2015

The Music That Shaped a Nation: The Role of Folk Music, the Duduk, and Clarinet in the Works of Contemporary Armenian Composers Aram Khachaturian and Vache Sharafyan

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THE MUSIC THAT SHAPED A NATION:
THE ROLE OF FOLK MUSIC, THE DUDUK, AND CLARINET
IN THE WORKS OF CONTEMPORARY ARMENIAN COMPOSERS
ARAM KHACHATURIAN AND VACHE SHARAFYAN

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A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

Degree Awarded:
Spring Semester, 2015
Anastasia Christofakis defended this treatise on April 14, 2015.
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To my Armenian friends.
ACKNOWLEDGMENTS

First and foremost, I would like to thank my parents for their continuous support and unyielding dedication to my success.

Secondly, I would like to thank Dr. Bish, for tolerating my wry sense of humor and helping me to conquer all fears.

To the members of my committee, Alexander Jiménez, Eric Ohlsson, and Frank Gunderson, for their time and advice throughout this entire process.

To Vache Sharafyan for welcoming me into his home and his creative life, thank you for sharing your music and valuable insights with me. And to Olga Harris for sharing wonderful stories and memories of her time with Khachaturian.

Thank you to my dear friend Artemis Nazerian for spending countless hours scanning music and translating Komitas songs. You gave me the foundation for which to start my research.

Lastly, to my editor, ‘Stelloula,’ who has loyally read and edited countless pages. Thank you for your patience, devotion, and continued encouragement through all the great tragedies that inevitably come with treatise writing.
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ABSTRACT

The music of each country is unique, as it represents their history and people, connecting compatriots through generations and helping to create, over time, a singular identity. In countries that have fought ongoing battles to preserve their borders, folklore is often a direct representation of that struggle. Folk and sacred music in Armenia have helped to develop a national identity, furthering the country’s sense of nationalism.¹

Folk music, the *duduk*, and the clarinet have helped to shape the contemporary musical world of Armenia. For the purposes of this study, I will focus on the works of Khachaturian and Sharafyan. Khachaturian, influenced by the folk music he grew up with, used these sounds to create his own musical aesthetic. His belief in the beauty of sound and the psychological impact that music should convey is supported by his use of folk idioms. Sharafyan, also affected by the sounds of his homeland, uses traditional and Western instruments, allowing him to create a cross-cultural sound: a sound that connects the traditional to the modern, while still maintaining its origins in Armenian folk musical traditions.

Starting with the *duduk* and eventually, the clarinet, Komitas, Khachaturian, and Sharafyan shaped and created music that portrays the experiences of the Armenian people. These composers, while only a small sample of Armenia’s rich musical heritage, provide a clear example of music’s ability to represent the history and culture of a nation.

¹ Komitas Vardapet. *Komitas: essays and articles; the musicological treatises of Komitas Vardapet*, trans.
CHAPTER ONE

INTRODUCTION

My grandparents immigrated to the United States from Greece when my parents were young children, and settled in an area of New York with a large Greek population. Like most who find themselves in a new place, they felt comforted by people who spoke their language and shared their customs. Growing up, we spoke Greek in the house, went to Greek school, and celebrated all holidays as they would in Greece, with a lamb on the spit, and a house full of people. Music was undoubtedly a part of everything we did. From celebrations to daily tasks, traditional Greek music was a part of our everyday lives. This connection to music is something that the Greeks and Armenians have in common. That similarity in conjunction with the shared history of the two countries helped to develop my interest in both the culture and the music.

This curiosity was furthered when an Armenian friend introduced me to the duduk. Being a clarinetist, he assumed my familiarity with wind instruments would enable me to play the duduk as well. I was immediately enamored with the sound it produced and the impact of that sound on my Armenian friends. In Greek we have a word, kefi, and it is often used in reference to an exceptional musical performance: one in which the performer is singing or playing with such feeling, that there is a tangible energy in the room. The duduk is kefi for the Armenian people.

There are certain things that resonate with the people of a nation. For the Armenian diaspora, it is the melancholy sound of the duduk. Whenever the instrument is mentioned or heard, it quite visibly elicits strong emotions in the Armenian people. The instrument is part of the folkloric culture of Armenia and as such is representative of the vast history of the country. It
is a sound that the nation identifies with; something that is uniquely theirs and that they find
great pride in.

The clarinet creates a different response. Used in folk traditions, though not as frequently
as instruments such as the duduk, zurna, and shvi, the clarinet is representative of a different
culture, one that was introduced during the time of the Soviet Union. Today, the clarinet helps to
connect two worlds that live simultaneously in Armenia: the traditional and the modern.
Contemporary Armenian composers such as Khachaturian and Sharafyan use the clarinet to
evoke sounds of the past, specifically to imitate folk wind instruments.

The duduk and clarinet have shaped the folk tradition and contemporary musical style of
Armenia. Focusing on Khachaturian’s Trio for clarinet, cello and piano and Sharafyan’s Crane
(Krunk), a trio for duduk, cello and piano; the following chapters will provide an understanding
of how folk melodies are combined with contemporary harmonies, and modern and traditional
instruments are used to create a sound that is representative of Armenian composers and how
they have connected their contemporary music to their national origins.

This study of Armenian music begins with Komitas Vardapet, often referred to as ‘the
Founder of Armenian Classical Music.’ Komitas is credited with helping to preserve and define
Armenian folk music. Respected and recognized internationally, he is responsible for sharing
Armenian music with the world. While much of his writing was destroyed during the genocide,
the impact of his efforts has not been lost. Much of his work focused on transcribing and

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2 The duduk, zurna, and shvi are wind instruments used throughout Armenian folk music. The duduk is a
wooden double reed instrument that will be discussed in greater detail later in this chapter. The zurna, is also a
double reed instrument, with a small ½ inch reed that is played vertically, and is known for its loud piercing sound.
The shvi has an airy high-pitched sound, a cross between a flute and recorder. It is held like a recorder, only slightly
off center.

understanding folk song, and his research brought to light and facilitated the preservation of that folk culture, helping to define an Armenian musical dialect:

The more I plunge into music’s joyful sea, the more my conviction is affirmed that the melodies of both our folk and church music, which from the earliest times have been like brother and sister to one another, should henceforth be studied by foreigners as well as Armenians. The roots of our music date to antiquity and to the very origin of the Armenians, to a time when music flourished inseparable from its creators; now it comes back to us.

My professor\textsuperscript{4} iterates: “Your people have created a noble and unique musical style, which, like a crimson thread, is woven conspicuously through the fabric of your writings and compositions; I call that the Armenian style, for it is new to the music world that we know.”\textsuperscript{5}

The research for this project was conducted largely in Armenia during the centennial year of the genocide. There were several plans for commemorative events advertised there, including biweekly remembrance concerts by the Armenian Philharmonic Orchestra, chamber music concerts honoring Armenia’s most prized composers, and a museum built to celebrate and pay tribute to Komitas. In countries with a sizable Armenian diaspora, such as England and the United States, commemorative musical events were scheduled throughout the first half of 2015.

\textsuperscript{4} The letter was written while Komitas was completing his musical studies in Berlin, and references his Professor Richard Schmidt. The letter is addressed to Karapet Konstantin, Dean of the Georgian Seminary at Holy Etchmiadzin, the head of the Armenian Apostolic Church.

CHAPTER TWO

A BRIEF HISTORY OF ARMENIA

The history of Armenia extends as far back as 94 B.C, when Tigran the Great led the Kingdom of Armenia. He extended the empire from the Mediterranean Sea in the west, thereby sharing a border with Greece, all the way to the Caspian Sea in the east. Justly earning him the title of “Great King.” The kingdom rivaled the power, size, and historical contributions of the Greek and Roman Empires. The legacy continued into the reign of Tigran’s son King Artavazd II until 64 B.C, when he was exiled for refusing to accept Cleopatra as his queen. After the fall of King Artavazd II Armenia became a battle zone for the Romans and Parthians.

In 301 A.D Armenia became the first Christian state, with many of the monasteries of the third and fourth centuries continuously active in the country up to the present day. Due to his efforts to convert the state to Christianity, St. Gregory the Illuminator was imprisoned by King Tridates III. He was held captive in the monastery at Khor Virap, which lies in the shadow of famous Mount Ararat. Khor Virap translates directly to ‘deep well,’ which is where he was kept for thirteen years. Finally, he was released, canonized and elected Catholicos, or head of the new Armenian National Church. This conversion to Christianity led to conflict with many of the surrounding countries. Constant religious conflict with the Persians culminated in the Treaty of Nvarsag in the year 484, when the Armenians and Persians agreed to live peacefully side-by-side.

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7 Ibid.
8 Mount Ararat is found in present-day Turkey, a few miles past the shared Armenian border. According to the Book of Genesis, it is where Noah’s Ark came to rest.
9 Alina Pahlevanian, “Armenia.”
The fourth through early nineteenth centuries saw many different dynasties and conflicts with countries along the borders of Armenia, including the Mamelutes of Egypt (1375), the Mongols (thirteenth century), and the Persians (sixteenth and seventeenth centuries). By 1080, Armenia was split into two sections, Eastern or Greater Armenia and Western or Lesser Armenia.10 The nineteenth century saw a heavy influx of the Ottoman Empire, and the beginning of what would lead to the Armenian Genocide.

The Ottoman Occupation

Beginning in the nineteenth century, much of what was once Armenia was occupied largely by Turkish people. Most of the population in the interior of the country spoke Turkish, not Armenian. The Ottoman Empire, although not formally in power, maintained such a large presence that the Armenians were forced to obey their laws for fear of prosecution or death. The religious differences between the Armenians and the Ottomans led to extreme conflict, including heavy taxes and armed attacks against the Armenians living in Ottoman occupied areas. They were taxed beyond their means and were easy targets, as there was no punishment for killing a non-Muslim.11

In 1908 an internal revolt brought the Young Turk12 government to power. Initially, this presented an optimistic situation for the future, but Armenian hopes were quickly shattered. Slowly, the restrictions on the Armenians became increasingly more severe and the punishments

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10 Ibid.
12 The Young Turks were a political reform movement in the early twentieth century, favoring a constitutional monarchy over the absolute monarchy that was in place. In 1908 the Young Turk revolution helped to establish the Second Constitutional Era, bringing in a multi-party democracy for the first time in the country’s history.
for disobedience more brutal. The Armenian Genocide began on April 25, 1915 in Constantinople.

The Armenian Genocide

April 2015 marks the centennial of the Armenian Genocide. One hundred years later the wound is still raw, with an estimated 1.5 million Armenians, 350,000 Pontic Greeks, 300,000 Assyrians, and 500,000 Greeks lost. The attempt to eliminate a culture from the world failed. The Armenians have survived the genocide and have preserved their culture and identity, using it as a source of strength.

On April 24, 1915 the Young Turk government ordered the capture of two hundred and fifty Armenian intellectuals living in Constantinople. This was the first of a series of dislocation plans forcing Armenians into the interior of the country. Following this first set of plans, the villages of the Armenian countryside were pillaged. Men were killed on-site, and women and children were forced to march to the Syrian deserts.

This idea of ethnic cleansing was enforced on all Christian people from Greece to Eastern Armenia. This included Greeks living in Constantinople, Assyrians, the Pontic Greeks, and Armenians. In the years prior to the genocide, Turkish people and the Turkish military slowly inhabited all of these areas. The Christian people of these areas were given a choice: they could convert from Christianity or risk capture and persecution. For years, Turkish and Persian forces

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14 Constantinople, at the time a part of Greece, was referred to as such until 1923, at which point it became a part of the modern Republic of Turkey and renamed Istanbul.
17 Ioannis K. Hassiotis, 135.
tried to drive out the Greek and Armenian speaking people, and for years they failed. By 1915, in the shadows of World War I, they had gained enough strength to make an impact.

Starting in the 1800s many of the Balkan states began to break free of Ottoman rule, forcing Muslim Turks living in these areas to relocate east. On July 24, 1908 the Turkish revolutionaries staged a coup d’état, removing Abdul Hamid II from power. In combination with the Balkan Wars starting in 1912, this forced many Muslims to see Anatolia as their last refuge.\(^18\) The Armenians were the large minority in this area, making them the prominent figure in the calculations of the Three Pashas\(^19\) who would carry out the genocide.

In 1914, with World War I slowly making its way east, propaganda began alluding to the fact that Armenians had been rioting and threatening peace in the east. Fearing that the Armenians would side with the Allied powers, the Ottoman Central Union Committee passed the Temporary Law of Deportation, giving the Ottoman government and military officials the right to deport anyone it “sensed” as a threat to national security.\(^20\)

The end of World War I saw the dissolution of the Ottoman Empire into the Republic of Turkey. The Three Pashas were highly criticized and the founder of the new republic, Mustafa Kemal Atatürk, blocked their re-entrance into Turkey.

**The Armenian Soviet Socialist Republic**

Armenia remained the Independent Republic of Armenia until 1920, at which point it became the Armenian Soviet Socialist Republic. The country, weak after centuries of war and


\(^{19}\) The Three Pashas consisted of Mehmed Talaat Pasha, Minister of the Interior, Ismail Enver Pasha, Minister of War, and Ahmed Djemal Pasha, Minister of the Navy. They were the dominant political figures in the empire during World War I, and largely responsible for planning and running the Armenian Genocide.

genocide, was not yet strong enough to survive on its own. The first years of the Soviet Union provided relative stability for the Armenians. Life became comfortable in comparison to the turbulent years of the Ottoman Empire, with the Armenians receiving medicine, food, and many other provisions from Moscow. Additionally, literacy was increased as the Armenian alphabet was reformed.21

Lenin’s death in 1936 led to the rise of Stalin and turmoil for Armenia. The Armenian provinces of Nakhichevan and Nagorno-Karabakh were given to Azerbaijan, leading to another territorial loss for the already ravaged country.22 While education and industrialization in Armenia improved greatly, they came at a high cost, the iron fist of Soviet rule. Nationalism was discouraged throughout the Soviet states, and the Russification policy of the Russian Empire was enforced. The church was especially weakened, as Stalin tried to remove religion from the communist empire. In 1936, Stalin ordered the deportation of Armenians to Siberia in an attempt to bring the population below 700,000, justifying its annexation into Georgia.23

World War II brought much devastation to the country, with many Armenians aiding in the war. To help boost the economy, Stalin offered the Armenian diaspora many incentives to return to their homeland. After Stalin’s death, Khrushchev allowed for a greater sense of nationalism to spread among the Soviet states. The church that was shut down during Stalin’s time was reinstated in 1955, and on April 24, 1965 on the 50th anniversary of the genocide, the Kremlin sponsored the building of a memorial.24

21 Vache Sharafyan, conversation with author, February 8, 2015.
23 Ibid, 37-40.
The Armenian Genocide Memorial stands on Tsitsernakaberd Hill overlooking Yerevan, the country’s capital. A forty-four meter stele was built symbolizing the national rebirth of the Armenians. Twelve steel slabs are positioned in a circle, representing the twelve lost provinces in present-day Turkey. In the center of the circle is an eternal flame. Along the park there is a one hundred meter wall with the names of the towns and villages where massacres are known to have taken place.
CHAPTER THREE
FOLK AND SACRED MUSICAL TRADITIONS

Armenia was established as the first Christian state in 301 AD. Mesrob Mashtots introduced the Armenian alphabet in 405 AD. The history and culture of Armenia are closely linked to religion, in which music plays a leading role. Folk and sacred music, though serving different roles in traditional Armenian culture, have developed through the centuries and flourished simultaneously.

The Armenian Apostolic Church is closely related to the Eastern Orthodox Churches of Greece and Russia, all of which were associated with the Byzantine Empire. The sacred music of all three countries is closely related in scales and harmonies; however, each country still maintains its own distinct musical identity. Slight deviations in the melodic lines, including phrasing and the use of embellishments help to distinguish one country from the other. The music of each country has many modal similarities, but differences in the use of instruments. The rhythmic idioms played on instruments such as the duduk, zurna, and shvi, are made to imitate the natural inflection of the language. The sound created by these instruments is therefore uniquely Armenian.

