

reso kiknadze

**z a r i**

für

ensemble diferencias

2010

რეზო კიკნაძე, "ზარი ოთხი ბლოკფლეიტისთვის

"ზარი" ამ ანსამბლისთვის დაიწერა და ეძღვნება ქართველი მხატვრის, თენგიზ მირზაშვილის ხსოვნას, რომელსაც მეგობრებსა და ახლობლებში "ჩუბნიკა" ერქვა და რომლის სიკვდილი 2008 წელს გადამწყვეტი იმპულსი აღმოჩნდა წლების განმავლობაში "საწყის ფაზაში" გაჩერებული ამ ნაწარმოებისთვის.

კომპოზიციის ჩონჩხს წარმოადგენს სვანური "ზარი", რომელიც არა მარტო მთელს ფორმას განსაზღვრავს (სრული სიგრძე, 4-ჯერ აუგმენტირებული), არამედ ბევრით მასალასაც: ორიგინალის ბგერები "მარცვლებად" მოიაზრება და მრავალნაირ ტრანსფორმაციას განიცდის მელიზმირების, პირდაპირი ციტირების, მეტ-ნაკლებად შორეული პარაფრაზირების სახით ბანსა და სუბბასში თუ შემავესებული ან კონტრასტული კომენტარის სახით ტენორში.

სვანური თემა ჩუბნიკას დაბადების ადგილს უკავშირდება - მესტიას, სადაც მისი მშობლები, სოფიო და რევაზ მირზაშვილები, ფრესკების რესტავრაციაზე მუშაობდნენ, როცა უეცრად მოსულმა თოვლმა რამდენიმე თვით მოსწყვიტა იქაურობა გარე სამყაროს.

"ზარს", როგორც ცნობილია, სიტყვიერი ტექსტი არა აქვს, შორისდებულ "ვაის" თუ არ ჩავთვლით; მუსიკოსთა მიერ ხან ინსტრუმენტში ჩაწერულებული და ხანაც ხმადაბლა რეციტირებული სიტყვები ჩინელი პოეტის - ბო-ძიუს ერთი ლექსიდანაა, მის ერთ სხვა ლექსზე ჩუბნიკას თავის დროზე მოხსენება ჰქონდა: მხატვრობის გარდა ის დიდი გატაცებით იკვლევდა ისტორიის, არქიტექტურის და ლიტერატურის სხვადასხვა სფეროში, აკადემიურ მეცნიერთათვის ხშირად შესაშური იმ უშუალობით და გამბედაობით, რომელიც ალბათ მარტო ხელოვანის ხვედრია.

ჩემს ნაწარმოებში რეციტირებული ლექსი ერთგვარი პასუხია "მისაზე", იმ სევდის და მონატრების ნიშნად, კიდევ დიდხანს რომ გამყვება მეც და ბევრ სხვასაც.

Lán Qiáo Yì Jián yuán jiǔ shī  
蓝 桥 驿 见 元 九 诗

Lán Qiáo Chūn xuě jūn guī rì ,  
蓝 桥 春 雪 君 归 日 ,

Qín Líng Qiū fēng wǒ qù shí 。  
秦 岭 秋 风 我 去 时 。

měi dào yì tíng xiān xià mǎ ,  
每 到 驿 亭 先 下 马 ,

xún qiáng rào zhǔ mì jūn shī 。  
循 墙 绕 柱 觅 君 诗 。

Bái Jū Yì  
白 居 易

ლან-ჩაოს სადგურზე იუან ჩენის ლექსი ვნახე

გაზაფხულის თოვლში გაგიწვიეს ლან-ჩაოდან,

შემოდგომის ქარში გამასახლეს ჩინის მთებში,

რომელ სადგურზეც მივალ, ჩამოვხდები ხოლმე,

სვეტებსა და კედლებს შორის დავეხეტები შენი ლექსების ძებნაში.

ბო-ძიუი

**Yuan Zhens Gedicht an der Wand der LanQiao-Station gesehen**

Im Frühlingssschnee kamst du zurück von LanQiao.  
Im Herbstwind wurde ich verbannt in die Qin-Berge.  
Jedesmal an einer Pferdestation steige ich ab,  
Irre umher zwischen Wänden und Säulen und suche deine Gedichte.

Bai Juyi

**Seeing Yuan Zhen's Poem on the Wall in LanQiao Inn**

In spring snow at Blue Bridge you were called back from LanQiao.  
In autumn wind I was exiled to the Qin Mountains.  
Whenever I got to a horse station I would dismount,  
and meander around walls and pillars, hoping to find your poems.

