

B.A.C.H. String Quartet will present the complete set of Sarkis Aslamazian's arrangements that were published collectively in a single volume as "Armenian Folk Songs and Dances" in Yerevan, Armenia (1961). All arrangements are based on Komitas' original works for chorus or accompanied solo voice with the exception of *Alagyaž* and *Noobar-Noobar*, which are based on the compositions of the renowned masters of Armenian folk music Christapor Kara-Murza and Tatoon Altoonian, respectively.

- | | | |
|---------------------|--------------------------|----------------------------------|
| 1. Հաբրբան | <i>Habrban</i> | Sweethearts Calling |
| 2. Ալագյազ | <i>Alagyaž</i> | Beautiful |
| 3. Շուշիկի | <i>Shooshiki</i> | The Dance of Shooshi |
| 4. Քելեր-Ցուլեր | <i>Keler-Tsoler</i> | Walking, Glistening |
| 5. Կռունկ | <i>Kroonk</i> | Crane |
| 6. Կարաւի Երգը | <i>Kakavi Yerke</i> | The Song of the Partridge |
| 7. Գարուն Ա | <i>Garoon A</i> | It is Springtime |
| 8. Շողեր Չան | <i>Shogher Jan</i> | Dear Shogher |
| 9. Ծիրանի Ծառ | <i>Dsirani Dsar</i> | Apricot Tree |
| 10. Քելե-Քելե | <i>Kele-Kele</i> | Come-Come |
| 11. Ալ Այլուղս | <i>Al Aylookhs</i> | My Scarlet Handkerchief |
| 12. Նուբար-Նուբար | <i>Noobar-Noobar</i> | Praise of Noobar |
| 13. Խումար | <i>Khoomar</i> | Praise of Khoomar |
| 14. Հոյ, Նազան | <i>Hoy, Nazan</i> | O, My Nazan |
| 15. Երկինքն Ամպել է | <i>Yerkinken Ampel E</i> | The sky is Cloudy |
| 16. Չինար Ես | <i>Chinar Es</i> | Stand Tall |
| 17. Էջմիածինի Պար | <i>Ejmiadsini Par</i> | The Dance of Ejmiadsin |

In Honor of the 100-Year Anniversary of the Birth of Vazgen I, Catholicos of All Armenians
AZGAYIN ORHNERG **Komitas**

From the Divine Liturgy of the Armenian Church

HAYR MER (LORD'S PRAYER) **M. Yekmalian**

SOORP SOORP (SANCTUS) **M. Yekmalian**

A selection from the "Wedding Songs, Suite A" **Komitas**

YERKNITS GETNITS (NO. 1)

LOOSNAKE SARI TAKIN (NO. 14)

ZAR ZENGE (NO. 18)

The Yearning Voice of Diaspora

KILIKIA **M. Yekmalian**
 Poem by N. Roosinian

Songs of Love

ALAGYAZ ACHERT **Komitas**

GAROON A **Komitas**

LOOSNAKN YELAV **B. Kanachian**

Songs for Children

DSENKELE **B. Kanachian**

Soprano soloist: Bridget O'Keeffe (Nov. 21)
 Kimberly Miller (Nov. 22 and 23)

OROR **B. Kanachian**
 Poem by G. Katiba

Soprano soloist: Beverly Nalbandian

From the Land of Persia

TO BIYO **S. Aghajanian**
 Based on a folk tune from Mamasani, Fars province, Iran

Song of a Broken Heart

VOOSH VOOSH **G. M. Suni**

Song of Humor

OH, INCH KAKHTSER BAN **Komitas**

TEXTS & TRANSLATIONS

Armenian/Persian to English translation Artin Der Minassians
English text editing Alexander Frank

Ազգային Օրհներգ

*Ամեն հայի սրտից բխած,
Լսիր այս ձայնն, ով Աստուած,
Երկար կեանք տուր Հայրապետին,
Երկար օրեր Հայոց Հոր:
Տէր անասան պահիր դու միշտ,
Քո իսկ հիմնած Մայր Աթոռ:*

AZGAYIN ORHNERG

National Blessing

Risen from every Armenian's heart,
O God, listen to this voice,
Grant long life to Catholicos,
Long days to the Father of Armenians.
O fearless master, may you forever maintain,
Your own established Mother Throne.