One of the country’s greatest musicians and musicologists was Komitas Vardapet. A highly esteemed Armenian intellectual, he is responsible for preserving much of the folk and sacred music of the country before the genocide of 1915. It is through his writings and scholarly research that we have much of the information available to us. His efforts to preserve the musical heritage and his own musical compositions within that have been a source of great inspiration for Armenian musicians and non-musicians alike. As Komitas says:

The peasant is the true child of nature; therefore, he has savored nature with his entire soul and heart. Nature speaks in his songs, for it has first spoken in his heart. The sea of nature moves within his heart, for he himself dwells on nature’s waves. Finally, folk songs are various expressive mirrors, which separately reflect the position, climate, nature, and life of the diverse locales in which they were born.²⁶

Komitas Vardapet

The Beginning

Born on September 26, 1869 in Kütahya, Asia Minor, Soghomon Soghomonian, as he was baptized, was born into a musical family. Both his mother and father were naturally gifted singers who performed and even composed songs that were admired throughout the town in which they lived. Soghomon was orphaned at an early age, with his mother passing away in 1870 and his father in 1880. His paternal grandmother carried out the rest of his upbringing.²⁷

In 1881, his local prelate was called to Holy Etchmiadzin to be ordained a bishop. The Holy Catholicos Georg IV had just established a seminary school and asked him to bring with him an orphan to study in the school. Soghomon was selected out of 20 orphans in the town and went on to begin his studies at Holy Etchmiadzin, in the Georgian Jemaran (Georgian Theological School).²⁹ Soghomon had been born and raised in a Turkish speaking area and could not speak Armenian. When he arrived at Holy Etchmiadzin, he began speaking to the Holy Officials in Turkish. They were unhappy with this and asked him why he was there if he could not speak Armenian. The boy quickly began to sing. The Holy Catholicos and his officials were

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²⁶ Komitas Vardapet, 109.
²⁷ Ibid, 3-4.
²⁸ Holy Etchmiadzin is the headquarters of the Armenian Apostolic Church, and where the Catholicos, or head of the church, resides.
²⁹ Ibid, 4.
moved to tears by young Soghomon’s voice, no longer bothered by the Turkish language.\textsuperscript{30} Thus began the seminary’s support of Komitas’ musical training.

\textit{His Life as a Musician, Composer, and Musicologist}

Finishing seminary in 1896, Komitas was helped by a well-known Armenian benefactor, Kapriel Jamparjian, to continue his musical studies in Berlin. In Berlin, he consulted with Joseph Joachim who at the time was the Dean of the Royal School of Music. Joachim suggested he study with Richard Schmidt, headmaster and court musicologist.\textsuperscript{31}

During his tenure in Berlin, Komitas developed a strong foundation in his musical studies, most specifically applied music and music theory, and applied these studies to his orders in the ministry. On February 26, 1895 he was ordained a celibate priest (\textit{vardapet}) and took the name Komitas.\textsuperscript{32} In September of 1893 he was appointed music teacher at the seminary, where he taught church music with both the Armenian neume system and European notation system. Upon returning from his musical studies in Berlin, Komitas resumed his position teaching in the seminary, was appointed Headmaster of Music at Holy Etchmiadzin, and conducted the multi-voiced chorus of the Cathedral.\textsuperscript{33}

On December 1, 1907, Komitas gave one of his first concerts organized by the Armenian Society of Paris. It was here that he introduced Armenian music and notation to the French musical world. The concert was reviewed by \textit{Le Mercure Musicale}, and shortly after he was

\textsuperscript{31} Komitas Vardapet, 4.
\textsuperscript{33} Komitas Vardapet, 5.
invited to present and perform throughout Europe and Asia Minor. Komitas was one of the founding members of the International Music Society of Berlin. The society also invited him to present his lecture “Armenian Sacred and Secular Music” at the Scharwenka Conservatory in Berlin, which then led to his invitation to present by the École des Hautes Études in Paris.

Komitas’ greatest musical achievements came to fruition in the years 1904 - 1914. During these years he travelled to Armenian villages throughout present-day Armenia and Turkey, observing, listening, and transcribing over 4,000 peasant and sacred songs in Armenian, Turkish, and Kurdish. While Komitas notated over 4,000 songs, only about 1,500 survived the genocide. Komitas was most interested in the development of the folk songs. He believed that to see the soul of a people and to really understand them, you must see them dance. The rhythm and the movement are representative of who they are and what they have been through. The song shows the inflection of the language, and when the two are combined, they depict the true essence of the people.

Eventually the Catholicos at Holy Etchmiadzin disagreed with Komitas’s pursuit of musical pedagogy, claiming that Komitas was using the church’s music for the wrong reasons. Komitas, unwilling to sacrifice his music, relinquished the title of ordained bishop.

Original Compositions

In addition to transcribing folk songs from his travels around the country, Komitas composed many of his own works including works for solo piano, piano with mixed choir, and

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34 Ibid, 5.
36 Due to the various occupations, Armenians spoke all three languages depending on their location.
37 Atayan, “Komitas Vardapet.”
38 Sharafyan, conversation with author.
piano with solo voice. In an advertisement from May of 1965, found in Boston College’s *The Heights*, his folk music is said to be “the essence of his life, and his compositions in the field represent the continuance and development of Armenian folk music.”

Since Komitas’ creative output happened mostly between the years of 1904 and 1914, none of his songs are directly related to the genocide. Armenia, however, has a history of attempted invasions from many of the historically great empires, thus giving the country a history of occupation and oppression. Many of Komitas’ songs were written in reference to these events. For example, his song *Andooni*, which translates directly to “Without a Home,” is about the displacement of his people’s ancestors:

My heart resembles destructed homes  
Where the beams and columns have all moved around  
And the wild birds will make their nests.  
Let me go into the wild, soaring rivers  
And become food for the fishes.  
   Ay… you home destructor… lass  
I saw a black sea turned into white  
The waves used to keep beating around  
His heart was weakened and wandering.  
Too bad his heart was all black and doomed to be homeless.

Upon hearing this piece performed, Debussy is quoted as having said, “If Komitas had written only his *Andooni*, that would be sufficient to list him among the great composers.”

Today, this and many other songs are associated with the genocide by the Armenian public. While not directly written about the Armenian Genocide, the content creates a connection to it that the people derive strength and understanding from.

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40 This is in reference to the sea foam that is present in the water during a turbulent storm.  
41 *Andooni* translation provided by Artemis Nazerian, January 21, 2015.  
42 “Komitas Choral Society,” *Boston College The Heights.*
Today the music of Komitas is performed regularly throughout Armenia and is a core part of Armenian musical studies. Many musical institutions and streets are named in his honor including the Yerevan Komitas State Conservatory, the Komitas Museum-Institute, Komitas Chamber Music House, and Komitas Avenue, in the nation’s capital, Yerevan.

The Genocide

On April 24, 1915, Komitas, and many of his friends and colleagues were sent to exile as part of the first set of deportations marking the start of the genocide. Forced into the interior of the country, he witnessed the extermination and torture of many of his closest friends and compatriots. While Komitas survived the genocide, he was never able to recover from the atrocities he witnessed. There are two different versions of the end of Komitas’ life and reasons leading to his death. The one most supported by facts and held by most Armenian scholars and musicologists to be true credits the instability of his last few years to a mental breakdown brought on by all he witnessed during the genocide.

Komitas is said to have shown signs of declining mental health during exile in Changr, Turkey. The journey there lasted seven weeks and was full of atrocities and inconceivable suffering. Throughout the journey and upon arrival to Changr, it became obvious to those deported that their death was imminent. Upon realizing this, they asked Komitas to sing his best-known work “Have mercy upon me, O God!” Finishing the song, and seeing the depressed condition of his friends and colleagues, who were the brightest and most talented figures of

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43 The Komitas Museum-Institute had its grand opening on January 29, 2015, and was established as part of the commemoratory events the country has planned for the centennial of the genocide.
44 Atayan, “Komitas Vardapet.”
Armenian art, the composer burst out laughing madly. Horrified, his friends tried to comfort him, but realized this was the beginning of the deterioration of Komitas’ mental state.\footnote{Ibid.}

Three months after deportation, Turkish intellectual Mehmet Emem helped to free Komitas and bring him back to Constantinople.\footnote{Ibid.} Two escaped friends, Dr. Torgomian and publisher Buzand Kechian, with whom he commiserated, accompanied him:

> A flock without the shepherd lost and knocked down... Invisible but rough surges shake the miserable history of the life of my people. The callous hunters have caught the naive fish in their net. The atmosphere is filled with poison. There is no escape. Breakup, horror and violence on one hand, and indifference and dirty hearts on the other hand. Vanity and skill, on one hand, feebleness and ignorance, on the other hand. Everybody feels his position to hide ignorance of his mind from a naive eye. Our bodies have rotted, the souls are desecrated, the life is coated with corpses...

> Where is our wise Khorenatsi?\footnote{Mosves Khorenatsi was a prominent Armenian historian and considered to be “the father of Armenian History.” His book is considered significant, as it holds information about the old oral traditions in Armenia, before its conversion to Christianity.} Let him rise from the dead, from the ground impregnated with blood, and mourn over souls and hearts, minds and deals of our succession. Our ancestors accomplished their mission with self-sacrifice, and we did it with poverty and misery. My heart is broken.\footnote{Komitas Museum-Institute, “Komitas and the Armenian Genocide.”}

Upon his return, many close friends came to greet him as well as family members of those he left behind in Changr. Agavny Mesrobian, a student of Komitas went to visit him one afternoon. She recalls:

> …we went to see the Kechians\footnote{Piuzant Kechian was a close friend of Komitas and fellow Armenian intellectual who was exiled on April 24, 1915. He and 20 or so other Armenians were released a few weeks after their arrival in Changr.} at their place in Ferideh Street. Just at the entrance before us there was a harrowing scene: Komitas who looked very untidy, with an inseparable fan in his hand, was standing surrounded by the members of the families of the scientists exiled to Changr, who came to hear from their nearest and dearest. Joining their sobbing, Komitas excitedly consoled them saying that all their relatives were safe and sound. “They will return soon just like we did, - he said scrappily. - Do not be late with the answers to their letters and cables, be loving wives and mothers”...
Komitas, with the names of the brutally murdered friends on his lips, damned the savage Turkish government and added: “Ah, my Kechian, I couldn’t help lying to our widowed sisters.” And throwing himself on Kechian's bed, choking with tears, he went on, “Nobody knows all the wounds of our national tragedy... This trouble will drive us mad!”

Komitas spent the remainder of his days in and out of hospitals and visiting doctors to no avail. Unable to help Komitas any further, his doctors sent him to the Hospital *Vile Evrare* in Paris. It was here that he lived out his final days. While his mental state continued to deteriorate, his death is attributed to osteit, a superlative inflammation of a foot bone, caused by an infection due to the unsanitary conditions he was kept in.

Upon hearing of his death, many of the musicologist’s close friends came to visit his bedside. As was the custom they took a mold of his face. One of the resulting ‘death masks’ sits in the Komitas Museum in Yerevan, Armenia. The mask sits under a bell that rings on two days each year, September 26, the day of his birth and October 22, the day he passed. The bell is representative of Paruyr Sevak’s poem, *Anhreli Zangakatun*, “The Unsilenceable Belfry: Armenia 1915-1918.” Sevak, one of the greatest Armenian poets of the twentieth century, dedicated this poem to Komitas. Grigor Khandzhyan did the artwork and one can find duplicates of the originals hanging in the Komitas Museum. The bell that hangs in the museum was loosely translated by the Museum curators as “the bell that never stops ringing.” Similarly, the impact that Komitas has had on the people of Armenia has continued long after his voice was silenced.

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51 Komitas Museum-Institute, “Komitas and the Armenian Genocide.”
His Legacy

Komitas Vardapet is considered by Armenian musical contemporaries to have set the foundation for Armenian music. His position in the church allowed him to express and preserve the sacred music of his nation, and his research into traditional folk music preserved the authenticity of Armenian pastoral life. Further, his preservation of folk music gave expression to pre-Ottoman invasions and upheavals and provided the language that would express the agony of the genocide prior to its occurrence. His research into traditional folk and sacred music has provided musicians today with a foundation in Armenian harmonic and melodic structure. His own compositions are rooted heavily in the folk ideas of the Armenian public. They also have a profound influence in the music of contemporary Armenian composers, giving the sounds of Armenia a distinct national style.

The Duduk and Clarinet

Armenia’s independence from the Ottoman Empire in 1917 quickly led to the rise of Soviet dominance in 1920. Despite this, the Armenians never lost their sense of identity. In discussing Ottoman-occupied Armenia and Soviet Armenia, we find two completely different worlds: one was full of antiquity, with traditions three thousand years old, while the other was a time of progression, industrialism, and advancement. Both eras brought good and bad to Armenia, much of which can be heard through their music.

The *duduk* and clarinet offer an excellent example of these two worlds. The *duduk*, a small windpipe made of apricot wood, carries much weight in its musical contributions. Highly regarded by the Armenian people, this instrument is representative of their tumultuous past and
has been played in Armenia for centuries. A part of the folk tradition, the *duduk* acts as a bridge, connecting the traditions of the past to the people of today.

The clarinet, however, represents a different world. While the instrument was always used in the folk culture, it was brought to Armenia as an instrument of the classical repertoire during the time of the Soviet Union. As many contemporary Armenian composers use traditional influences in their work, the clarinet has become a way of portraying those sounds. With works calling for a wind instrument, the clarinet seems to be favored, as its timbre lends itself to filling the role once held by instruments such as the *duduk*, and *zurna*.

**The Duduk**

The Armenian diaspora has given the nation a musical repertoire common to many countries in the Middle East and Eastern Europe. Due to the Ottoman and Persian forces that once fought for the land, many of the traditional instruments found in Armenian music can be found throughout the countries of the Caucasus. The *duduk*, however, is one instrument considered to be indigenous to Armenia. It is found in few other cultures and then only as a variant, and in 2005, was placed on the UNESCO list as an “Intangible Cultural Heritage of Humanity.” Armenian musicians today feel that there is no question where the *duduk* originated, as it has become an iconic instrument for Armenians everywhere. Their way of playing, according to composer Vache Sharafyan is very different from how the instrument is played in neighboring countries, and the Armenian *duduk* is especially suited to this sound.

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53 Sharafyan, conversation.
55 Vache Sharafyan is a contemporary Armenian composer known for the way he fuses traditional instruments with contemporary ones. He will be discussed in great detail in chapter three.
56 Sharafyan, conversation.
The instrument is made from apricot wood and played with a rather large double reed. The botanical term for the tree is *prunus armeniaca*, as it was once thought to have originated in the country. The apricot tree, or *tsiran* as it is called in Armenian, has become a symbol of nationality and victory amongst Armenians for centuries. In the Middle Ages, kings and knights would go to battle wearing apricot colored ornaments called *tsirani*, and one of the colors on the national flag is the color of the apricot. The historic Armenian name for the *duduk* is *tsiranapokh*, which translates to apricot tree pipe. It is fitting that the instrument the Armenians feel represents them best is made of the very thing that has symbolized their country for centuries.

The instrument is played with a very unique skillset. The hands, left on top and right on bottom, are played in two positions. First position, depicted in figure #2.1, has the first three fingers of the left hand covering the top three tone holes, with the thumb covering the one on the back. The right hand then covers the next four tone holes. Second position, shown in figure #2.2, has the four fingers of the left hand covering the first four tone holes and then the right hand covers the next four, allowing one to play a step lower. The fingers of both hands come over the instrument so that the tone holes are sealed with the part of the finger between the first and second knuckle. This is done so that the pinky finger can reach the last tone hole. The only exception to this happens in first position with the left hand, when the finger pads are used to seal the tone holes.