Bai Jui

Instrumente:

Tenorblockflöte in C

Bassblockflöte in C (oktaviert wie üblich)

Bassblockflöte in C (oktaviert wie üblich)

Subbasblockflöte in F (klingend notiert)

Zur Spielweise

insgesamt ein fetter luftiger Ton ist erwünscht, vergleichbar mit einem persischen Ney o. ä.

bisbigliando = ins Instrument hineingeflüstert, Töne gegriffen

parlando = ins Instrument hineingesprochen, Töne gegriffen

geflüstert = normal, ohne Instrument

gesprochen = normal, ohne Instrument

'glockend' = nicht so stark angestoßen, verklingender Lautstärkeverlauf, leichte Tonhöhenveränderung denkbar..

Zur Aussprache der Textfragmente in chinesisch und georgisch:

die deutsche Schreibweise entspricht annähernd dem Klang der Wörter und Phrasen im Original. Der Apostroph weist auf die abruptiv auszusprechende Konsonanten hin, nicht aspiriert, (wie z.B. im deutschen "Thal", sondern etwa wie "Matte" im südlichen deutschsprachigen Raum - Österreich, Schweiz etc.)

Stellen, wo kein Rhythmus vorgegeben ist, sollen langsam, breit und ruhig gesprochen bzw. geflüstert werden, ohne Hektik oder übermäßigem Ausdruck, geschweige denn Pathetik.

Für  
**ensemble diferencias**  
komponiert  
und  
dem Andenken von  
**Tengiz Mirzashvili**,  
auch mit dem Spitznamen  
**Chubchik** bekannt,  
gewidmet

## ZARI

Das Stück ist für das Ensemble Diferencias komponiert und dem Andenken von Tengiz Mirzashvili, dem grossartigen georgischen Maler und aussergewöhnlichen Menschen gewidmet, der vielen auch mit dem Spitznamen ‚Chubchik‘ bekannt war und dessen Tod 2008 der entscheidende Auslöser wurde für die Fertigstellung des bis dahin viel zu lange ‚im Anfangsstadium‘ gebliebenen Stückes.

*ZARI* (deutsch "*sari*" ausgesprochen) ist ein Klage lied in Svaneti, einer Bergregion Georgiens und - ebenso wie dortige Natur, Landschaft und das Leben überhaupt - bemerkenswert durch seine einmalige herbe Schönheit und eine fast grobe Intensität der Trauer.

Ein socher *ZARI* bildet das Gerüst meiner Komposition und bestimmt sowohl die Form (volle Länge, vierfach augmentiert), als auch das Tonmaterial (das Original fungiert als Folge der ‚Silben‘, die auf allerlei Weisen ‚melismiert‘ werden, von direktem Zitat über mal mehr, mal weniger entfernte Paraphrase beim Bass und Subbass bis hin zum ergänzenden oder widersprechenden bzw. kontrastierenden Kommentar beim Tenor).

Svaneti, weil Chubchik eben dort zur Welt kam: seine Eltern, beide Künstler, arbeiteten an der Restaurierung der Wandmalereien, als durch plötzlichen Schnee die ganze Gegend für einige Monate von der Aussenwelt abgeschnitten wurde.

*ZARI* hat keinen verbalen Text, das ganze Lied wird auf einer schmerzvollen Interjektion "*vai*" (zu deutsch etwa "*oh weh*") gesungen. Worte, die von den Spielern mal ins Instrument hineingeflüstert, mal einfach rezitiert werden, entstammen einem Gedicht des chinesischen Dichters Bai Juyi, über dessen anderes Gedicht Chubchik einmal einen Vortrag gehalten hatte: neben der Malerei hatte er eine so bewundernswert frische und von Vorurteilen freie Leidenschaft zu vielen Bereichen der Wissenschaft (Geschichte, Architektur, Literatur etc.), die nur dem Künstler gegeben ist. Das im Stück rezitierte ‚meine‘ Bai-Juyi-Gedicht ist etwas wie eine Antwort auf ‚das Seine‘ und reflektiert Betroffenheit und Sehnsucht, die noch lange nach seinem Tod mich und viele andere begleiten wird.

