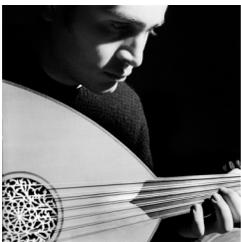


**Ara Dinkjian** is best known as the founder of the highly influential and groundbreaking instrumental group, NIGHT ARK, which recorded four CDs for RCA/BMG and PolyGram/Universal. His compositions have been recorded in thirteen different languages by top singers and musicians throughout the world (including Eleftheria Arvanitaki and Sezen Aksu), proving that music is indeed the international language. His hit “Homecoming” (“Dinata Dinata”) was performed at the closing ceremonies of the 2004 Athens Olympics. Ara Dinkjian is also considered one of the top oud players in the world. He was chosen to represent the Armenians in the international oud festivals of Jerusalem and Thessaloniki. Ara Dinkjian uses La Bella oud strings.



**Andrew Kzirian** performs widely across the US, Canada and Europe on the oud at numerous folk festivals and classical concerts. Andrew’s command of the guitar has also garnered him much acclaim in music circles around the country. Aside from his extensive touring schedule, Andrew performs as a member of the Aravod Ensemble, History Project Series and Visa and has participated in collaborations with other recording artists as a composer, writer and experienced studio musician. Andrew is currently studying International Finance at Columbia University and holds degrees in International Relations from the University of Pennsylvania and law from Villanova University. He has recently performed with System of a Down lead singer Serj Tankian, Gor, Sonya Varoujian and various other artists.



*Special Thanks to Aramazt Kalayjian, Miles McNulty, and Nick Rumaczyk for Photography and Videography.*



The Armenian Society of Columbia University

Presents

## **Armenian and Ottoman Classical Music Performed on the Oud**

with

**Ara Dinkjian  
Andrew Kzirian**



Columbia University, SIPA

March 31, 2010, 7-9 pm

**Sevana Zgnorsnerou Bar Vagharshak Kotoyan (1921-1992) : 5/8**

**Yar Ari Yar Jan Traditional Armenian Folk Song : 5/8**

“The Sevan Fishermen Dance” refers to Lake Sevan, which is one of the three historical lakes of Armenia. The song’s cadences and melodies are meant to reflect the lives and routines of these fishermen. The second part of the medley is the traditional Armenian folk piece, “Yar Ari Yar Jan” which means “My Sweetheart, Please Come To Me.”

**Sari Gyalin Traditional Armenian Folk Song : 6/8**

**Kani Voor Janim Sayat Nova (1712-1795) : 6/8**

This medley presents two well known pieces of the Armenian folk tradition. **Sari Gyalin** refers to a mountain bride with blonde hair and can be heard performed today in Armenia, the Caucasus, Iran, and also throughout Anatolia as a relic of minorities that no longer inhabit the area. **Kani Voor Janim**, which means “Because You Are My Love,” was composed by Sayat Nova, the renowned poet and troubadour.

**Variation On A Tamzara Andrew Kzirian (b. 1978) : 9/8**

This piece is an original composition by Kzirian and is played in a 9/8 time signature at a fast pace. This Variation is in the “Tamzara” tradition of Armenian music.

**Keeshar Bar Ara Dinkjian (b. 1958) : 4/4**

Keeshar Bar is an original piece by Dinkjian and means “Night Dance”. It was composed in memory of a dear friend and fellow musician, Onno Tunc, who was a renowned Armenian composer in Turkey.

**Hüseyni Saz Semai Kemani Tatyos Ekserjian (1858-1913) : 10/4**

Many of the most accomplished and revered composers of the Ottoman Empire were minorities including Armenians, Greeks and Jews. Tatyos Ekserjian, known as Kemani Tatyos (“Tatyos, master of the violin”), was among the most important composers of Ottoman Turkey. His piece **Hüseyni Saz Semai** is in the *Hüseyni* mode, or *makam* (similar to “key” in western music, but containing rules and customs of interpretation). This mode employs microtones, typical in the Eastern modal system, which are not present in Western music. The *saz semai* is an instrumental form and is traditionally performed as a postlude (finale) to a vocal suite called a *fasil*.