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The instrument is played with the cheeks puffed out, to prevent the lips from applying too much pressure to the reed. In a lesson with *duduk* performer Gevorg Dabaghyan, he jokingly stated that “the longer you play, the bigger your cheeks get. Ten years from now, they will be too big!” A picture of both the *duduk* and reed can be seen in figure #2.3. Articulation is also quite different on the *duduk*, as the tongue is not used at all, as is common with modern wind
instruments. Instead, the air starts and stops, or pulses through the horn. Generally, two *duduk* play together, one providing a drone while the other plays the melody. Playing the *duduk* is a skill that takes years to master, and one that is still prominent in Armenia today.

Figure #2.3 *Duduk* and reed, taken by author.

The *duduk* or *tsiranapokh* has become one of the sounds most closely associated with Armenia. While it has a very small range, the instrument is favored for its resemblance to the human voice. As noted earlier, the music of a culture is directly tied to the language of its people; as the music is developed from song, it is only natural that the rhythmic implications match the natural inflection of the speech. The timbre of the *duduk*, combined with the absence of key work, gives the instrument a very malleable quality. This may be what gives it its voice-like
characteristic. To Sharafyan, “the duduk is an instrument on the edge of singing and the words are of universal music, making them even more expressive than words could be.”

The instrument originated in the rural areas of Armenia alongside its folk culture. During the Soviet era, the duduk and folk traditions began to westernize, as music and folklore became a means of spreading Soviet ideals. Soviet ideology can be classified in three categories: first, the goal of “advancement,” which took on the form of Europeanization; secondly, the elimination of any cultural forms suggestive of class differences; and lastly, the survival of “national” elements in culture. This idea of Europeanization was one of the Soviet Union’s main priorities, as it was believed that the assimilation of “European professional music” was the only true means of advancement.

During this time, the duduk found its place in the classical or western world. According to composer Sharafyan, the role of the instrument changed during this time period. The concept of a folk music orchestra (calling for upwards of seven duduks playing at once) was introduced, forcing the use of temperate scales. In addition, duduk players were asked to learn western notation where they once played strictly by ear. In the 1970s, the instrument was introduced at Yerevan Komitas State Conservatory as a core discipline of study. It went from being associated with shepherds in the villages to music professionals, as the Soviet powers attempted to use the duduk to westernize Armenian music. Many feel that the authenticity of the instrument was lost during the time that the Party was in power. Since then however, it has returned to its original role as part of the folklore tradition, as the country’s focus shifted from big, artistic productions

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58 Sharafyan, conversation.
60 Ibid, 31.
61 Ibid, 32-33.
such as operas and orchestral performances, back to local art.\textsuperscript{62} In his book, *The Duduk and National Identity in Armenia*, Andy Nercessian best sums up the weight of the instrument in Armenian culture:

> The conviction of this national history finds ready expression in the sounds of the *duduk*, which fulfill not only the need to create symbols which endow the concept of such a history with substance, but allow the instrument to acquire a distinctive identity. The *duduk* is thus the consequence of the nation. Or perhaps, vice versa. At any rate, it shapes and forms the perception of a national history through the present, through the meanings it is able to generate today.\textsuperscript{63}

**The Clarinet**

While the clarinet is not one of the native instruments of Armenia, it is popular in their contemporary music and folk bands. The clarinet has become a vehicle for recreating traditional sounds in a present-day musical setting, as its timbre lends itself to filling the role of the *zurna* or *duduk*. In neighboring countries, specifically those once under Ottoman occupation such as Greece, Hungary, Bulgaria, and Macedonia, the clarinet is a popular instrument, used to express each nation’s folklore. In Armenia however, the sounds of the *duduk*, *zurna*, and *shvi* are much preferred. In the juxtaposition of these two worlds, many composers favor the clarinet, as compared to many of the other modern instruments available to them.

With the westernization of Armenia under the Soviet Union, western instruments became a larger part of the culture. The country, already rich in music and the arts, was brought to a level competitive with its European counterparts. As traditional sounds were fused with western ones, new instruments were used to imitate the sounds of the past. The clarinet may be the closest in timbre to the *duduk*, lending itself to this idea of Europeanization.

\textsuperscript{62} Sharafyan, conversation.
\textsuperscript{63} Andy Nercessian, 19.
Professor Karl Shperling, one of the eminent military conductors of that time, established the first clarinet class in the 1920s at Yerevan State Conservatory. The 1920s and 30s also saw the establishment of the Armenian Philharmonic Orchestra and shortly after the construction of the Armenian Opera Theater. While the Soviet Union placed many restrictions on the people under its rule, it did encourage and help to advance the arts.\textsuperscript{64}

The clarinet came to Armenia very late as a classical instrument, though it was always found in the folk world. Today the instrument has its place in both genres, requiring completely different technique and schooling. Folk musicians prefer the German-system clarinets, as the wide use of quartertones, and embellishments make playing on a French-system clarinet much more difficult.\textsuperscript{65} It is believed by many that the technique required to play the clarinet in folk culture is one that cannot be attained or studied, as it is learned by ear and passed down through generations. In addition, it is considered difficult for one to be fluent in both folk and classical clarinet playing, as the skill sets are so vastly different.\textsuperscript{66}

According to Sharafyan, the \textit{duduk} and clarinet are from two different cultures and two different worlds. The \textit{duduk} is representative of a past world and a traditional Armenian sound, whereas the clarinet shows Soviet and western influences. Sharafyan believes that the clarinet is representative of the workers culture of the Soviet Union. He believes that while the clarinet does not represent Armenia in the same way that the \textit{duduk} does, perhaps it is symbolic of the worker’s identity during the era of the Soviet Union.\textsuperscript{67}

The clarinet has become a focus of Armenian composers’ attention. For example, Khachaturian’s \textit{Trio for clarinet, violin, and piano}, and Arutunian’s \textit{Suite for clarinet, violin, and piano}.\textsuperscript{64}

\textsuperscript{65} Ibid, 39.
\textsuperscript{66} Ibid, 40-43.
\textsuperscript{67} Sharafyan, conversation.
piano, use the clarinet to portray traditional folk melodies. Manukyan’s *Trio for clarinet, violin and piano* juxtaposes traditional elements with very contemporary musical thoughts. Alan Hovhaness has many works for clarinet and various chamber ensembles, largely influenced by his Armenian background. Many contemporary Armenian composers find their inspiration from the sounds and history of their country. Therefore, the clarinet is part of a separate genre of Armenian music, a modern culture that fuses east and west.

**Armenian Folk Rhythms and Melodies**

Folk music or national music encompasses everything that reflects the feelings and mind of a group of people. As Armenian musicologist and composer Komitas states:

> What provides the subject matter for national folk songs? Could it be the proud mountains, the deep valleys, the fields, the varied climate, the many historical events and happenings, the internal and external life of the people? Yes, indeed, all of these constitute the materials for a national music, in a word, everything that affects the feelings and the mind of that nation.⁶⁸

In other words, motion or sounds conform to feelings and sentiments that are generated within the soul, making the national music of a country directly representative of its citizens and their history.

Nature is a large influence when it comes to motion and feeling, as it determines how one lives. For example, when living in the mountains one is accustomed to heavy winters and storms. When listening to the music of the mountainous villages one will hear rough, even violent melodies. Amongst those living in the plains you will find calm, tender melodies, which are directly reflective of the locale.⁶⁹

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⁶⁸ Komitas Vardapet, 163.
⁶⁹ Ibid, 164.
Armenian melodies follow a pattern of rich, distinctive, yet free and independent punctuation and accentuation. In other words, the musical meter and stress produce the tonal picture. The musical meter depicts the sentiment of the piece, with regular patterned pulsation, while the stresses depict motion with diverse timbres. Since song is derived from language, the words dictate the pattern of pulsation, allowing the melody to determine the meter.

The form of song is unique to the land it comes from. In Armenia songs have two general parts, the song proper and the refrain. The song proper explains the thought or reason for the song and is generally straightforward and simple, almost speech-like. The refrain is considered to be the lyrical dimension of the song that translates the feeling of the music.

Harmonically, the folk music of Armenia developed as an extension of their sacred music. According to Komitas’ studies, the harmonic basis of Armenian sacred music is the tetra-chord, with each piece based on a series of ‘chain-linked’ tetra-chords. The foundation of Armenian music is the major tetra-chord, whose first and last notes remain fixed. All the possibilities are listed in figure 2.4 below.

<table>
<thead>
<tr>
<th>Possible Tetra-chord Combinations</th>
</tr>
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<tbody>
<tr>
<td>whole step – whole step – half step</td>
</tr>
<tr>
<td>whole step – half step – whole step</td>
</tr>
<tr>
<td>half step – whole step – whole step</td>
</tr>
<tr>
<td>half step – half step – one and a half steps</td>
</tr>
<tr>
<td>half step – one and a half steps – half step</td>
</tr>
</tbody>
</table>

Figure 2.4 possible tetra-chord combinations.

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70 Ibid, 67-68.
71 Ibid, 64-67.
72 Ibid, 114-115.
Each piece is based on a ‘scale’ consisting of two chain-linked tetra-chords. To complete the scale as an octave, a note is added to the bottom, not the top. For example, when using the pattern of whole step – whole step – half step and starting on C, the completed chain is then Bflat – C – D – E – F – G – A – Bflat. To the Armenian ear however, ‘do’ is not the Bflat but the F. Rather than concentrating on where the music starts, they hear instead a center to which the melodies and harmonies go away from and return.\textsuperscript{73} To the western world, this would be comparable to a Mixolydian scale.

The influence of these harmonic patterns can be seen in music written by contemporary Armenian composers. Tigran Mansurian’s \textit{Requiem} is a great example of such, as the sounds he uses are derived from both the folk and sacred musical cultures. In comparison to requiems written by his musical predecessors such as Mozart and Verdi, Mansurian’s has a very obvious Eastern influence. Mansurian, specifically states how the use of eastern harmonies in combination with the Latin text create something unexpected and even paradoxical in his music.\textsuperscript{74} His requiem, a dedication to the victims of the genocide, combines sounds that he connects to, with words that the west can associate with. This combination of sounds creates a multicultural platform that many can relate to.

The melodic structure of Armenian folk melodies helped to determine which musical instruments were used. The countries of the Caucasus, Middle East and Balkan areas, have similar instruments in their folk repertoire. Some of the more common Armenian wind instruments include: the \textit{duduk, kaval, schawn, shvi, blul, sring, surich, zurna, and tulum}. All of those instruments are made of wood, with each producing a very distinct sound. They are all cylindrical, with the exception of the \textit{schawn} and \textit{zurna}, which have a conical shape, allowing

\begin{itemize}
\item \textsuperscript{73} \textit{Ibid}, 114.
\item \textsuperscript{74} \textit{Khachaturian: A film about one composer’s life and music during the great Soviet experiment}, directed by Peter Rosen (2003; Pleasantville, NY: VAI Artists International, Inc.), DVD.
\end{itemize}
for a louder, more penetrating sound. The tulum, is a type of bagpipe found in Anatolia, and is very similar to bagpipes found in the west. The kanun and santur are two boxed zither instruments that are both trapezoidal in shape and played with the instrument resting either on a table or the lap. The ud, saz, and tar are three stringed instruments of the lute family. The ud and saz are both pear-shaped and popular in the ashugh⁷⁵ or folk-poet musician tradition. The kamancha is another lute-like instrument that is played with a bow and is popular throughout the Caucasus and Middle East. Lastly, the dhol, dap and dumbek make up the percussion section.⁷⁶

There are numerous instruments in the Armenian folk tradition, many of which are similar to those found in neighboring countries. The most popular and those most commonly found in folk bands are the dap, kamancha, kanun, and duduk. Today, these instruments still hold their own place in Armenian musical traditions. Composers such as Khachaturian and Sharafyan have incorporated traditional sounds into their music: both in the use of these instruments and by imitating the sounds they produce with western instruments. As will be discussed in the following chapters, Khachaturian’s use of traditional elements played a large role in making his music so popular and largely what helped keep him in favor with the Party. For Sharafyan, traditional sounds are a part of who he is and where he draws much of his inspiration. This aspect of his works has gained the attention of artists worldwide, including Yo-Yo Ma and his Silk Roads Ensemble, making him a prominent composer in this cross-cultural musical world.

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⁷⁵ Ashugh is the Armenian word for a bard or troubadour. Sayat Nova is a famous Armenian ashugh of the 18th century, known for his use of different languages within one poem.
⁷⁶ Harold Hagopian, 332–337.
CHAPTER FOUR

CONTEMPORARY ARMENIAN MUSIC

The fusion of old and new, east and west is evident in the musical output of modern day Armenia. Aram Khachaturian, and Vache Sharafyan are just some of the contemporary Armenian composers who have traditional Caucasian influences in their music: their use of harmonies, melodies, and rhythmic idioms stem from the music that they grew up with.

The Soviet Union brought music to Armenia in a new way, making it a scholarly activity. Music went from an oral tradition, played in the villages, and passed down through generations to something that was studied, practiced and learned in a cosmopolitan context. The folk traditions created a foundation for contemporary Armenian composers’ compositional styles.

The following sections will provide a detailed look at Aram Khachaturian’s Trio for clarinet, violin, and piano and Vache Sharafyan’s Crane (Krunk) for duduk, cello, and piano: discussing their use of folk styles and instruments in contemporary music.

Aram Khachaturian

His Life and Influences

Aram Khachaturian was born on June 6, 1903 in Tbilisi, Georgia. The composer began his musical studies late in life, first enrolling in music classes at the age of 19. Prior to this he received a degree in biology and graduated from the Department of Physics and Mathematics at Moscow State University. In 1922, he enrolled in cello classes at the Gnessin Music School in Moscow. After completing his coursework there, he was admitted to the Moscow National Conservatory in 1929, where he studied with Nikolai Myaskovsky. In 1950, Khachaturian began

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Khachaturian was born in Kodzhori, Georgia, a small town approximately 20 kilometers from Tbilisi. For reference purposes he is often said to have been born in Tbilisi.
teaching and conducting at the Gnessin Institute and later the Moscow Conservatory. He also started a private composers’ school, where he taught the principles of his teacher Myaskovsky as well as his own life and creative experiences.\footnote{House-Museum of Aram Khachaturian, “Life and Creative Work,” Virtual Musuem, accessed February 13, 2015, http://www.khachaturian.am/eng/biography.htm.}

His earliest musical influences came from hearing folk music in Tbilisi and listening to his mother singing. He believed his work to be a culmination of all the musical influences throughout his life. By synthesizing his notion of contemporary music with Armenian traditions, such as the peasant song, urban instrumental folklore, the art of ashugh, and the national idioms of Komitas, he created a new aesthetic. These various folk trends, in conjunction with the sounds of Georgian folk music, were responsible for the development of his compositional principles, including his use of improvisation, virtuosity, metrical and rhythmic variation, polythematic material, and his use of monologue.\footnote{Svetlana Sarkisyan, "Khachaturian, Aram," Grove Music Online. Oxford Music Online, Oxford University Press, accessed February 13, 2015, http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/14956.}

In an interview with one of Khachaturian’s former students, Olga Harris, she explains that “Tbilisi was a multicultural city with a Caucasus influence and very oriental music… rhythmically; he enjoyed this influence and developed it, believing in it as if it were his own conception.”\footnote{Olga Harris, conversation with composer, March 5, 2015.} The composer felt strongly that music had to be beautiful, stating that it had a psychological impact, with sound needing to create a sense of joy in the listener. “Color, beauty, and national influences were super important for him.”\footnote{Ibid.}

Khachaturian composed during the USSR’s most influential years. Like his colleagues Prokofiev and Shostakovich, he realized his compositions must receive approval from Stalin and the Organizing Committee of the powerful Union of Soviet Composers in Moscow, of which
Khachaturian was at one time Vice-President. Each piece that was written during that time was subjected to approval based on its portrayal of ‘soviet realism,’ with Stalin having the final say.\(^8^2\) Khachaturian remained, with few exceptions, in Stalin’s favor. His use of folk idioms from nations that were a part of the Soviet Union supported this idea of ‘pan-Sovietism’ and, in the eyes of the party, promoted Soviet nationalism.