Հայր Մեր

*Հայր մեր որ յերկինս ես,
Սուրբ եղիցի անուն քո,
Եկեցէ արքայութիւն քո,
Եղիցին կամք քո որպէս յերկինս և յերկրի,
Զհաց մեր հանապազորտ տուր մեզ այսօր,
Թող մեզ ըզպարտիս մեր,
Որպէս և մեր թողումք մերոց պարտապանաց,
Եւ մի տանիր զմեզ ի փորձութիւն,
Այլ փրկեա ի չարէ:*

HAYR MER

Our Father

Our father, which art in Heaven,
Hallowed be thy name,
Thy kingdom come,
Thy will be done, in earth as it is in heaven,
Give us this day our daily bread,
Forgive us our trespasses,
As we forgive them that trespass against us,
And lead us not into temptation,
But deliver us from evil.

Սուրբ Սուրբ

*Սուրբ, Սուրբ,
Սուրբ տէր զորութեանց,
Լի են երկինքն և երկիր փառք քո,
Օրհնութիւն ի բարձունս,
Օրհնեալ որ երկիր և զալոցդ ես անուամբ տեառն,
Ովսաննա ի բարձունս:*

SOORP SOORP

Holy Holy

Holy, Holy,
Holy, Lord God of Hosts,
Full are heaven and earth of thy glory,
Hosanna in the highest,
Blessed is he who comes in the name of the Lord,
Hosanna in the highest.

Երկնից Գետնից

*Երկնից, գետնից սուրբ զորութիւնով
Այն ծառն ծաղիկ էր.
Ծառ ծաղկեցաւ,
Ծառ բազմեցաւ,
Կանաչ ու կարմիր:*

YERKNITS GETNITS

From Heaven and Earth

From heaven and earth, with the holy power,
That tree was a tender flower,
The tree blossomed,
The tree wreathed in,
Green and red.

*Էջմիածնա սուրբ զորութիւնով
Այն ծառն ծաղիկ էր.
Ծառ ծաղկեցաւ,
Ծառ բազմեցաւ,
Կանաչ ու կարմիր:*

With the holy power of Ejmiadsin,
That tree was a tender flower,
The tree blossomed,
The tree wreathed in,
Green and red.

Լուսնակը Սարի Տակին

*Լուսնակը սարի տակին,
Եար, էար,
Եար, նա, նայ, նայ, նայ, նայ,
Նայ, նա, նայ, նայ, նայ, նայ,
Մամուռը քարի տակին,
Եար,
Եար, նա, նայ, նայ, նայ, նայ,
Նայ, նա, նայ, նայ, նայ, նայ,*

LOOSNAKE SARI TAKIN

The Moon Rises Beneath the Mountain

The moon rises beneath the mountain,
Sweetheart, sweetheart,
Sweetheart, na, nay, nay, nay, nay,
Nay, na, nay, nay nay nay,
The moss grows beneath the rock,
Sweetheart,
Sweetheart, na, nay, nay, nay, nay,
Nay, na, nay, nay nay nay,

Ես իմ եարին կարոտ եմ,
 Եար, եար,
 Եար, նա, նայ, նայ, նայ, նայ,
 Նայ, նա, նայ, նայ, նայ, նայ,
 Քան վարդ ու մանուշակին:
 Եար,
 Եար, նա, նայ, նայ, նայ, նայ,
 Նայ, նա, նայ, նայ, նայ, նայ,

I long for my sweetheart,
 Sweetheart, sweetheart,
 Sweetheart, na, nay, nay, nay, nay,
 Nay, na, nay, nay nay nay,
 More than for rose or violet,
 Sweetheart,
 Sweetheart, na, nay, nay, nay, nay,
 Nay, na, nay, nay nay nay,

Չար, Չընգը

ZAR ZENGE

Ring, Rang

Չար, զընգը, զար, զընգը, թող զընգա,
 Պարենք գիշեր լուսընկա:
 Էս գիշեր լուսնակ գիշեր,
 Չար, զընգը, զար, զընգը, թող զընգա,
 Չինն եկէր գետին նախշեր,
 Չար, զընգը, զար, զընգը, թող զընգա,
 Էլի պարը բոլորաւ,
 Չար, զընգը, զար, զընգը, թող զընգա,
 Եարս միջին մոլորաւ,
 Պարենք գիշեր լուսընկա:

Ring, rang, ring, rang, let it ring,
 Let's dance until the morning comes.
 The moon is shining brightly,
 Ring, rang, ring, rang, let it ring,
 We tramp patterns into the snow,
 Ring, rang, ring, rang, let it ring,
 The circle-dance has started again,
 Ring, rang, ring, rang, let it ring,
 And my sweetheart got lost in the crowd,
 Let's dance until the morning comes.