Reso Kiknadze, Mai 2010

# zari

für ensemble diferencias

**lento** ♩ = 60

*bisbigliando*  
**pp** schü'e tschun schü'e fon

*bisbigliando*  
**pp** snow spring snow wind

*bisbigliando*  
**pp** tovl-schi ga-sa-pchu-lis tovl-schi qa-r-schi sche-mo-d-go-mis qar-schi ga-sa-pchu-lis tovl-schi sche-mo-d-go-mis qar-schi tovl-schi qar-schi

*bisbigliando*  
**pp** im schnee im früh - - lings-schnee im wind im herbst-wind im früh - lings-schnee

4

tschjo fon \_\_\_\_\_ 3 tschun schü'e tschjo fon

— au - tumn wind \_\_\_\_\_ in spring snow \_\_\_\_\_ in au - tumn wind

6 5 3 3  
ga - sa - pchu - lis sche - mo - d - go - mis tovl - schi qar - schi \_\_\_\_\_

im herbst wind im schnee im wind

6

*normal, mit viel luft*

*p*

*normal, mit viel luft*

*p*

'glockend'

*normal, mit viel luft*

*p*

gliss.

gliss.

'glockend'

*normal, mit viel luft*

*p*

'glockend'

7

gliss.

*fp*

'glockend'

'glockend'

Musical score for page 7, measures 1-4. The score is written for a grand staff with treble, two bass, and a lower bass line. The music includes various rhythmic patterns, triplets, and glissandos. Performance instructions include 'fp' and 'glockend'.

8

Musical score for measure 8. The system consists of four staves. The top staff is a treble clef staff with a key signature of one flat and a common time signature. It contains a melodic line with a triplet of eighth notes and a triplet of sixteenth notes. The second staff is a bass clef staff with a key signature of one flat and a common time signature, featuring a triplet of eighth notes and a triplet of sixteenth notes. The third staff is a bass clef staff with a key signature of one flat and a common time signature, containing a melodic line with eighth notes. The fourth staff is a bass clef staff with a key signature of one flat and a common time signature, featuring a melodic line with eighth notes and a triplet of eighth notes. The word *'glockend'* is written above the first triplet in the fourth staff.

9

Musical score for measure 9. The system consists of four staves. The top staff is a treble clef staff with a key signature of one flat and a common time signature, featuring a melodic line with a glissando marking and a triplet of eighth notes. The second staff is a bass clef staff with a key signature of one flat and a common time signature, featuring a triplet of eighth notes and a triplet of sixteenth notes, with the word *'glockend'* written above. The third staff is a bass clef staff with a key signature of one flat and a common time signature, featuring a melodic line with eighth notes, with the word *'glockend'* written above. The fourth staff is a bass clef staff with a key signature of one flat and a common time signature, featuring a melodic line with eighth notes and a glissando marking, with the word *'glockend'* written above.

11

*gesprochen*  
gasapchulis tovlshi  
gagic'vies lantschaodan

*gesprochen*  
Im Frühlings Schnee kamst  
du zurück von LanQiao.

*mp*

*gliss.*

*gesprochen*  
lan tschiao tschün schü'e  
dshun guej shüh

*mp*

*gliss.*

*mp*

*gliss.*

*mp*

In spring snow you were  
called back from LanQiao.

13

*sfz*



14

Musical score for measure 14. The top staff (treble clef) contains a complex rhythmic pattern with numerous triplets and slurs. The first three bass clef staves (8va) contain tremolos and triplets. The first two bass clef staves are marked with *p* and the instruction "luftiges unregelmäßiges tremolo". The third bass clef staff contains a triplet and is also marked with *p* and "luftiges unregelmäßiges tremolo".

15

Musical score for measure 15. The top staff (treble clef) contains a melodic line starting with a *mf* dynamic. The first two bass clef staves (8va) contain tremolos and triplets, with the instruction "luftiges unregelmäßiges tremolo". The second bass clef staff is marked with *fp* and "luftiges unregelmäßiges tremolo". The third bass clef staff contains a triplet and is marked with "luftiges unregelmäßiges tremolo". A fermata is present over the end of the first two bass clef staves, with the instruction "flz. ?" above it.

16

gliss. flz. ?

*gesprochen* In autumn wind I was exiled to the Chin Mountains.

*p* tsin ling tsioh fong uò tsjü sh--

*gesprochen* Im Herbstwind wurde ich verbannt in die Tschin-Berge.

*p* schemodgomis qarschi gamasaxles tschinis mthebschi

luftiges unregelmäßiges tremolo

*pp* *p*

18

*fp*

Vorschlagsnoten kurz, schnell und akzentuiert

gliss. gliss.