Harris states that Khachaturian was a “people’s person and an excellent teacher. He loved to be in the company of his friends, family, and students.”\(^8^3\) At the time that she was studying with Khachaturian, he was already in his seventies, but she explains, “he was an old man in body, but his mind was like an eighteen year olds.”\(^8^4\) Harris recounts her time with Khachaturian, explaining that he taught all of his lessons on Tuesdays between three and five in the evening. “They were group lessons with the whole class and afterwards we would walk to his home together and have dinner.”\(^8^5\) She portrayed the composer as a father figure in his students’ lives, believing in them and always giving them as much as he could. Harris says that he was constantly surrounded by people even when he was in the hospital during the last days of his life. It is this passion for human connection that drove his music and possibly what kept him in the party’s favor for so long. His music, Harris explains, was simple and traditional, making it very different from the music of his colleagues Prokofiev and Shostakovich. Harris believes that Khachaturian composed music with “passion, an open heart, and intuition.”

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\(^8^2\) This idea of ‘soviet realism’ included anything that supported Soviet propaganda. If a piece was believed to be ‘anti-people’ or portray any thought that could be misconstrued as going against the Soviet ideals, it was banned for not being in compliance with ‘soviet realism.’

\(^8^3\) Harris, conversation.

\(^8^4\) Ibid.

\(^8^5\) Ibid.
Musical Contributions

His first published work was his Dance, for violin and piano. It is here that we begin to see the unique compositional style that symbolizes Khachaturian’s works. Dance is full of improvisatory-like lines and imitative timbre effects that are to mimic many of the characteristics of Eastern instrumental music. The piece is one of the first examples of the composers’ use of the infamous ‘Khachaturian’s seconds.’ According to the composer, “These seconds come from the numerous sounds of folk instruments which I had heard as a child: sazandartar, gyamancha, and drum. My organ-point predilection comes from the Eastern music.” Major and minor seconds were sonorities that felt consonant to Khachaturian, as they were sounds often found in the folk music of the Caucasus. His teachers and colleagues however, found them to be quite dissonant and were slow to accept them in his music.

In 1933, Sergei Prokofiev visited the Moscow Conservatory as a guest of Myaskovsky. The composer was very impressed with the young Khachaturian’s works, specifically his Trio for clarinet, violin, and piano. After hearing this piece, he took it with him back to Paris, leading to the first international performance of the composer’s works, and consequently bringing Armenian music to an international stage for the first time since the genocide. While this was just a student composition, it symbolized the start of the composer’s fame and international recognition as a musical force. Former student Olga Harris believes:

86 The sazandartar is believed to reference a family of long-necked lutes, referred to commonly throughout Middle Eastern and Balkan countries as the baglama or saz. The gyamancha (kamancha) is a traditional, bowed string instrument. The bowl-shaped body is made of a gourd or wood that is covered with a membrane made of lambskin, and is attached to a long thing neck. The ‘drum’ he refers to is the dohl, an Armenian traditional instrument played with the hands or a stick, and found throughout the Armenian highlands in their traditional folk music as well as contemporary musical ensembles.
88 Ibid, 26-27.
89 Ibid, 27.
The *Trio* was at the beginning of his personality and shows all aspects of it. His early works show off his gift and ability to use folk music so graciously and so well. No one else could do that at that time. Everyone tried to find a personality and sound language, and he was born with this language.⁹⁰

Perhaps the composer’s biggest accomplishments are his ballets *Gayane* and *Spartacus*. *Gayane*, written to the libretto by Derzhavin, synthesized the tradition of classical ballet with national folkloric music and choreographic art. Possibly his most popular piece from this ballet is his infamous “Sabre Dance.” It is an audience favorite and is frequently performed on its own. In the Khachaturian House-Museum in Yerevan, there is a picture of him after one of the performances of the ballet. The composer is quoted as having said “Why are they so fascinated with that one part when there is a whole world with it?” He also composed three symphonic suites from his music to *Gayane*.

His next ballet, *Spartacus*, brought with it disfavor and great distress. The party had just issued a decree proclaiming Khachaturian, Prokofiev, and Shostakovich to be ‘anti-people.’ All of the composers were distressed by the party’s denunciation though Khachaturian is said to have felt it the most acutely.⁹¹ This denunciation seemed to come out of nowhere when compared to the composer’s previous good standing with the party, and resulted in great grief and internal struggle. Shostakovich’s music however, had always been a point of turmoil, considered too new by Soviet standards and thus controversial, he had become accustomed to falling out of favor. The heavy folk influences in Khachaturian’s music had always helped him, and for the first time he felt adrift. His inspiration for *Spartacus* came from the story of the same name, of a slave rising up against the Roman Republic. Considering Soviet history of the time, this story was simultaneously appropriate and controversial.

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⁹⁰ Harris, conversation.
⁹¹ Khachaturian, DVD.
After consulting with his colleagues, Khachaturian found comfort and a new sense of hope. He approached the composers union, explaining how Karl Marx, the father of socialism, considered Spartacus to be a hero, someone who stood for the people. Upon realizing this, the composers’ union quickly brought Khachaturian back into favor.\textsuperscript{92}

The composer has many awards and prizes to his credit, among which is the State Prize for his triad of Concerto-Rhapsodies, including the Concerto-Rhapsody for violin and orchestra (1961), the Concerto-Rhapsody for cello and orchestra (1963), and the Concerto-Rhapsody for piano and orchestra (1968). Khachaturian is also credited with composing the State Anthem of the Armenian Soviet Socialist Republic, which was used from 1944 to 1991:

\begin{quote}
Soviet free world – Armenia!
You passed a severe path for centuries,
Your brave sons struggled for you,
For you to become the Armenians’ motherland.

\textit{Chorus:}
Glorious be, glorious always Soviet Armenia!
Work-loving and architect-building,
Unbreakable by peoples’ holy alliance,
You are blooming and creating your bright future!

Immortal Lenin presented us with eternal fire,
The happiness-bringing dawn shone upon us,
The October rescued us from the destruction.
And gave us newly bright and glorious life.

\textit{Chorus}

Great Russia extended to us the hand of friendship
We created a strong new state.
Our wise Party of Lenin,
Is victoriously leading us to Communism.

\textit{Chorus}\textsuperscript{93}
\end{quote}

\textsuperscript{92} Ibid.
The Government held a contest in 1944 of which the winner’s composition would become the State Anthem. According to the curators of the Aram Khachaturian House-Museum in Yerevan, Armenia, Khachaturian visited Yerevan to submit his composition. When visiting the city, the composer would stay with his brother and his family. One evening, before the competition was formally held, Khachaturian played his work for his family. The windows were open while he was performing and by the end of it the streets were full and the people were singing along to his composition. His work was of course selected the winner, and recognized as the State Anthem during the Soviet Regime.

Khachaturian’s musical contributions to the world are many, with each being influential in its own right. He is highly regarded today and is considered a proud part of both Armenian and Russian musical history. While he refuted all claims that he had produced a ‘national sound,’ stating instead that he was interested in synthesizing his musical experiences, today he stands as a symbol of Armenian music.

**Trio for clarinet, violin, and piano**

Khachaturian is known for combining all of the musical influences in his life to create his own personal style, including folk music influences from Armenia, Georgia, Uzbekistan, Turkmenistan, and Azerbaijan. The composer’s teacher, Myaskovsky, encouraged this comprehensive musical style as it promoted the Party’s idea of ‘Pan-Soviet’ Nationalism. Myaskovsky was a student of Rimsky-Korsakov, whose music was greatly influenced by

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94 Khachaturian’s brother’s home was donated and has now become the foundation for the Aram Khachaturian House-Museum.
96 At the time that Khachaturian was writing, Armenia, Georgia, Azerbaijan, Uzbekistan, and Turkmenistan were all part of the Soviet Republic.
Russian folk music. With such a musical pedigree, it is logical that Myaskovsky would then encourage Khachaturian’s work along the same path.

The *Trio for clarinet, violin, and piano* is a prime example of these influences in Khachaturian’s music. The piece is centered on the sounds of the Caucasus-- the third movement is loosely based on an Uzbek folk melody. When asked about his choice in instruments, Khachaturian comments:

I was strongly attracted to instrumental music at the time and decided to write an ensemble. Why did I choose a somewhat unusual combination? Why the clarinet? Because the material I had to work with suggested a wind instrument: there are in it themes in the folk style. In the third movement I used an Uzbek folk melody thoroughly transformed by my imagination (it is *Khora soch – Black Hair*), which I had once heard performed… That is probably why I chose the clarinet, although the main reason was a desire to break the tradition.  

Reversing the typical fast-slow-fast movement form, Khachaturian opens with an *Andante con dolore*, followed by an *Allegro* movement, and ending the piece with the *Moderato Prestissimo* finale.

*Folk Influences*

Each movement of the trio has a distinct yet collective idea that Khachaturian presents uniquely within his choice of instrumentation. The first movement has been described as “a poetic duet between the clarinet (…imitating the *zurna*) and the violin.”  

In a discussion with composer Vache Sharafyan on folk presences in contemporary music, he concurred with the idea that the clarinet is used today to imitate another sound. He felt that while the *duduk* holds its own

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97 Cynthia Kay Wolverton, 26-27.
98 Ibid, 26-27.
place in both folk culture and contemporary music, the clarinet may be used to represent the 
zurna.99

Khachaturian was a composer who heard harmony and rhythm simultaneously. Armenian 
composer Tigran Mansurian has stated that while most composers use harmony to drive the 
rhythm, or vice versa, Khachaturian thought of them both at the same time. Mansurian feels this 
is very unique and helps to distinguish Khachaturian’s inimitable personal style.100 This is logical 
considering the heavy influence that folk music has played in his compositions. Since folk music 
is rooted in song with the rhythm taking on the natural inflection of the language, it makes sense 
that he would think of the two simultaneously rather than independently.

In the Armenian language, the accent is most often placed on the last syllable of each 
word. In looking at the rhythmic patterns of the first movement as well as the second, one can 
see this imitated throughout the various melodic lines. In the first movement, the clarinet first 
states the main thematic material with the pick-up to measure five. (See example #3.1) The 
phrase gives the impression of building to the E in measure six. However, upon hearing the 
phrase in its entirety, we realize that the actual arrival point is the downbeat of measure seven, 
with the embellishment on the downbeat helping to accentuate this point.

This can also be seen in the second movement, measures thirty-one to thirty-six, example 
#3.2 below. This four bar phrase is broken up into two, two-bar sub-phrases. Using a slight 
embellishment on the second bar of each sub-phrase, Khachaturian once again punctuates the last 
syllable of each idea.

99 Sharafyan, conversation. 
100 Khachaturian, DVD.
Example #3.1: Khachaturian *Trio for clarinet, violin, and piano*: Clarinet in B flat, first movement, mm. 4-7.\footnote{TRIO
By Aram Khachaturian
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Example #3.2: Khachaturian *Trio for clarinet, violin, and piano*: Clarinet in B flat, second movement, mm. 31-36.\footnote{Ibid.}

Khachaturian had a natural vision for musical form. In discussing this with his former student Olga Harris, she explains, “He had a very good sense of the orchestra and of musical
form. One time he teased me about my sonata for alto (viola), saying that if the introduction was so long, the sonata would have to be three hours!' Looking at the first movement of the Trio, we can see Khachaturian uses a combination of conventional classical and folk forms to capture the interest of the audience.

A quick glance at the movement presents two main sections that are repeated ‘A – B’ ‘A – B,’ followed by a coda, suggesting double binary form. If one is to consider the folk music form that was discussed in chapter two, these two sections could be otherwise presented as the song and refrain. If the ‘A’ section, the first twenty bars of the movement, represents the song, then the ‘B’ section or refrain would be from measures twenty to twenty-eight. The song proper presents the reason for the song and is very straightforward and simple, as can be seen in example #3.1 above. The refrain, as noted earlier, is considered to be the lyrical dimension of the song, translating the feeling of the music. This can be seen as the clarinet presents heavily embellished, cadenza-like thematic material. (See example #3.3)

Example #3.3: Khachaturian Trio for clarinet, violin, and piano: Clarinet in B flat, first movement, mm. 26-28.  

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103 Harris, conversation.  
104 Khachaturian, Trio.
Throughout this movement and the other two, one sees the famous Khachaturian seconds. In measures four through six of the first movement, the piano plays a series of minor seconds, as is shown in example #3.4 below. This can also be seen in his use of major and minor seconds in the embellishments of the clarinet and violin parts throughout all three movements. (See example #3.5) The example below is taken from the violin part in the first movement.

Example #3.4: Khachaturian *Trio for clarinet, violin, and piano*: Piano, first movement, mm. 4-6.\(^{105}\)

Example #3.5: Khachaturian *Trio for clarinet, violin, and piano*: Violin, first movement, mm. 5-6.\(^ {106}\)

\(^{105}\) Ibid.  
\(^{106}\) Ibid.
The influence of the folk music of the Caucasus is seen strongly throughout all three movements of Khachaturian’s Trio: from the rhythmic inflections matching the Armenian language, to the infamous “Khachaturian seconds.” His use of embellishments and improvisatory cadenzas are all imitative of the sounds he grew up with.

Soviet support of Khachaturian’s work allowed him to bring Armenian music to the classical world. His musical contributions strengthened the Armenian people’s sense of identity, and for the first time, classical music became a part of the Armenian culture and the traditional sounds were held in high esteem by the rest of the musical world.107

Vache Sharafyan

Life and Musical Contributions

Vache Sharafyan is an Armenian composer currently residing in the nation’s capital, Yerevan. Born in 1966, he graduated with distinction from the Komitas State Conservatory in Yerevan. He also received his post-graduate education there, studying composition with Edvard Mirzoyan. In 1992 – 1996 he was the professor of Sacred Music at the Theological Armenian Seminary in Jerusalem. While there, he authored a Book of Chants for the Holy Sepulcher.108

Since 2001, Sharafyan has been an official composer for the ‘Silk Road Project’ organized by Yo-Yo Ma. In addition, he was a 2010 UNESCO award winner for his project with duduk player Gevorg Dabaghyan, “Safeguarding of Armenian Duduk Music.”109 He is the author of the opera “King Agbar,” as well as the ballet “Another Moon,” and his chamber, symphonic,

107 Khachaturian, DVD.
108 Sharafyan, conversation.
and vocal output is quite substantial and performed internationally by many well-recognized musicians.

**Musical Influences**

Sharafyan’s musical influences come in part, from some of Armenia’s greatest national music. Komitas, as he mentioned, has been one of his largest influences, as well as the troubadour and poet Sayat Nova.\(^{110}\) The irony in this is remarkable, as the two have contradicting views on music and art in general, however, Sharafyan says he has taken things from each of them and combined them in his own way. In addition, his teacher and mentor Edvard Mirzoyan has played a large role in the formation of his compositional style. Further expanding on the subject, Sharafyan notes that for himself as well as many Armenian composers it is the language itself that has most influenced them. “Language, has all the elements of national identity,” he says, “it is how folk music originates.”\(^{111}\)

According to Sharafyan, Komitas felt that folk and sacred music were like “brother and sister,” each developing alongside the other.\(^{112}\) In a country like Armenia, where religion has played such a large role in its history, it makes sense that the two would have such a great influence on each other. In observing the people and their music during my recent visit to Armenia, the lasting influence of Komitas is very apparent. He is the man who helped preserve their culture at a time when it was on the brink of extinction. It is no wonder that contemporary composers such as Sharafyan have found so much inspiration from him.

