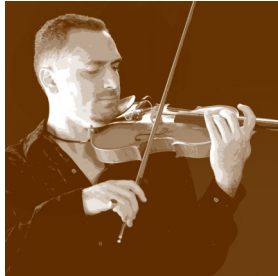




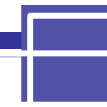
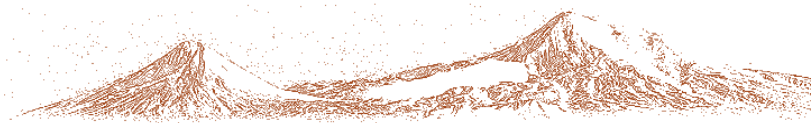
**Antranig Kzirian** performs widely across the US, Canada and Europe on the oud at numerous festivals and concerts. Aside from his extensive touring schedule, Kzirian performs as a member of Viza (rock fusion), the Aravod Ensemble (folk), History Project Series and has participated in collaborations with other recording artists as a composer, writer and experienced studio musician. He also studied and researched the oud's Armenian origins while a student at Columbia University. Kzirian has performed and recorded with System of a Down lead singer Serj Tankian, Gor, Sonya Varoujian and various other artists. He is also an attorney and a native of Philadelphia.

Born in Kirovakan, Armenia, **Yervand Kalajian** is best known for both his soulful and virtuosic violin skills. As first violin and associate concertmaster of the Los Angeles Jr. Philharmonic Orchestra in his youth, Kalajian has earned critical acclaim for his unique interpretation of several musical genres, ranging from classical to folk to modern music styles.



**Vik Momjian** is a master of the four, five, six-stringed, fretted and fretless basses. While his musical roots started on the piano at age 9, Momjian discovered his true musical voice through the electric bass at age 15. Over the years, he has established himself as the first-call musician for many top Middle Eastern and ethno-European artists. Momjian's brilliant technique and groove add tremendous depth and flavor to the melodies of classical and folk compositions.

*Special Thanks to Mher Vahakn and Nora Khanarian*



## Glendale Hamazkayin

Hovhannes Toumanian Chapter

Presents



# String Harmonies: Classical and Folk Works of Armenian Composers

Antranig Kzirian - Oud  
Yervand Kalajian - Violin  
Vik Momjian - Bass

June 8, 2012, 7-9 pm

The **Oud** is a short-necked fretless lute widespread throughout the Middle East and Caucasus, and is generally associated with the instrumentation of Western Armenia, in the regions of Anatolia that are now part of Modern Turkey. Only beginning in the 20th century has it been used in Armenia as a bass and rhythmic accompanying instrument, in stark contrast to the dominant melody instrument more typical to its western origins. Sadly, the Armenian oud tradition of Anatolia has diminished since the Armenian Genocide.

**Asum En Te Moratsel Es Khachatur Avetisyan (1926-1996) : 3/4**  
**Bingeol Traditional Armenian Folk Song (1875-1957) : 3/4**

Demonstrating the “waltz” form, these two pieces represent a broad array of composers. Khachatur Aveyisyan 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”), while **Bingeol** is a region in Western Armenia near Erzurum, Moush and Palou. The composer of **Bingeol** is unknown, although many have “arranged” the piece in various ways in recent years, including Avedis Isahagian’s lyrical contribution.

**“I Wonder If It Is You” Bimen Şen Der Ghazarian (1873-1943) : 10/8**

Along with Kemani Tatyos, Bimen Şen was one of the most important Armenian composers 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. This piece is in the Hicaz melodic mode (*makam*), and in the *curcuna* rhythmic mode (*usul*).

**Yeraz : 3/4 & Hovivner : 5/4 arr. Khachatur Avetisyan (1926-1996)**  
**Bijo Traditional Armenian Folk Song : 6/8**

The first two songs of this medley were arranged by Khachatur Avetisyan for the State Dance Ensemble of Armenia, although they may have been originally linked as Hovivi Yeraz (Shepherd’s Dream). Years ago, the Armenian American oud master John Berberian saw their performance in the United States and subsequently recorded this medley, adding the Armenian folk piece “Bijo” at the end. (notes by Ara Dinkjian).

**For My First Love Yervand Kalajian (b. 1970) : 4/4**

Kalajian’s original composition tells the story of youthful love, where the listener can experience the composer’s emotion through the expression of the violin’s strings.

**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 folk music.

**Sari Aghchig 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 Aghchig** 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.

**Marilyn’s Dance Vik Momjian (b. 1968) : 2/4**

Inspired by a unique hand crafted personal instrument, Momjian’s original piece bridges microtonal modes and 2/4 rhythm with the composer’s western musical influences.

**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** literally “Bride and Groom”. These songs are performed in the 10/8 time signature which is quite unique to the Armenian music of Anatolia.

**“Tonight as the Sun Sets” Kemani Tatyos Ekserjian (1858-1913) : 9/8**

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 Efendi (“Tatyos, master of the violin”), was among the most important composers of Ottoman Turkey. His piece “**Tonight as the Sun Sets**” is in the **Uşşak** mode, or *makam* (similar to “key” in western music, but containing rules and customs of interpretation), which focuses on the 1st degree of the *makam*. This mode employs microtones, typical in the Eastern modal system, which are not present in Western music. Hampartsoum Limondjian created the system for Ottoman Classical Music which is still used in the Armenian Apostolic Church today in some parishes.

**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 as a victim of the Armenian Genocide.

**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. This style of music is especially prevalent in the Anatolian Armenian music tradition.

**Parov Yegar Sirun Yar Oudi Hrant Kenkulian (1901-1978) : 2/4**

**Sirun Aghchig Oudi Hrant Kenkulian (1901-1978) : 2/4**

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. Hrant was an innovator and master of the *oud* and is revered to this day. These two pieces, **Parov Yegar Sirun Yar** (“Welcome My Sweet Love”) and **Sirun Aghchig** (“Sweet Girl”) represent two of Kenkulian’s most popular works.

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

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

Kusan Ashot 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 Kerchief Is Lost”) is one of his more playful folk melodies. **Lori Sharajian** shall accompany this set with a dance.