Vorschlagsnoten kurz, schnell und akzentuiert

19

**piu mosso** ♩ = 80

Musical score for measure 19, marked **piu mosso** with a tempo of ♩ = 80. The score consists of four staves. The top staff (treble clef) features a melodic line with a long slur and a *gliss.* marking. The second staff (bass clef) contains a complex rhythmic accompaniment with a *Vorschlagsnoten kurz, schnell und akzentuiert* instruction and a *gliss.* marking. The third staff (bass clef) shows a sustained chord with a tremolo effect. The bottom staff (bass clef) provides a steady eighth-note accompaniment.

20

Musical score for measure 20, marked **p parlando**. The score consists of four staves. The top staff (treble clef) has a melodic line with a *gliss.* marking and a triplet. The second staff (bass clef) features a complex rhythmic accompaniment with various fingerings (6, 3, 3, 5, 3, 6) and a *gliss.* marking. The third staff (bass clef) shows a sustained chord with a tremolo effect. The bottom staff (bass clef) has a melodic line with a *(gliss.)* marking and a triplet.

21

piu piu mosso ♩ = 108

Musical score for measures 21-24. The score is written for four staves: Treble Clef (top), Bass Clef (second), Bass Clef (third), and Bass Clef (bottom).  
Measure 21: Treble clef has a triplet of eighth notes (G4, A4, B4) marked *f*. Bass clef (2) has a descending eighth-note line. Bass clef (3) has a glissando from G4 to F#4. Bass clef (4) has a half note G4.  
Measure 22: Treble clef has a quarter note G4. Bass clef (2) has a descending eighth-note line. Bass clef (3) has a glissando from G4 to F#4. Bass clef (4) has a half note G4.  
Measure 23: Treble clef has a quarter note G4. Bass clef (2) has a descending eighth-note line. Bass clef (3) has a glissando from G4 to F#4. Bass clef (4) has a half note G4.  
Measure 24: Treble clef has a quarter note G4. Bass clef (2) has a descending eighth-note line. Bass clef (3) has a glissando from G4 to F#4. Bass clef (4) has a half note G4.  
Dynamics: *f* in Treble clef (21), *subitop* in Bass clef (2) (22), *subitop* in Bass clef (3) (23), *f* in Bass clef (4) (21), *subitop* in Bass clef (4) (24).  
Articulation: *gliss.* in Treble clef (24), *gliss.* in Bass clef (2) (22), *gliss.* in Bass clef (3) (23), *gliss.* in Bass clef (4) (21, 22, 23, 24).  
Rhythmic markings: Triplet of 3 in Treble clef (21), Triplet of 3 in Bass clef (4) (24), Triplet of 6 in Bass clef (2) (24).

22

meno mosso ♩ = 80

Musical score for measures 25-28. The score is written for four staves: Treble Clef (top), Bass Clef (second), Bass Clef (third), and Bass Clef (bottom).  
Measure 25: Treble clef has a quarter note G4 marked *f*. Bass clef (2) has a half note G4. Bass clef (3) has a quarter note G4. Bass clef (4) has a half note G4.  
Measure 26: Treble clef has a quarter note G4. Bass clef (2) has a half note G4. Bass clef (3) has a quarter note G4. Bass clef (4) has a half note G4.  
Measure 27: Treble clef has a quarter note G4. Bass clef (2) has a half note G4. Bass clef (3) has a quarter note G4. Bass clef (4) has a half note G4.  
Measure 28: Treble clef has a quarter note G4. Bass clef (2) has a half note G4. Bass clef (3) has a quarter note G4. Bass clef (4) has a half note G4.  
Dynamics: *f* in Treble clef (25), *mf* in Bass clef (2) (25), *mf* in Bass clef (3) (25), *mf* in Bass clef (4) (25).  
Articulation: *molto vibrato (überall, wo die Notenlänge zulässt)* in Bass clef (2) (25-28), *molto vibrato (überall, wo die Notenlänge zulässt)* in Bass clef (3) (25-28).  
Rhythmic markings: Triplet of 3 in Bass clef (2) (26).

23

*meno mosso* ♩ = 80

Musical score for measure 23. The top staff is in treble clef, marked *f*. The bottom staff is in bass clef, marked *mf*. The piece is in 3/4 time, marked *meno mosso* with a tempo of ♩ = 80. The melody in the treble clef features a half note followed by a quarter note triplet, and then a quarter note triplet. The bass line consists of eighth notes, with triplets in the first two measures. The final measure of the bass line includes the instruction *molto vibrato*.