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\(^{110}\) Sharafyan, conversation.  
\(^{111}\) Ibid.  
\(^{112}\) Ibid.
Sharafyan has always felt a spiritual connection to Komitas and as a result has made many transcriptions and arrangements of his music. He has been asked to serve on the committee of the canonization of Komitas, and is currently playing Komitas in a film that will be released late in 2015 as part of a series of commemorative events in place for the centennial of the genocide. He is also composing the music for this film. In discussing some of his Komitas arrangements, Sharafyan stresses the importance of the differences between his approach and Komitas’. For example, he has transcribed some of Komitas’ pieces for duduk and string quartet or string orchestra. He feels the difference in instrumentation between the original and his work shows the difference of the times. “It creates a conversation of Armenian history and human history, making a journey of the time, of centuries. And when you touch the music, you add your history.”

Sharafyan is fascinated by this idea of inter-connectedness. He seems to feel the influences each person brings to the music is part of its beauty. This sounds very similar to the way folk song is written in Armenia. In Komitas’ effort to transcribe the folk music of the villages of the country, he found that this idea of ‘sharing and adding’ to the music played a large role in its conception. When observing the development of a song, Komitas found that the initial melody was created by one of the leading singers in the town. The next person in line would sing his version of the melody, sometimes changing the words slightly, as his memory recalled it, and embellishing the melody as was natural to him. This would continue until all members of the circle had sung their part. Upon completion of the song, Komitas asked what the original melody was. The villagers were almost appalled that he would ask such a thing, since for them that did

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113 Ibid.
114 Ibid.
not matter. What mattered was where the song went, and where all those who touched it had taken it.\textsuperscript{115}

Sayat Nova, as Sharafyan explains, took a very different approach from Komitas, though concluding with a similar concept. While Komitas attempted to preserve and develop Armenian art, Sayat Nova tried to make a pan-Caucasian art form. In doing so, he managed to revolutionize the use of the Armenian voice systems. He changed them by writing poetry using several languages in one verse.\textsuperscript{116} By doing this, he was able to enrich the music with the intonation of all the different languages. While his goal was completely opposite that of Komitas, he ended up with a similar result -- art became a compilation of collaborations. Whether it is the influence of different languages or the energy of different musicians, the end result is a beautiful melding or coming together of people.

Sharafyan was influenced by both ideas, as can be seen in much of his music. For example, in his piece \textit{`Light-drop’ peals} the composer uses the English translation of a Japanese poem. Since using a text gives it inevitable control of the music he wanted to use a language that he felt connected to.\textsuperscript{117} The influence of Sayat Nova is evident here, as Sharafyan was writing based on English text while thinking of the quality of the Japanese culture and art. The title is then a culmination of that thought. In Sharafyan’s words, “the light splashes and makes peals, or ripples, much like a painting speaks to someone when they first see it.”\textsuperscript{118} In explaining this, the composer shared a story from his childhood where a little bell dropped and made a sound, at

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\textsuperscript{115} Komitas Vardapet, 26-32.  
\textsuperscript{116} Sharafyan, conversation.  
\textsuperscript{117} Ibid.  
\textsuperscript{118} Ibid.
which point he recalls seeing a blue star. He feels that for both children and adults, sounds create a feeling and that feeling is how we connect to the music.\footnote{Ibid.}

The influences of Komitas and Sayat Nova can be seen throughout Sharafyan’s works. Using the sounds he grew up with, as well as the impact of Armenia’s greatest intellectuals, he has created a sound that is uniquely his and a sound that is very clearly touched by the past.

**Crane (Krunk) for duduk, cello, and piano**

There are many arrangements and transcriptions of Komitas’ songs, Sharafyan’s *Crane (Krunk)* being one of them. In this arrangement, the composer combines the traditional sounds of the *duduk* with those of the cello and piano to create a composition that crosses worlds and generations. “Krunk (the crane)” was written by Komitas prior to 1915, however because of the wistful content of the lyrics, many now associate it with the genocide.

Crane, whence have you come?  
I wait for your call.  
Crane, have you no news from our homeland?

I left my animals and fields,  
As I cry out, my soul is uprooted.\footnote{Cynthia Rogers, “Music of Armenia,” Program notes for *Krunk (the crane)*, Shoghaken Ensemble, The University of Virginia, February 14, 2008, http://www.virginia.edu/music/archives/pressrelease/07-08/shoghaken021408.html.}

The crane is a bird used throughout mythology and folklore. In Armenia, Greece and many other Middle Eastern countries, it represents someone watching over you or protecting you. In this particular piece, the singer is looking to the crane for consolation. He is reminiscing of his homeland and is yearning for the memory of where he once was, a memory that now lies somewhere between a dream and reality.
Folk Influences

Komitas was an academic and brilliant mind who took much care with his musical writings. To Sharafyan however, this work seemed to be slightly unfinished. He chose to do this re-arrangement in an attempt to create a sense of closure.\(^{121}\) There are many versions of this song as there are with all of the Komitas’ songs. Sharafyan’s version is very different, most specifically because of his choice of instrumentation and orchestration. The \textit{duduk}, while it is played throughout the country today, is still an instrument associated with the history of Armenia. It has become representative of the past and as such carries with it much emotion, memory, and weight, and Sharafyan chose the \textit{duduk} specifically for the nostalgic feeling it creates. He uses the cello as the main melody, the \textit{duduk} as the echo, and the piano, which is extremely active, to accentuate the emotional drive of the piece.\(^{122}\)

In recounting the history of the \textit{duduk}, Sharafyan explains that its technical improvements have developed through the condensation of \textit{duduk} music. The range of the instrument as has been explained earlier, is not large, yet the instrument is capable of so much. As the composer puts it, “the instrument has small possibilities, but is also on the edge of explosion, carrying a sense of nostalgia always.”\(^{123}\) The emotive qualities of the instrument far surpass its minimal range and technical ability.

The piece starts with a drone in the cello, which is typical of Armenian and many Eastern European types of folk music. It is soft, and almost transparent, creating a sense of starkness to which the dark, voice-like quality of the \textit{duduk} can enter. When the \textit{duduk} enters, it presents a melody line that is to be played with much rubato, giving the impression of improvisation. (See

\(^{121}\) Sharafyan, conversation.  
\(^{122}\) Ibid.  
\(^{123}\) Ibid.
example #3.6) The *duduk* and piano present the first section of the piece, with the piano providing a great deal of embellishment to this simple and reminiscent line presented by the *duduk*. When the cello enters in bar 10 it takes over as the main focus of the piece. As the *duduk* weaves in and out of the cello line it repeats motifs, creating a literal sense of echo and distance. The piano continuously intersperses many of the cello sustains, used to evoke emotion and feeling. It is notable to mention that while the cello line is in a constant descent, building drama and intensity to the bottom of each phrase, the piano is doing the opposite. With runs made to sound like flourishes starting low and ending high, the piano picks up where the cello left off at the climax of its phrase, creating a constant sense of movement and direction between the two lines. (See example #3.7) Again, the *duduk* acts simply as an echo, providing an aural representation of the memory of the lost homeland.

\[ \text{Example #3.6: Sharafyan, } \textit{Crane (Krunk): Duduk, mm. 1-5.} \]

\[ \text{\textcopyright 2010 Vache Sharafyan, } \textit{Crane (Krunk), 2010.} \]

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\(124\) Ibid.

\(125\) Vache Sharafyan, *Crane (Krunk)*, 2010.
Example #3.7: Sharafyan, *Crane (Krunk)*: Score, mm. 19-21.\textsuperscript{126}

In using an approach so different from the original, the composer is able to show the changing of the ages. “…it is a journey of the time, of centuries, a conversation of Armenian history and human history…”\textsuperscript{127} Music, according to Sharafyan, is about the connection from composer to musician to audience. Each participant brings something to the piece, shaping it in his or her own way and at the same time connecting all of it. “…when you touch this, you add your history…”\textsuperscript{128}

In Komitas’ efforts to study and transcribe the folk music of the various villages of Armenia, he discovered that the final product was quite different from the original, as has been discussed previously. Each individual brought his or her own style and influence, making the end of the song almost unrecognizable from the beginning. Komitas notes:

Nobody knows how it is composed, for the creation of song is a spontaneous activity. Nobody knows when it appeared, for every moment brings with it a new variation. Each new occasion results in the spontaneous creation of a new version of the song, as word and melody, poetry and music, like twin sisters, emanate.

\textsuperscript{126} Ibid.  
\textsuperscript{127} Sharafyan, conversation.  
\textsuperscript{128} Ibid.
ceaselessly and simultaneously, from the heart and spirit of the people… Once a song is created and ready to be sung, they no longer care who, when, where, or how it was created.\textsuperscript{129}

It is this same idea that Sharafyan seems to continue with his music. Komitas created the piece, but Sharafyan has added his own influences, thoughts, and energy to further the composition, making his use of the term ‘re-arrangement’ very appropriate.

Vache Sharafyan’s music is a prime example of the rich Armenian folk culture. The sounds that he uses in his contemporary compositions are directly derivative of the folk sounds of his ancestors. Sharafyan’s juxtaposition of traditional instruments with classical ones further illustrates the bridging of east to west and old with new, exemplifying the geographic location of Armenia in Eurasia, as well as the impact of the various occupations throughout its history.

\textsuperscript{129} Komitas Vardapet, 32.
CHAPTER FIVE

CONCLUSION

The historic homeland of Armenia rivaled the Ancient Greek and the Roman Empires both in size and philosophical contributions. Further, the land was a prime geographic location, connecting east to west and making it an area desired by many. Despite centuries of turmoil and incursions that threatened their borders, their customs, and their people, the people of Armenia managed to maintain their individuality and sense of self. The citizens of Armenia today have a strong connection to their history, finding strength in their country’s survival, and music has played a large role in preserving their sense of national identity.

Armenia was the first country to officially adopt Christianity in 301 AD, leading to the development of their sacred music. The people, closely tied to their religion, found inspiration from these sacred musical traditions, carrying them into their secular musical customs. The various kingdoms that tried to assert their power over the country exerted considerable influence, but the music always seemed to revert back to its roots. For example, during the Ottoman Occupation, the church hymns were altered to please the Turkish aristocrats. Melismas and flourishes were added to the music in a way that made it suitable to the Turkish ear. The alterations, while unwelcome to the general population, were accommodations made with the purpose of preserving the religion and its rites. However, in the villages, the music remained unaltered and was strictly for the Armenian people in form and expression.

When Komitas embarked on his folk music journey across Armenia, he found the songs of each area to be so directly suited to those people. The influences, as he described were not of Turkish or Persian descent, but a culmination of the individuals partaking in the song making. Komitas’ work has enabled us to see the history and transcendence of the Armenian people.
Collecting over four thousand works, fifteen hundred of which have survived the genocide, Komitas is credited with saving, if not the entirety of Armenian music, the continued existence of Armenian music for future generations; only those of Bartók in Hungary rival the contributions Komitas made to Armenian music. While much of his work focused on transcribing and understanding folk song, his research helped to unveil the Armenian folk culture and define an Armenian musical language.

The genocide of 1915 had the potential to eradicate the Armenian people and their history from the world. The first genocide of the twentieth century, it became, years later, the model for a larger genocide, the Holocaust. Killing 1.5 million Armenians, 350,000 Pontic Greeks, 300,000 Assyrians, and 500,000 Greeks, the genocide of 1915 attempted to eradicate the legacy of some of the oldest civilizations in the world, but ultimately proved unsuccessful.

The rhythms and melodies of Armenian folk music are uniquely theirs, as their language directly influences them, and the instruments are used in a distinct way so as to imitate those sounds. The *duduk*, or *tsiranapokh*, is the instrument most closely associated with the Armenian musical sound. Made from apricot wood, the national symbol of Armenia, the *duduk* echoes the stories of centuries of history.

Today, contemporary Armenian composers still have a connection to the instrument. Vache Sharafyan has written numerous pieces for the instrument, often combining traditional instruments with western ones. As Sharafyan explains, music is about inter-connectedness, from composer to musician, and musician to audience, making each performance unique. His use of traditional instruments with western ones furthers this idea of connection across centuries. In his piece *Crane (Krunk), for duduk, cello, and piano*, Sharafyan portrays the sounds of his homeland through the juxtaposition of his ideas with those of Komitas, as well as sounds of east and west,
creating what is quite possibly the embodiment of the Armenian people. Sharafyan’s way of bringing the *duduk* and other traditional Armenian sounds into the contemporary musical world have helped to solidify his place amongst Armenia’s prominent musical figures.

The rise of the Soviet Union initially looked promising for Armenia. Lenin’s ideals brought education, industrialization, and money to the poor, war-torn country. The Yerevan State Conservatory was built as well as the Armenian Opera Theater. The Soviet Union brought classical music to Armenia, creating a new genre of musical study and performance that was not prevalent before. The clarinet, once a folk instrument, took on a new identity in the classical world. Used today as a means of recreating the effects of the *duduk*, *zurna*, and *shvi*, the clarinet has become a symbol of a cross-cultural sound.

These hopes for a bright future unfortunately faded with the subsequent oppressive ideals of Stalin. Ironically, the Soviet Union’s use of the arts as propaganda benefitted one of Armenia’s most celebrated composers, which brought national recognition to the country. Aram Khachaturian was one of the few composers who remained largely in Stalin’s favor, and it was his use of folk idioms that made that possible. The influences of the Caucasus are seen throughout Khachaturian’s works, which coincided with Stalin’s ideas of promoting the concept of ‘pan-Sovietism.’

Khachaturian had a strong connection to his ancestral homeland, finding inspiration in the sounds and history of its people. His *Trio for clarinet, violin, and piano* is evidence of that, as one sees heavy Caucasian folk influences in the rhythmic patterns, harmonic progressions, and melody lines. This piece brought recognition to the composer as an international artist. Additionally, it set the groundwork for Khachaturian’s musical style, and is indicative of themes
that continue throughout his compositions. Khachaturian and other contemporary Armenian composers use the clarinet to portray sounds of the past in conjunction with the present.

Komitas, Khachaturian and Sharafyan are just a few names associated with Armenian nationalism. In a country that has been devastated by centuries of war and genocide, the music has survived. The duduk and the clarinet are two voices used to express the history of these people. These instruments, in conjunction with the folk idioms typical to this part of the world, create a sound that carries with it the weight of Armenia’s three thousand year old history.
March 10, 2015

Anastasia Christofakis

RE: TRIO FOR CLARINET, VIOLIN AND PIANO, by Aram Khachaturian

Dear Anastasia,

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• Movement 1: measures, 4-7, 20-28; movement 2: measures, 1-18, 31-38, 78-91;
  movement 3: measures, 1-12, 25-32, 80-94, 163-165, 193-197, 204-209

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Sincerely,

Kevin McGee
Print Licensing Manager
Vache, I hope this email finds you well! I had a few bits of information for...

Very nice dear Anastasia :-) look forward to attend performances online... please, send link as soon as ready.

You can include musical examples of "Krunk", it isn't published, but at least it is released on BIS records. I guess you have the score?

