖ; Qazbek Wij) [Adigean]

Rare moments when Circassians let go of their trademark reticence and reserve to indulge in musical revelry. The two performances on offer are by Oshten Variety Ensemble (Heavy Metal cover) and the Adigean State Folk Song Ensemble 'Yislhamiy' (traditional version). The lead singer of the 'Yislhamiy' piece is Rima Schaw(e). *Wij* is an ancient (ritual) dance that has gone through the significance transformation. It has many varieties including *wij xesh*, *wij pixw*, *wij x'wrey*. It is nowadays performed by couples who go through the ancient ritual motions.

7. The Plaintive Song of Nartigw (НАРТЫГУ И ТХЪЭУСЫХЭ; Nartigw yi Thewsixe) [Kabardian]

Two covers of the song, by Noba Rey band and Ziramikw Qardenghwsch', are presented.

The plaint relates the story of Nartigw (Нартыгу; literally: Nart-Heart). Once upon a time there was an evil prince called 'Tiq' («Тыкъ») (also referred to as 'Schawetiq' [«Щауэтыкъ»] and 'Schewetiq' [«Щэуэтыкъ»]). One spring, as the villagers were about to go out to the fields for the ploughing campaign, the prince said, 'If you do not enclose my homestead with seven thorned high stone fences, I will not give you permission to go on your ploughing campaign,' and then rode out on a hunting expedition with his two wolf-hounds. The villagers fell into turmoil, but their hands were tied. An adroit village youth named 'Nartigw' secretly put his armour on and rode after the prince. When he caught up with him at the edge of the forest, the two men fought, and Nartigw was able to kill the prince. Nartigw left the prince's body in the wild under the protection of his wolf-hounds and went back to the village undetected. The prince's cadaver was duly found, but the killer was not discovered. One day, when Nartigw turned old, he took up his violin (shich'epshine) and composed this song on his adventure.

This song may be sub-categorized into 'Zerizawxeiyizh Wered' [«Зэрызаухеиж уэрэд»] (literally: 'Exonerating Chant'). It may also be categorized in the Heroic/Historical genre (depending on one's opinion regarding autocratic princelings).

For words (in Kabardian with Russian translation and comments) and sheet music of the chant, see V. H. Bereghwn and Z. P'. Qardenghwsch', 1990, pp 371-5; and Z. Qardenghwsch', 1969, pp 53-4. See Z. Qardenghwsch' (1979, pp 48-9) for words of the chant.

The Noba Rey cover of the song (no. 5) is from the 2007 album 'The Other Side Of Legends'.

The traditional rendering is by one of the greatest Circassian bards in the second half of the 20th century, Ziramikw Qardenghwsch' (КъардэнгъушI Зырамыку; Kardangushev [1918-2008]), who died in

December 2008, just shy of his 91st birthday. For a tribute to the prime minstrel, visit <http://jaimoukha.synthasite.com/ziramikw-gardenghwsch.php>.

8. Piece no. 9 – Pieces for Symphony Orchestra and National Accordion on Themes of the Music of the Peoples of the Caucasus, composed by Boris Teimirqan (Темыркъан Борис; Temirkanov).

Boris Teimirqan (b. 1937), elder brother of the famous conductor Yuri Temirkanov, is an accomplished conductor and composer of classical music. These pieces were composed in 1989.

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- Bereghwn (Бэрэгъун; Baragunov), V. H. and Qardenghwsch' (КъардэнгъушI; Kardangushev), Z. P'. (compilers), *АДЫГЭ УЭРЭДХЭМРЭ ПШЫНАЛЬЭХЭМРЭ, ЯПЭРЕЙ ТХЫЛЬ. Adige Weredxemre Pshinalhexemre, Yaperey Txilh. Narodnie pesni i instrumental'nie naigrishi adigov, tom 1* [Circassian Songs and Instrumental Folk-Tunes, Vol. 1], Moscow: All-Union Book Publishing House 'Soviet Composer', 1980. Online. Available HTTP: <http://www.circassianlibrary.org/library.php?lang=en&mn=4&sbmn=1> (accessed 3 December 2008). [Edited by E. V. Gippius. This, and the other volumes in the series, are seminal works on Circassian musical lore. Some of the collected songs and chants are very ancient indeed]
- Thebisim (Tkhabisimov), W., *Gwm yi Weredxer* [Songs of the Heart], Maikop, 1983.
- *Siy Wered-Xekw: Weredxer* [My Song-Country: Songs], Maikop, 1989.