24

*(falls für Bass 1 zu schnell, kann auch langsamer sein, ca. 68)*

Musical score for measure 24. The top staff is in treble clef, marked *gliss.*. The bottom staff is in bass clef, marked *gliss.*. The piece is in 3/4 time. The treble clef contains a series of sixteenth notes with a glissando effect. The bass clef contains a complex rhythmic pattern of sixteenth notes, with a glissando effect and a triplet in the final measure. A note in the bass clef is marked with a '3' above it, indicating a triplet. The instruction *(falls für Bass 1 zu schnell, kann auch langsamer sein, ca. 68)* is placed above the bass line.

(falls zu schnell, kann auch langsamer sein, ca. 68)

25

Musical score for measure 25. The treble clef staff begins with a forte (*f*) dynamic and contains a series of sixteenth-note chords. The bass clef staff features a complex rhythmic pattern of sixteenth notes, with six sixteenth-note groups marked with a '6' and a slur. The bottom-most staff contains three groups of eighth-note triplets, each marked with a '3' and a slur.

26

Musical score for measure 26. The treble clef staff starts with a piano (*p*) dynamic and includes a glissando (*gliss.*) marking over a chord. The first bass clef staff begins with fortissimo (*ff*) and ends with pianissimo (*pp*). The second bass clef staff also begins with fortissimo (*ff*) and ends with pianissimo (*pp*). The bottom-most staff contains several chords and rests.

28

**piu piu mosso** ♩ = 108

*parlando, beliebige mikrotonale Abweichungen duch Alternativgriffe*

*gliss.*

3 5 3

*parlando, beliebige mikrotonale Abweichungen duch Alternativgriffe*

3 5

*erstarrt, ohne grosse Bewegung*

*p*

30

**lento ancora** ♩ = 60 *breit (übertrieben langsam, erstarrt) sotto voce*

*bisbigliando*

*pp*

towl - schi ga-sa-pchu-lis towl - schi *pp* im schnee — im früh-lings-schnee —

*p sotto voce*

*gliss.*

5

*irgendein Multiphonic,  
reich, aber mild*

32

in snow in spring snow

gliss.

35

*irgendein Multiphonic,  
reich, schärfer als vorhin*

gliss.

gliss.

gliss.



38

*irgendein Multiphonic,  
reich, schärfer als vorhin*

*irgendein Multiphonic,  
reich, schärfer als vorhin*

schü<sup>e</sup> tschun schüe — sche-mo-d-go-mis qar-schi im Herbst-wind

gliss. gliss. gliss.

41

*irgendein Multiphonic,  
reich, schärfer als vorhin*

*irgendein Multiphonic,  
reich, schärfer als vorhin*

in au-tumn wind tschjo fon —

44

*irgendein Multiphonic,  
scharf intensiv, sehr dissonant*

*rhythmisch, aber nicht zerhackt, beliebige mikrotonale Abweichungen duch Alternativgriffe* *doloroso, aber keinesfalls pathetisch, eher resigniert, sotto voce*

*rhythmisch, aber nicht zerhackt, beliebige mikrotonale Abweichungen duch Alternativgriffe* *doloroso, aber keinesfalls pathetisch, eher resigniert, sotto voce*

*rhythmisch, aber nicht zerhackt, beliebige mikrotonale Abweichungen duch Alternativgriffe* *doloroso, aber keinesfalls pathetisch, eher resigniert, sotto voce*

47

*irgendein Multiphonic,  
scharf intensiv, sehr dissonant*

*parlando ... gesprochen ... geflüstert ... morendo*

*parlando ... gesprochen ... geflüstert ... morendo*  
romel ssadgursez mival, tschamovchdebi cholme,  
svet'ebša da k'edlebs schoris davechet'ebi  
scheni leqsebis dsebnaschi

*parlando ... gesprochen ... geflüstert ... morendo*  
Jedesmal an einer Pferdestation steige ich ab,  
Irre umher zwischen Wänden und Säulen  
und suche deine Gedichte.

*parlando ... gesprochen ... geflüstert ... morendo*  
mei dào yì tíng xīn xià mǎ'a,  
xún qiáng rào zh- mì j'n sh-

*parlando ... gesprochen ... geflüstert ... morendo*  
Whenever I got to a horse station I would dismount,  
and meander around walls and pillars,  
hoping to find your poems