Good luck!
Human Subjects Application - For Full IRB and Expedited Exempt Review

PI Name: Anastasia Christofakis

Project Title: THE MUSIC THAT SHAPED A NATION: HOW FOLK MUSIC HAS HELPED TO CREATE A SENSE OF NATIONALISM IN POST-OTTOMAN ARMENIA. HOW THE DUDUK AND CLARINET HAVE BEEN INSTRUMENTAL IN ESTABLISHING THE ARMENIAN NATIONAL SOUND AMONGST CONTEMPORARY ARMENIAN COMPOSERS

HSC Number: 2015.14632

Your application has been received by our office. Upon review, it has been determined that your protocol is an oral history, which in general, does not fit the definition of "research" pursuant to the federal regulations governing the protection of research subjects. Please be mindful that there may be other requirements such as releases, copyright issues, etc. that may impact your oral history endeavor, but are beyond the purview of this office.
APPENDIX B:

V. SHARAFAYAN LIST OF WORKS

**Opera**
*King Agbar* (2010)
- libretto - Gurgen Khandjian, Artashes Aram, Vigen Chaldranyan

**Ballet**
*The Another Moon* (ballet of sacred gestures) (2013)
- scenario by Gevorg Vardanyan

**Orchestra**
*Sinfonia no. 2 Un Poco Concertante* (2008)
- symphony orchestra and *duduk (prerecorded or live)*
- commissioned by Boston Modern Orchestra Project

*Concerto-grosso* for orchestra (2002)

*Concerto* for string orchestra (1992)

*Khostovank* for chamber orchestra (1991)

*Symphony* for full symphony orchestra (1990)

*Poem for string orchestra* (1987)

**Soloist(s) with Orchestra**
*Concerto # 2* for cello and orchestra (2013)
- dedicated to Suren Bagratuni

"*duduk & violin*" with string orchestra (2013)
- commissioned by Maria Safaryants

*Partita* for violin and orchestra (2012)
- dedicated to Anne Akiko Meyers

*BURLESCA* for violin and string orchestra (2009)
- for Polina Sharafyan

*Suite for cello & orchestra* (2011)
- oboe, strings
- released on BIS records 2011; Al. Chaushian, Serenade Chamber Orchestra, conductor E. Topchjan
SUITE for Viola and orchestra (2009)
  • oboe, strings
  • dedicated to Yuri Bashmet

LUMINOUS SILHOUETTE for clarinet in Bb with orchestra (2008)
  • commissioned by CDMC


"Surgite Gloriae" for solo viola, duduk, bell, baritone, discantus and string orchestra
  • dedicated to Yuri Bashmet
  • premiered on Sept 4 2007 in Elba Isola (Italy)

Eleven Arrangements and Transcriptions of the Folk Tunes by Komitas for duduk, (dhol-drums) & string orchestra (2006)

Concerto for violoncello and orchestra chamber and symphony orchestra versions (2004)
  • dedicated to Suren Bagratuni
  • premiered on November 19, 2005 Michigan, USA

Concerto for tenor saxophone and full symphony orchestra (2003)
  • dedicated to James Houlik
  • premiered on March 19, 2005, Mansfield Symphony, OH

The Morning Scent of the Acacia's Song for duduk, soprano, and string orchestra (2003)
  • premiered on September 2004, Carnegie Zankel Hall

Concerto-sonata for alto saxophone, piano and string orchestra (2000)
  • dedicated to John Sampen and Marilyn Shrude
  • premiered in 2005

Concerto serenata for violin and string orchestra (1998)
  • premiered in 1999, Movses Pogossian (vln), Serenade Orchestra, (conductor E.Topchyan)
  • American premiere in 2000, with Pittsburgh New Music Ensemble (conductor Robin Fountain)

Choir with Orchestra
CANTICUM DOLOROSUM & CANTICUM PACIFICUM, for soprano, mixed choir, and orchestra (2006-2009)

LACRYMOSA, for solo cello, descant, soprano, mixed choir, and symphony orchestra (2008)
  • written for the movie "Maestro" (producer V. Chaldranyan)
  • premiered by Armenian Philharmonic Orchestra and Hover choir (conductor E. Topchyan)
Chamber

*Dialogues with Komitas* for soprano, flute, clarinet, duduk/zurna, percussion, guitar, violin, cello (2014)
  - includes Sharafyans arrangements of Komitas dances, songs, sacred music as well as original compositions by Vache Sharafyan
  - recorded on Deutsche Gramophone

*Divertissement* for string quintet (2014)
  - commissioned by Dilijan Chamber Music series
  - world premiere played in Nov 2014, Zipper Hall, Los Angeles

"Two Translations" for flute, clarinet, violin, cello, piano (2014)
  - commissioned by the Festival delle Nazioni
  - premiered August 2014 Sansepolcro, Italy

*Drawing in Air* for solo flute (2014)
  - premiered in August 2014, Italy

*Cello-Dance* for solo cello (2014)
  - dedicated to Mario Brunello
  - premiered in Citta di Castello, Italy Sept 4 2014

"3 Pictures to be drawn" for alto saxophone, cello and piano (2013)
  - commissioned by S. Bagratuni

"Goats in the Fog" for soprano saxophone and alto saxophone (2013)
  - commissioned by John Sampen

"Cello-breath" for solo cello (2013)
  - commissioned by Suren Bagratuni

*TRIO # 3 "Moon over the Jerusalem"* for piano, violin & cello (2013)
  - commissioned by Trio Atanassov

*Madrigale* for alto saxophone (2013)
  - commissioned by James Umble

"Gem-Rose" for soprano, cello and pre-recorded track (2013)
  - to Marta Bagratuni

"Eyes color of the sea" for soprano and cello (2013)

CONTINUATIONS four movements for piano trio (2012)
  - for the SIMA Trio (NY)
4 Arrangements of Komitas pieces for piano trio (2012)

PARTITA for violin and piano (2012)
  • dedicated to Anne Akiko Meyers
  • commissioned by Anne Akiko Meyers

"Between the dream & awake" for alto saxophone & cello (2012)
  • commissioned by Suren Bagratuni & James Forger

"Path towards this moment" for viola and organ (2012)
  • premiered by Maxim Novikov and Jevgenia Lisitsina in Riga Dome in 2012

Once in a Beautiful Meadow for ensemble ZERAFIN (panflute, duduk, qanun, percussion, mezzo-soprano, erhu, viola d'gamba, contabass) (2011)
  • commissioned by ZERAFIN (Amsterdam)

"Bridge music" for duduk, soprano domra, alto domra, bass balalaika, bayan (2011)
  • written for Terem quartet

On wings of hymnal no. 5 "Look lovingly mercyful Father" for 3 violins (2011)

Psalm no. 51 "Have mercy on me, O, God" for tenor and string quartet (2011)
  • commissioned by Soli Deo Gloria, Psalm Project

"don't ask me" for duduk, violin & string quartet (2011)

"Esquisses nostalgiques" for wind quintet & duduk/zurna (2011)
  • commissioned by Quintette a vent Marseille

"opus brevis" for soprano saxophone (2010)
  • for Nicolas Prost

"Night-garden music" for violin & cello (2010)
  • to Movses Pogossian and Rohan de Saram

STANZA for solo harp (2010)
  • dedicated to Valentina Borisova

"VERSES" for violin & vibraphone (2009)
  • commissioned by Kuniko Kato

Sonata-Fantasy for viola and piano (2009)
  • to Maxim Novikov

"Vi-O-La" for solo viola (2009)
  • dedicated to Maxim Novikov
“Vi-O-La” no. 2 for solo viola (2009)
  • dedicated to Maxim Novikov

"Light-drop peals" for soprano & viola (2009)
  • poetry of Matsuo Basho
  • commissioned by Maxim Novikov
  • clarinet-viola version premiered in 2012 in Berlin by Andy Miles and Maxim Novikov
    ○ recorded in 2013

Suite for viola and piano (reduction) (2009)
  • dedicated to Yuri Bashmet

“Luminous Silhouette of a song” for clarinet Bb & piano (reduction) (2008)
  • commissioned by CDMC

QUINTETTO QUASSI CONCERTO PER PIANOFORTE E ARCHI, violin1, violin2, viola & cello (2006)
  • commissioned for the Dilijan Chamber Music Series

"My Lofty Moon" for duduk/zurna, qanun, sho, sheng, percussion (1), flute, clarinet, harp, violin, viola, cello & c-bass (2006)
  • premiered by Atlas Ensemble in Amsterdam Muziekgebouw January 23, 2007

Another Tale for solo piano
  • written for Sofia Sharafyan

Seventeen Arrangements of the Folk Tunes and Transcriptions of Komitas pieces fur duduk, dhol-drums, and string quartet. (2006)

Offertorium for solo clarinet, flute, trumpet, percussion, piano, violin, cello, bass (2006)

Canticum Gratiosum for baritone, flute, clarinet, trumpet, percussion, piano, violin, cello, bass (2005)
  • commissioned by MATA Festival
  • premiered October 1, 2005 at St. Peters Church, NY

Offertirium for clarinet and piano (2005)
  • commissioned by Todd Brunnel and Ara Sarkissian

Serenade With a Dandelion for two violins (2005)
  • dedicated to Varty Manouelian and Movses Pogossian

On Wings of the Hymnal #1 for cello and piano (2005)
  • dedicated to Suren Bagratuni
On Wings of the Hymnal #2 for cello and piano (2005)
  • dedicated to Suren Bagratuni

Blooming sounds for solo violin (2004)
  • commissioned by AGBU
  • dedicated to M. Pogossian

Voices of the invisible blue butterflies for piano (2004)

Adumbrations of the Peacock for piano quartet, violin, viola, cello, piano (2003)
  • written for the “Apple Hill Chamber Music Players”
  • premiered September 28, 2003 Philadelphia, PA

Piano Trio No. 2 The Dream of Dreams for violin, cello, piano (2003)
  • commissioned by the Baird Trio
  • premiered April 9, 2004 at Carnegie Hall

Ascending Kemancha for duduk, zurna, cello, piano (2002)
  • dedicated to Yo-Yo Ma
  • premiered 2002, Yerevan
  • US premiere – 2004, Dartmouth
  • Hungarian premiere – 2005 with cellist Csaba Onczay

Ancient Anthem for soprano and violin (2002)
  • premiered in 2003, Tony Arnold, Movses Pogossian, Buffalo NY

The Morning Scent of the Acacia’s Song for duduk & string quartet (2001)
  • commissioned by Yo-Yo Ma’s Silk Road Project, Inc.
  • premiered in 2002, Cologne Philharmonic (Germany)

By Kouchak for voice, flute, clarinet, piano (2001)

The Four Seasons for 12 musicians, 4 soloists, narrator (2001)
  • commissioned by PNME
  • premiered 2002, PNME (conductor Kevin Noe), Pittsburgh, PA

Piano Trio No. 1 for violin, cello, piano (2000)
  • commissioned for the Pittsburgh Trio

Sonata for alto saxophone and piano (2000)
  • commissioned by John Sampen
  • premiered 2004, Toledo Great Museum, OH

To Autumnal Leaves and to Stars for alto saxophones, violin, cello, percussion, piano (1999)
Two Devotions for tar, kyamancha, dhol, tam-tam, piano, string quartet (1999)

The Eclipse for alto saxophone, violin, piano (1999)
  • premiered 1999, Bowling Green, OH

Sonata No. 2 for violin and piano (1998)
  • premiered in 1998, Bowling Green New Music and Art Festival by M. Pogossian, V. Sharafyan

The Sun, the Wine, and the Wind of Time for duduk, violin, cello, piano (1998)

Five songs for soprano and piano (1993)
  • songs by Metsarents

Sonata No. 1 for violin and piano (1997)

Heralding Dawn Music for 15 instruments: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, percussion (2), piano, violin (2), viola, cello, bass (1990)

Choir/Choir with Instruments
Snow Cantata for mixed choir (baritone, organ, crotales) (2011)
  • texts by Vanetsi, Metsarents, Komitas, Shiraz, Myoe, Dogen

Ts’ov Kentsaghuis (The Sea of Daily Life Troubling Me) for counter-tenor, tenor, baritone, bass (or mixed choir) and three duduks (2003)
  • text by Sharakan of St. Mesrop Mashtots (5th century)

Ter vor I mej lerinn for mixed choir (1996)
  • text by Sharakan of St. Mesrop Mashtots (5th century)

Waterfall Music for mixed choir or mixed choir with viola (2011)
  • text by Matsuo Basho

Compositions with Authentic Folk Instruments
The Sun, the Wine, and the Wind of Time for duduk, violin, cello, piano (1998)

Two Devotions for tar, kemanche, dhol, tam-tam, piano, string quartet (1999)

The Morning Scent of the Acacia’s Song for duduk, soprano, string orchestra (2001-2003)

The Morning Scent of the Acacia’s Song for duduk and string quartet (2001)
  • commissioned by Yo-Yo Ma’s Silk Road Project Inc.

Ascending Kyamancha for duduk, zurna, cell, piano (2002)
  • dedicated to Yo-Yo Ma
Eleven Arrangements and Transcriptions of Folk Tunes by Komitas, by duduk, dhol, string orchestra (2006)

“My Lofty Moon” for dudu, zurna, qanun, sho, sheng, percussion, flute, clarinet, harp, violin, viola, cello, bass (2006)
  • premiered by the Atlas Ensemble in Amsterdam Muzikgebouw January 23, 2007

Ts’ov Kentsaghuı̈s (The Sea of Daily Life Troubling Me) for counter-tenor, tenor, baritone, bass (or mixed choir) and three duduks (2003)
  • text by Sharakan of St. Mesrop Mashtots (5th century)
APPENDIX C:

A. KHACHATURIAN LIST OF WORKS

Works for Symphony Orchestra

*Dance Suite* (1933)

*Symphony No. 1* (1934)

*Suite* from the music for “The Valencian Widow” by Lope de Vega (1940)

*First Suite* from the music for the ballet “Gayane” (1943)

*Second Suite* from the music for the ballet “Gayane” (1943)

*Third Suite* from the music for the ballet “Gayane” (1943)

*Symphony No. 2 (The Bell Symphony)* 1st version (1943)

*Symphony No. 2 (The Bell Symphony)* 2nd version (1943)

*National Anthem of the Armenian SSR* (1944)

*The Russian Fantasy* (1944)

*Suite* from the music for Lermontov’s “Masquerade” (1944)

*Symphony No. 3 (Symphony-Poem)* (1947)

*Ode* in memory of Vladimir Ilyich Lenin (1948)

*Suite* from the music for the film “Battle of Stalingrad” (1949)

*Triumphal Poem (Festive Poem)* (1950)

*First Suite* from “Spartacus” (1955)

*Second Suite* from “Spartacus” (1955)

*Third Suite* from “Spartacus” (1955)

*Symphonic Pictures* from “Spartacus” (1955)

*Salutatory Overture* (1958)
Suite from the music for B. Lavrenev’s “Lermontov” (1959)

Works for Soloists, Chorus, and Symphony Orchestra
Poem about Stalin (1938)
  • for symphony orchestra and chorus

Three Arias (1946)
  • for high pitched voice and symphony orchestra

“Ode of Joy” (1956)
  • for female soloist, chorus, ensemble of violinists, ensemble of harps, and symphony orchestra

Ballade about Motherland (1961)
  • for soloist and symphony orchestra

Works for Solo Instruments and Symphony Orchestra
Piano Concerto (1936)

Violin Concerto (1940)

Cello Concerto (1946)

Concerto-Rhapsody for violin and orchestra (1961)

Concerto-Rhapsody for cello and orchestra (1963)

Concerto-Rhapsody for piano and orchestra (1968)

Music for Ballets
“Happiness” (1939)
  • arranged for the State Spendiarov Theater of Opera and Ballet (Yerevan)

“Gayane” (1941)
  • arranged for the Leningrad Kirov State Academic Theater of Opera and Ballet

“Gayane” (1952)
  • arranged for the State Academic Bolshoi Theater of the USSR (new scenic edition)

“Spartacus” (1956)
  • arranged for the Leningrad Kirov State Academic Theater of Opera and Ballet

“Spartacus” (1958)
  • arranged for the State Academic Bolshoi Theater of the USSR (first scenic edition)
“Spartacus” (1962)
  • arranged for the same theater (second scenic edition)

“Spartacus” (1968)
  • arranged for the same theater (third scenic edition)

Works for Chamber Ensembles

Quartet for two violins, viola, and cello (1931)

Trio for clarinet in Bb, violin, and piano (1932)

Works for Solo Piano

Poem (1925)

Poem (1926)

Waltz-Etude (1926)

Andantino (1928)

Variations of the “Solvage” theme (1928)

Seven recitatives and fugues (1928)


Dance No. 3 (1932)