**Khnjooki Yerk Garo Zakarian (1895-1967) : 10/8**

**Hars Oo Pesa Traditional Armenian Wedding Song : 10/8**

This festive medley embodies emotions of celebration through feasts and marriage. **Khnjooki Yerk** translated means “Feast Dance” or “Festive Dance” and **Hars oo Pesa** is literally “Bride and Groom”. These songs are performed in the 10/8 time signature which is quite unique to Armenian music of Anatolia.

**Asum En Te Moratsel Es Khachatur Avedissian (1926-1996) : 3/4**

**Yerevani Sharmagh Aghchig Armen Mantagooni : 3/4**

**Bingeol Traditional Armenian Folk Song with Lyrics by Avedik Isahagyan (1875-1957) : 3/4**

Demonstrating the “waltz” form, these three pieces represent a broad array of composers. Khachatur Avedissian was a notable Armenian composer from Soviet Armenia, which is evident in his work in **Asum En Te Moratsel Es** (“They Say That You Have Forgotten”). Mantagooni wrote the beautiful work **Yerevani Sharmagh Aghchig** (“Lovely Yerevan Girl”). **Bingeol** is a region in Eastern Turkey near Erzurum, Moush and Palou.

**Donagan Bar Stephan Dzherbashian (1917-1973) : 2/4**

This piece is especially fast paced, reflecting the festive atmosphere for which it is named. **Donagan Bar** means “Festive Dance” or “Holiday Dance”.

**Acaba Şen Misin Bimen Şen Der Ghazarian (1873-1943) : 10/8**

Along with Kemani Tatyos, Bimen Şen was the most important Armenian composer in Ottoman Turkey. As a young man, he sang in the Armenian church of Bursa. In addition to his lovely voice, he became famous as a composer of songs in the Ottoman classical style, with over 500 compositions to his credit. **Acaba Şen Misin** (“I Wonder If You Are Happy”) is in the Hicaz melodic mode (*makam*), and in the curcuna rhythmic mode (*usul*).

**Laz Bar Traditional Black Sea Dance : 7/8**

Laz refers to parts of the Black Sea coastal region of Anatolia, and its people, language and culture. The music is extremely energetic and occasionally even frantic. The 7/8 meter and feel of the rhythm is said to have been designed to purposefully emulate fishermen as they attempt to catch their fish. The typical instrument for these dances is the *kemençe* (spiked fiddle).

**Anoush Karoon Taniel Ghazarian (1883-1958) : 4/4**

**Adanayi Voghpuh Smpad Pyurad Der Ghazarents (1862-1915) : 4/4**

This interlude features two very different compositions. **Anoush Karoon** (“Sweet Spring”) explores the coming of spring and themes of the season. **Adanayi Voghpuh** is a lamentation focused on the massacres of Adana in 1909. The composer Der Ghazarents died on April 24, 1915.

**Slide Dance Ara Dinkjian (b. 1958) : 10/8**

This original piece by Ara Dinkjian attempts to bridge the Anatolian microtonal modes and 10/8 rhythm with the composer’s American musical roots, namely jazz and rock.

**Sari Sirun Yar Kusan Ashod (1907-1989) : 6/8**

**Al Ayloughus Gorav Gomidas Vartabed (1869-1935) : 6/8**

Kusan Ashod composed the Armenian classic, **Sari Sirun Yar** (Mountain Sweetheart) which is a staple of the Armenian musical canon. *Kusan*, meaning “singer,” was a title, similar to *ashough*, given to accomplished troubadours and minstrels. Perhaps the most famous Armenian composer and musicologist was Gomidas Vartabed, a clergyman who collected and arranged hundreds of historic Armenian pieces during the early part of the 20<sup>th</sup> century. The piece **Al Ayloughus Gorav** (“My Red Kerchief Is Lost”) is one of his more playful folk melodies.

**Parov Yegar Sirun Yar Oudi Hrant Kenkulian (1901-1978) : 4/4**

**Sirun Aghchig Oudi Hrant Kenkulian (1901-1978) : 4/4**

Hrant Kenkulian (known as “Oudi Hrant” for his mastery of the *oud*) lived in Turkey and traveled throughout the world performing his compositions, teaching Diaspora Armenians about the subtleties of the *oud* and maintaining the Armenian *oud* tradition for future generations. Udi Hrant was an innovator and master of the *oud* and is revered to this day in Turkey. These two pieces, **Parov Yegar Sirun Yar** (“Welcome My Sweet Love”) and **Sirun Aghchig** (“Sweet Girl”) represent two of Kenkulian’s most popular works.