March No. 3 (1933)

“Budenovka” (mass dance) (undated)

Choreographic Waltz (1944)

Three pieces: 1 – Ostinato, 2 – Romance, 3 – Fantastic Waltz (1945)

Album for Children (10 pieces) (1947)

Waltz from the music for Lermontov’s “Masquerade” – the authorial transcription for piano (1952)

Sonatina (1959)

Sonata for piano (1961)

Album for Children No. 2 (1965)
Works for Violin and Piano
*Dance No. 1* (1929)

*Allegretto* (1929)

*Song-Poem* (in honor of the ashugs) (1929)

*Sonata* (1932)

*Nocturne* from the music for Lermontov’s “Masquerade” (1941)

*Violin Concerto* in the authorial transcription for violin and piano (1941)

Works for Cello and Piano, and Solo Cello
*Roaming Ashugh’s Song* (1925)

*Elegy* (1925)

*Piece* (1926)

*Dream* (1927)

*Sonata for cello* (solo) (1974)

Works for Various Instruments
*Pantomime*, for oboe and piano (1927)

*Mass dance*, for bayan (accordion) (1932)

Works for Brass Band
*Combat March No. 1* (1929)

*Combat March No. 2* (1930)

*Dancing music (on the theme of an Armenian song)* (1932)

*March No. 3 (Uzbek March)* (1932)

*Dance (on the theme of an Armenian song)* (1932)

“To the Heroes of the Patriotic War” (March) (1942)

*March of the Moscow Red Banner Militia* (1973)
Music for Theater

“Bagdasar Akhpar” (1927)
  • play by A. Paronyan

“Khatabala” (1928)
  • play by G. Sundukyan

“Oriental Dentist” (1928)
  • play by A. Paronyan

“Debt of Honor” (1931)
  • play by I. Mikitenko

“Macbeth” translation into Armenian (1933)
  • play by W. Shakespeare

“Devastated Home” (1935)
  • play by G. Sundukyan

“Great Day” (1937)
  • play by V. Kirshon

“Baku” (1937)
  • play by N. Nikitin

“The Valencian Widow” (1940)
  • comedy by Lope de Vega

“Masquerade” (1941)
  • drama by M. Yu. Lerontov

“Kremlin Chimes” (1942)
  • play by N. Pogodin

“Sound Scout” (1943)
  • play by A. Kron

“The Last Day” (1945)
  • play by V. Shkvarkin

“Southern Bale” (1947)
  • play by A. Perventsev
“Tale About the Truth” (1947)
• play by M. Aliger
• music by N. Makarova and A. Khachaturian

“Ilya Golovin” (1949)
• play by S. Mikhalkov

“Spring Current” (1953)
• play by Yu. Chepurian
• music by N. Makarova and A. Khachaturian

“Guardian Angel from Nebraska” (1953)
• play by A. Yakobson

“Lemontov” (1954)
• play by B. Lavrenev

“Macbeth” (1955)
• tragedy by W. Shakespeare

“King Lear” (1958)
• tragedy by W. Shakespeare

Cinema Music
“Pepo” (1935)

“Zangezur” (1938)

“The Garden” (1939)

“Salavat Yulaev” (1941)

“Man No. 217” (1945)

“The Russian Question” (1948)

“Vladimir Ilyich Lenin” (1949)

“Battle of Stalingrad” (1949)

“They Have a Homeland” (1950)

“A Secret Mission” (1950)

“Admiral Ushakov” (1953)
“Warships Assault Bastions” (1953)

“Saltanat” (1955)

“Bonfire of Immortality” (1956)

“Othello” (1956)

“Combat” (1957)

“Alarm Bell for Peace” (1962)

“Composer Aram Khachaturian” (1964)

**Vocal Works (alphabetical order)**

Armenian Drinking Song (1948)

* A Legend (1946)

* A Meeting with the Poet (1948)

* A New Song (1931)

* A Patriotic Song (undated)

* A Song about a Willow (1956)

* A Song about Peoples’ Friendship (1968)

* A Song about the Frontier Guard (1938)

* A Song about the Red Army (1943)
  • written with D. Shostakovich

* A Song about Yerevan (1948)

* A Song of Heart (1949)

* A Song of Peace Advocates (1951)

* A Song of Russian Seamen (1953)
  • from the film *Warships Assault Bastions*

* A Song of the Black Sea Navy (1931)

* A Song (1952)
Ah, where is she? (1957)

Air-March (undated)

An Airplane (undated)

Ayu-Dag (undated)

Ballade about the Homeland (1961)

Be Ready (undated)

Captain Gastello (1941)

Comrade Gasan (1931)

Daughters of Iran (1939)

Dithyramb (1946)

Factory Song (undated)

Field-Song (1931)

Game Song (1931)

Go Ahead, Camarados (1936)

Guardian March (1942)

In Gogol’s Parkway (1935)

In Our Meadow (1931)

In the Rain (1937)

Javuz Idim (1931)

Korean Partisan Song (1931)

Lenin’s Children (1952)

Long Live our Homeland! (1943)

March for Peace (1962)
Marching Soldier’s Song... (1932)

Marching Song (1953)

Member of the Komsomol (1931)

Musical Pamphlet (1951)

My Homeland (1950)

National Anthem of the Armenian SSR (1944)

Nina’s Romance (1941)
  • from Lermontov’s drama Masquerade

Oath of Allegiance to Peace (1950)

Out Future (1931)

Pepo’s Song (1934)
  • from the film Pepo

Pioneer Drum (1933)

Pioneer Olya (1933)

Poem (1946)

Powerful Ural (1942)

Red Navy March (1933)

Residents of the Urals Combat Well (1942)

Satirical Song (1932)

Spring Carnival (1956)

The Baltic Sea (1941)

The Carpet of Happiness (1950)

The Komsomol and Miners’ Song (1931)

The Komsomol Song (1948)
The Spoke Began to Ear (1932)

The Third Loan (undated)

To School Tomorrow (1933)

To You, Arab Friends (1964)

Uralian Girl (1943)

Waiting For You (1943)

Waltz of Friendship (1951)

We are Happy Today (1963)

We Live in an Enviable Time... (undated)

We Shall Win (1939)

What Children Dream of (1949)
  • words by P. Gradov

What Children Dream of (1949)
  • words by V. Vinnikov

Zulfia’s Song (1939)
  • from the film the Garden
APPENDIX D:

KOMITAS LIST OF WORKS

Original Works and Patriotic Compositions

*Composed mostly between 1904 – 1914*

Choruses

Aha tzagets karmir arev
  • text by Raffi

Aravot lusaber
  • text by G.Peshtimaldjian

Arevn ijav sari glkhun
  • text by A.Isahakian

Ar gets Babelatsvots
  • Psalm of David 137

Azgayin orhnerg (1891)
  • text by A.Tashchian

Azgayin orhnerg (1895)
  • text by A.Tashchian

Garun
  • text by H.Hovhannisian

Gishererg
  • text by Goethe
  • translation by M.Lermontov

Hay aprinq, yeghbayrq
  • text by Kh.Nar-Pey

Hayrenyats sirov varvatz

Hayrik, hayrik, qo hayreniq
  • text by M.Djanikian

Himi el lrenq
  • text by R.Patkanian
Im hayrenyats hogi Vardan
  • text by S.Felekian

Kaqavik
  • text by H.Tumanian

Mayr Araqi aperov
  • text by R.Patkanian

Mayreni lezu
  • text by S.Nazarian

Mez nor arev tzage

Mi geghetsik parz gisher er
  • text by S.Saparians

Minchder huysov khayta bnutyun
  • text by M.Peshiktashlian

Mutn er yerkinq
  • text by H.Tumanian

Nor garun
  • text by O.Rognet

O, inch anush
  • text by M.Peshiktashlian

O, inch qaghtsr ban

On tind u khind
  • text by Komitas

Ov metzasqanch du lezu
  • text by N.Mezpurian

Ov, ter astvatz
  • text by V.Mankuni

Pantza du hay miutyun
  • text by Komitas

Sipana qajer
  • text by M.Abeghian
Ter, ketso du zhays
  • text by M.Taghiadian

Te tev unei
  • text by S.Felekian

Togh blbul cherge

Yes lsetsi mi anush dzayn
  • text by S.Shahaziz

**Solo Songs**
Bam, porotan
  • text by Gh.Alishan

Chemum ei butastanum
  • text by H.Hovhannisian

Dards latseq, sari smbul
  • text by A.Isahakian

Dzayn tur, ov tzovak
  • text by Raffi

Hayastan
  • text by A.Mirza-Vanandetzi

**Instrumental Works**
Children’s plays
  • 12 national theme plays
  • Small polyphonic suite
  • "Toghik"

Mush Dance

Seven Songs

Seven Dances
  • Manushaki
  • Yerangi
  • Unabi
  • Marali
  • Shushiki
  • Yet u araj
  • Shoror
**Works from Academic Years**
Largetto ("Song without words")

Allegretto ("Song without words")

Mourning march

**Patarag (Armenian Holy Mass)**

**Spiritual Choruses, Hymns**
Aha azatea

Amen. Hayr surb

Andzing nvirealq

Ashkharh amenayn

Astvatzatzin yerknayin

Ays khorhurd ltsav

Aysor dzaynn hayrakan

Aysor kangnetsav

Ej Miatzinn i Hore

Hayr mer

Hishestsuq i gisheri

Hrashapar Astvatz

Norahrash psakavor

Ognutyun mez zhameanea karogh Ter

Ov zarmanali

Qajamartik, surb nahatak

Siro qo hur

Sirt im sasani
Surb es, Ter
Ter, Qoyin
Zqez orhnemq

**Spiritual Chants, Psalms, Taghs, Songs**
Ahegh dzayn

Amen yev end hogvoyd Qum

Bats mez, Ter
Chanaparh yev chshmartyun

Dasqn hreakan
Gocher hreshtak

Havik
Havun, havun
I gisherî

Ketso, Ter
Luys zvart

Mariam Magtaghenin
Miashabet or hangstean

Miayn surb
Ov, Hayr Astvats

Parq harutean Qo, Ter
Sayln ayn ijâner

Surb Astvats
Tagavorestse, Ter

Tiramayrn
Ur es, mayr im
Yeghitsi anun Tearh orhneal
Yekealqs i mtanel aregakann
Yev yevs khaghaghutean

**Opera Conceptions**
Anush
David Sasuntsi
Harm of Gentlehood
Vardan

**Transcribed Folk Music**

**Songs**
Akhchi, anund Shushan
Akhchi Maran
Akh, maral jan
Alagyaz
Alagyaz acherd
  - *Ampel a kamar-kamar*
Andzrevn ekav
Aparan qarot a
Aravotun bari lus
Arev kayne kesor
Ari, ari
Arnem yertam en sar
Arnem yertam im yar
Ay, heva, heva, sirts
Ay, indilo
Ay nazani
Ay sirun kaqav
Ay tgha mer gegehetsi
Ay tzamov aghjik
Baghi pat ddum a
Chinar es
Chinar yari ban asem
Dun halal merik
Dzig tu, qashi
En dizan
Ervum em
Es arun
Es gisher, lusnak gisher
Esor urbat e
Garun a
Gatseq, bereq tagvoramer
Gna, gna
Gutanerg
Gutan hats em berum
Habrban
Handen gas gegh mtnes
Haray, eli yar
Hey, gyul em
Hing etz unem
Horom-horom
Hov areq, sarer jan
Hov lini
Hovn anush
Hoy im nazani yar
Hoy, Nazan im
Im chinari yar
Im chinar yarin
Inchu Bingyol mtar & Susan smbul
Jaghats mani, mani
Janik nananik
Jur kuga verin saren
Kaleri champin ketsa
Kali yerg
Kanach art ban yeka
Kaput qurak hetzel em
Kaynel es, kanchum el ches
Khnki tzar
Khumar
Kot u kes korek unim
Kujn ara
Loru gutanerg
Lusnak bak a brnel
Lusnak los i, babo
Lusnakn anush
Lusnak sari takin
Mer bagh tzar a
Mer baghum nrni tzar (Hodallo)
Merik jan halal
Mer tagvorin inch piti
Mer tagvorn er khach
Mi yar unem
Nor em nor matzun merel
Orhnyal barerar astvatz
Oror, Adino
Puchur aghjik sevavor
Qagghan
Qeler-tsoler
Qya sev sevavor aghjik
Sandi yerg (Dzavaratetz)
Saren kuga jukhtm ghoch
Saren yelav mukh
Sareri sindz inch a
Sareri vrov gnats
Sar, sar
Sev a chobani shun
Shakhkr-shukhkr
Shogher jan
Shorora, Anush
Sirun jan
Sona yar
Tagvor barov
Tagvori mer dus ari
Tzaghik unem narnji
Tzirani tzar
Vard a yars
Vay, le, le
Votit ara
Yaris anun Balasan
Yar jan, ari
Yekan Mokats harsner (Haralo)
Yekeq teseq inchn e keri zinch
Yela tanis
Yeleq teseq dus
Yel, yel
Yeri, yeri jan
Yerknits, getnits
Zar-zng

**Solo Songs**
Akh, maral jan

Alagyaz bardzr sarin
Alagyaz sarn ampel a
Al aylughs
Ampel a kamar-kamar
Antuni
Chem krna khagha
Chinar es
Dle yaman
Ervum em
Es arun
Es gisher, lusnak gisher
Garun a
Gutan hats em berum
Habrban
Hol ara, yezo
Hov areq, sarer jan
Hoy, Nazan im
Jur kuga verin saren
Kanche, krunk
Krank
Kujn ara
Le, le yaman
Lusnak sari takin
Mokats Mirza
Oror
Yes aghjik em
Yes saren kugai
Yerkinqın ampel e
Zinch u zinch
Xnki tzar
Tzirani tzar
Qele-qele
Qeler-tsoler
Sar, sar
Shakhkr-shukhkr
Shogher jan
Tun ari
Voghtberg

**Children’s Songs**
Chutiknern u manıkik
  • text by Komitas

Hayr mer
  • text by Komitas

Or, or
  • text by Komitas

Payte dziuk
  • text by Komitas
School Choruses
Aghves gnats, mtav jaghats

Aghves parkets champi takin

Akh, maral jan

Andzrevn ekav

Gnatseq teseq ov e kerel aytz

Jan garnuk

Komitas recorded about 4000 folk songs, of which only 1,500 have been found
APPENDIX E:

CONVERSATION WITH VACHE SHARAFYAN

Conducted in English in Yerevan, Armenia on February 8, 2015

Anastasia Christofakis: Can you please provide me with a bit of biographical information to serve as an introduction on the section about your piece. Things including your birth-date, musical studies, etc. and please include anything you feel is important or would like added.

Vache Sharafyan: I was born in 1966, in Yerevan. I graduated with distinction from the Yerevan State Conservatory where I received my post-graduate education in composition, from the class of Edvard Mirzoyan. In 1992-96 I was the professor of sacred music at the Theological Armenian Seminary in Jerusalem, where I authored a Book of Chants for the Holy Sepulcher. I have been an official artist and composer for Yo-Yo Ma’s “Silk Road Project” since 2001.

AC: Do you feel Armenian folk music has influenced contemporary Armenian composers? And if so, how?

VS: Folk and sacred medieval music definitely has influence not to all, but to most composers...

AC: In addition, do you feel there is any influence of folk music/scales/melodies, etc. in your music?

VS: I think for contemporary music it's more important to say that the Armenian language has an impact on composers, since language has all the elements of the national identity. Of course there are compositions, which are just based on folk music, or medieval sacred music (Komitas said that they are "brother and sister" sacred and folk music). Like in my Continuations, 4
movements for piano trio, which are based on folk tunes. And since those tunes - dances, songs are not in use as they were before I gave another life, or "continuation" to them on the musical stage. So those melodies were collected by Komitas and fixed to not disappear and I gave them another continuation.

Also, in my cycle Arrangements and Transcriptions for duduk and strings, I made transcriptions of Komitas arrangements from the folk melodies as well arranged some melodies myself. That created a sense of musical evolution from ancient maybe even pagan times, until Komitas and nowadays... the same, but a little different principle was used in my Dialogues with Komitas cycle where I arranged some Komitas arrangements as well as wrote my own music as a dialogue with Komitas and as a dialogue with different times.

AC: What has been the biggest influence in your musical compositions? Other composers, cultural influence, your studies, etc?

VS: My life...

AC: The duduk is considered by many to be representative of the Armenian sound. Do you agree with this? And if so, why?

VS: The Duduk exists in many countries, but for Armenians it has iconic value. The Duduk is a result of spiritual and historical condensation within its tiny range. Since its development passed by the spiritual, but not the technical way... meanwhile it can be considered an ancestor for many technically improved instruments like the oboe and clarinet. The Armenian duduk and especially duduk technique is very different from all others and is a result of using this instrument to express the historical feelings of the Armenian people through centuries.
AC: The clarinet is used by many contemporary composers, as the instrument is more accessible than the duduk. Do you feel that it has replaced the duduk in contemporary music or that it has its own place?

VS: The Duduk is a carrier of another specific culture, it isn't just a timbre or range differences with clarinet (such differences can be solved by imitation), but the duduk and clarinet are carriers of different cultures and traditions, even opposite cultures. Okay, there is a tradition for duduk players to play also clarinet which is more technically advanced and virtuosic and more fit for wedding music for example, but I don't think and talk about such culture ... (those musicians call it not clarinet, but "kralnet")

AC: Do you feel the clarinet has been instrumental in helping to create an identity in Armenian music today?

VS: No, I don't think so... but well, maybe some other identity, soviet "rabis" (art of workers) identity. The clarinet perhaps more replaces the zurna, since the zurna sound is too loud and sometimes not as comfortable in todays life. Zurna was often used for fun music before....

AC: If it is possible, how would you explain Armenia's musical contribution to the world? From folk music to today.

VS: Armenian medieval sacred music, folk music, dances, songs are a specific part of the world and have a huge stimulus for future development since due to historical conditions it could not develop so well before the 20th century. And as we see during a short period of the 20th century so many Armenian composers appear in the world ... to mention very few- Khachaturian’s music
seems so fresh and specific in comparison with his generation friend composers like Shostakovich, Prokofiev... and I am sure there is a huge potential for today and future.

AC: Can you tell me a little bit about your piece *Between A Dream and Awakening*?

VS: Paradise is located between dream and awakening. Imagination is a part of reality and a dream is a part of reality – if you can dream it is real – not everything has to be touched to be real. It is about imagination and idealism. Music is born on an edge of two or more different worlds, which is where the title comes from “between reality and something that is also reality.” This idea exists in many of my pieces.

They say composers are writing one composition throughout their lives and the titles have specific meanings, like keys to this ‘one composition.’ They are like my piece ‘voices of the invisible blue butterflies’ – invisible and blue, real and unreal.

AC: The scales used in Armenian music sound similar to Ancient Greek chants. Can you explain them to me?

VS: The scales are similar to other cultures, but the language determines the inflection. For us they have a center not a basement, starting and stopping at this center point. Tetra-chords are moveable and not always played in order. We also have the 8 voice system, the octoechos. We have a notation system developed in the 7th century by Stepanos Neuetzi. He made the 8 voice system. It was further developed in the 12th century as there were too many signs in his system. I believe this is because of the ornamented music. Because of this, the way of reading this was lost.

Komitas notated by new system in the 18th century that kept the byzantine temperament.
The four voices of the church, relates to the four elements in pagan times which were brought to church music and then four more were added. I think the four voices didn’t disappear, they were just enriched.

The old key is difficult for many to understand, but I think that it wasn’t supposed to be notation but the means so that every interpreter could do it their way. The person I wrote the chants with in Jerusalem felt that there are different interpretations for each mood. Following this idea that music is reborn during performances, like prayer.

AC: Can you tell me a little about the Armenian Sharakans?

VS: Armenian Sharakans had a unique art. People think it is related to byzantine music, but I think they are very different. Some are related to Hebrew music but most are original. You need to know the performer to have this explained, not a professional or a researcher. They know it best because they do it.

It is this idea I have that the people decide what is real because they will use it. One person cannot impose and decide things for them.

AC: Can we discuss your piece Crane (Krunk)?

VS: The crane asks, do you see my homeland? It is a song of nostalgia. I did a re-arrangement, which is very different from Komitas. Komitas always purified his melodies, but I’m not sure if he did it with this one, as I always felt his to be incomplete. Because of this, I felt like I was asked to write this piece.

The duduk is more of an echo not a plain melody. It is the memory or nostalgic line. The cello is the main melody, and the piano is more active, more emotional.
I have made lots of transcriptions of his music. I am actually playing the role of Komitas in a film and composing music for the film. I have a cycle of arrangements and transcriptions, where I arranged Armenian folk melodies and transcribed the Komitas pieces for *duduk* and string quartet. I also arranged it for *duduk* and string orchestra, which is the one I prefer. I used this instrumentation to show the difference of the times. There is also a difference in my approach and Komitas’ approach. I wanted to make a journey of the time, of centuries, a conversation of Armenian history and human history. So that when you touch it, you add your history. Like a dialogue with Komitas.

I am also on the committee of the Canonization of Komitas, and was asked to be the supervisor. Now, the Crane, I wanted to give it a real sense of nostalgia and an echo, a memory. The *duduk*, has a small range and is very close to the human voice. The development of the instrument has happened through technical improvements, and also through the condensation of *duduk* music. The instrument has small possibilities but is also on the edge of explosion, carrying nostalgia always.

In 2005 I did a project with Gevorg Dabaghyan, and UNESCO put the instrument on the list of “Intangible Heritage of Humanity.”

AC: The *duduk* has become an iconic symbol for Armenian music.

VS: Yes, there is no question where the duduk is born. For Armenians it became iconic. The Armenian way of playing is very different and the Armenian *duduk* is especially made for this sound. The improvement of this instrument is a historical condensation of the history and the technical improvements. It allows singing without words, making it more expressive.
National music is music born from the words and gestures, the dances. As soon as it’s born from the words the poetry is the music itself, making it on the edge of music and then starts the music. Music is related to language intonation, making it a national idea. After it’s born then it becomes universal and separate from language. The *duduk* is on the edge of the singing words and universal music, making it even more expressive than words could be.

AC: Can we talk about Armenian music during the Soviet times?

VS: The Russian empire, like every empire, requires its quality to be adopted on the people they conquer. The Soviets wanted Operas and big projects. Like the National Opera *Anush*. During Soviet times it was orchestrated well, and they said every country should have such a work. But it originated for a small stage, for the villages. There was a good period for Armenia to develop culturally during the Armenian republic, but the Russian culture dominated. Adoring that caused a loss of nationalism. For example the *kanun* instrument changed in Armenia during Soviet times into only half tones. It used to be quartertones. During Soviet times there were big orchestras of folk music, about 50 people with 7 *dudukhs* having to play together. This forced them to play in temperate scales, which loses the authenticity.

The art of workers, ‘against this culture,’ the duduk was always there.

Elizabeth Wilson, a cellist whose father was ambassador of England and Russia was good friends of Shostakovich. He gave him a book with a lock and she published this book. It tells what really happened with him.
The Soviets gave lots of privilege for Armenia to develop over the 70 years. There was Khachaturian, Babajanian, Mirzoyan, etc. Armenian composers were highly regarded and at the top. Babajanian was named the “king of pop music of all Soviet countries.”

After the fall of Soviets, we finally had ‘some kind’ of independence. Other tendencies started to come back. There was no need for empire art, but a need for local art. This brought a little conflict, but not much. This was a ‘soft conflict for Armenians.’

There is a composers union in Dilijan, where many composers go in the summer to write. Khachaturian, Mirzoyan, Shostakovich, Britten, etc. Shostakovich would coach soccer while he was there and would always blow his whistle. It drove Mirzoyan crazy, and so he decided to make a soccer field for him. They started building one, and then the President of the RA came and asked what they were doing. They explained it to him, and he said that it rains in Dilijan so they need a roof. Since they didn’t have the money for that, he offered to build it for them. So now there is a huge complex at the top of the hill that was built because of Shostakovich’s annoying whistle!

AC: Your piece ‘light-drop’ peals, what was the influence for that?

VS: It was originally for soprano and viola, and is 6 movements – 5 vocal, one viola interlink. It is based on poems by Maxo Basho. There is also a choir version for 1st movement. There is also a film where one of the actors sings this piece. Mirzoyan, wrote for the movie, so our pieces are always together. It was premiered in Berlin by Andy Miles and Maxim Novikov. They recorded it in a studio and sent it to me as a birthday gift.
It is a Japanese poem, but I used English translation. When using a text it controls the music, because the music is connected to the language… inflection, etc. I used English because I feel connected to the language now.

It is like Sayat Nova, the 13th century troubadour who served the Georgian King. He made a revolution of mougam, the voice systems. He changed them and wrote poetry using several languages in one verse. I use one of those excerpts for piano quartet. Sayat Nova wanted to enrich the music with intonations of different languages and to bring to the music all the beauty that exists in the different languages. He tried to make a Caucasian art, which is the opposite of Komitas. It is funny, because I have a special connection to both him and Komitas, even though they are opposite.

With this piece, I wrote in English but had in mind the quality of Japanese culture and art. The title is the culmination of that thought. When light splashes and makes peals (ripples). It’s like a painting that sounds as soon as you see it. When I was young, a little bell dropped and I saw a blue star. For children and adults, sounds create a feeling and that is how we connect to that sound.

When comparing choir pieces in Armenian and Latin, there is a huge difference between the two because of the language. Neressian Hashnorari wrote the Armenian liturgy in the 13th century. He was a philosopher, poet, and musician and adopted it to Latin.

In order to make music universal, music is similar to prayer. Many people say the same prayers, each person expresses themselves through the same words but every performer interprets himself through the same music. Real music needs to have universality, to give the interpreter a way to interpret himself through the music. Making several versions of a piece allows this. It makes it more universal and available to all.
Anastasia Christofakis: Please tell me a little about your time with Khachaturian.

Olga Harris: Khachaturian taught in the conservatory and I was his last student from 1975-1978. We had a very close relationship, and would often go on walks together. He was very old, about 70-71, and was already ill when I started studying with him. He taught all of his students on Tuesdays from 3-5 pm. He taught us all at the same time and then we’d walk to his home together and have dinner. When he was sick we all went to the hospital to see him. He cared about his students a lot and acted like a father to us. He believed in his students and always gave us as much as he could. And his wife was a very gifted composer herself.

AC: Can you tell me a little bit about his musical style?

OH: He had a very special style influenced by Oriental music. He has a multicultural sound, because he was an Armenian in Georgia. His music was based on what he knew. He grew up in Tbilisi, which was a multicultural city – so his influence is not just Armenian but more of a Caucasus influence. It is very oriental music. The Caucasus influences were heavy in his music – if you removed them it would be uninteresting. He was criticized for having too much of it in his style.

Rhythmically he enjoyed the influence and developed it. He believed in it as if it were his own conception - music based on folk tunes on folk rhythm and influences. Music has to beautiful! That was the most important thing to him. When I went to study with him I was writing strictly
twelve-tone music. He converted me to tonal music with his belief that music had to be beautiful. In 1975, music was more psychological and he believed in the joy of sound. Color, beauty, national influences were super important for him.

AC: Can you tell me a little about the Soviet impact on his music?

OH: He wrote a piece for Stalin where he used a cluster in the middle of the piece. One of the government officials was offended and asked him what he meant by that. Khachaturian had a light sense of humor and so he avoided insulting him.

His last piece was a sonata for alto, (viola). I told him I didn’t like that piece! It was a very sad piece. He felt he had lost his passion, but he was old and tired. He lived in Russia during Stalin’s time. Stalin didn’t like Shostakovich because he was a modern composer, but he loved Khachaturian, as he was a traditionalist. Khachaturian never had bad blood with the government, until the very end.

He had a great personality, so he was in favor with everyone. He composed music closer to the people than other composers. His music was simple, not like Shostakovich’s. He composed music with passion, an open heart, and intuition. He had a very good sense of the orchestra and his orchestration was genius. He knew the sounds and had a good ear for it. He also had a good sense of musical form. He was critiquing my sonata for alto once and said “if your introduction is so long, then the sonata has to be 3 hours!”

AC: It sounds like he had a sense of humor! Can you tell me a little bit about his personality?

OH: He was a very humorous and light person. He was very outgoing (the opposite of Shostakovich). He loved people, he walked on the main streets so that he could see everyone and
he wanted people to see him. He liked being popular, maybe that is why he loved to teach. He
loved being around his students. He had a super social personality. I saw him a few weeks before
he died and even then he was surrounded by students.

He had a good sense for life. His music was very bright. He liked to compare music to cooking,
which I always thought was funny.

He acted like he was very old even though he was only 75. He acted like old man outside but
inside was more like 18-year-old boy. There was one time where I helped him walking down the
steps outside conservatory and he ran into old girlfriend. He was a ladies man and was always
around women. There were always Armenian relatives at his house. He always had people
around him. Maybe he was scared of being alone – I never saw him alone. Never. And he was
always happy around the people. Even in the hospital there were always people around him. But
not in a sexual way. It was about his personality, he was extroverted.

He enjoyed being busy. When he was in the Union he acted as director.

Hobbies – conducting – he enjoyed to conduct.

AC: I didn’t realize he was such an extrovert. No wonder he was so popular with the people!
OH: He was like a celebrity. While I studied with him, they made five movies about him! In
1975 when Shostakovich passed away, Khachaturian was the last one alive and so all the
attention went to him. He had a secretary, a driver, 2 or 3 cars… etc.

Everyone remembered him. His hobby was to be in the public or in meetings. He actually had
the right to drive through red lights and he enjoyed to show this off. Since the military gave him
this right he was very proud of it.
AC: Are you familiar with his *Trio for clarinet, violin, and piano*?

OH: Yes, and I have a trio with same instrumentation. His trio has a very oriental influence and is in his traditional style. Most of his music was written when he was young, he didn’t write when I knew him. He conducted, he was a part of committees, became public person, but didn’t compose much.

The trio was at the beginning of his personality – shows all aspects of it. His early works show off his gift and ability to use folk music so graciously and so well. No one else could do that at that time. Everyone tried to find their personality and their sound language and he was born with this language.

His composition studies were based on Russian classical composers. His teacher Myaskovsky was a student of Rimsky-Korsakov. His music was all based on Russian folk music, as folk music was the bible for Rimsky-Korsakov. So Khachaturian may have found influence in that, which was supported by Myaskovsky.

AC: Which of his works most influenced you?

OH: For the Russian people, his most famous works were Gayane and Spartacus – those made him famous. For musicians – his concertos and piano music is the most important. But he was not a pianist and never played in public
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BIOGRAPHICAL SKETCH

Anastasia Christofakis is the recipient of several awards, including the Presser Foundation Music Award for her project: *2,000 years of history, 100 years of survival: Armenia, the story of a people through their music*. An active performer and educator, Anastasia has been invited to play with orchestras throughout the United States, including the *Civic Orchestra of Chicago, Pensacola Symphony* and *Northwest Florida Symphony Orchestras*.

In addition, she has been a finalist in both the 2009 and 2014 International Clarinet Association’s Orchestral Audition Competition.

Anastasia is completing her Doctor of Music degree in Performance at Florida State University. She holds a Master’s degree in Clarinet Performance from Roosevelt University and completed her Bachelor’s degree in Music Education from James Madison University. Her primary teachers include: Deborah Bish, Frank Kowalsky, Gregory Smith, Mark Nuccio, Carolee Smith, and Janice L. Minor. She is currently on faculty at Darton State College, in Albany, GA.