Կիլիկիա

KILIKIA

Cilicia

Երբ որ բացւին դռներն յուսոյ,
 Եւ մեր երկրէն փախ տա ձմեռ,
 Չքնաղ երկիրն մեր Արմենիոյ,
 Երբ փայլէ հուր քաղցրիկ օրեր,
 Երբ որ ծիծառն ի բոյն դառնա,
 Երբ որ ծառերն հագնին տերև,
 Ցանկամ տեսնել զիմ Կիլիկիա,
 Աշխարհն, որ ինձ ետուր արև:

When doors of hope are opened wide,
 And dreary winter shies away,
 Our beauteous land, Armenia,
 Bursts forth in glad and smiling days.
 When swallows to their nest return,
 And trees are ringed with foliage bright,
 I yearn for my Cilicia,
 The land, where first I saw the light.

Հասակ մը կա մեր կենաց մէջ,
 Ուր ամենայն իղձ կաւարտի,
 Հասակ մը, ուր հոգին ի տենչ,
 Յիշատակաց հուր կարոտի:
 Հորժամ քնարս իմ ցրտանա,
 Միրոյն տալով վերջին բարև,
 Երթամ ննջեմ զիմ Կիլիկիա,
 Աշխարհն, որ ինձ ետուր արև:

There comes to each a time of life,
 When all our hopes have gone at last,
 The poor soul longs and strives no more,
 And dwells alone upon the past.
 Then, when my broken harp, unstrung,
 Shall sing to hope a last good-night,
 I'll sleep in my Cilicia,
 The land where first I saw the light.

Ալագյազ Աչերդ

ALAGYAZ ACHERT

Your Beautiful Eyes

Ալագյազ աչերդ, կամար ունքերդ,
 Ուզում եմ հեռանալ, չի թողնում սերդ:
 Ադէ ջան, ջուրն ընկնեմ,
 Մայրիկ ջան, քար կտրեմ,
 Շեկ եարի դարդիցը:

Your beautiful eyes, your arched eyebrows,
 I want to go but your love keeps me here.
 Dear Adeh, I will throw myself into the water,
 Dear Mother, I will turn into a stone,
 From the pain of my sweetheart's love.

Ես քեզ սիրեցի, որ ինձ եար ըլնես,
 Էրւած, վառւած սրտիս դեղ ու ճար ըլնես:
 Ադէ ջան, ջուրն ընկնեմ,
 Մայրիկ ջան, քար կտրեմ,
 Շեկ եարի դարդիցը:

I want you to be, my sweetheart,
 The remedy of my heart ache.
 Dear Adeh, I will throw myself into the water,
 Dear Mother, I will turn into a stone,
 From the pain of my sweetheart's love.

TEXTS & TRANSLATIONS

Գարուն Ա

Գարունն ա ձունն ա արել,
Վայ լէ լէ, վայ լէ լէ, վայ լէ լէ, լէ լէ:

Իմ եարն ինձնից ա սառել,
Ախ չորնա, վախ այ եար, չար մարդու լեզուն:

Լուսնակն Ելաւ

Լուսնակն ելաւ ամպն ի վեր,
Գիշերն ամպ շող, ինչ անուշ,
Հովը քնքոյշ, տարուբեր,
Շնկշնկալով, ինչ անուշ:

Շւին հեռուն դէռ կուլա,
Վնգվնգալով անուշ,
Ծամերդ հովեն կը դողան,
Սրսփալով, ինչ անուշ:

Ծնկըլը

Ծնկըլը մնկըլը ծիվ, ծիվ,
Փշիկ տւի լոշիկ առա,
Լոշիկ տւի գառնիկ առա,
Գառնիկ տւի հարսիկ առա,
Հարսիկ տւի սագիկ առա,
Սագիկ առա, ու թառեցա,
Այ թառեցա, աշուղ դարձա,
Ծնկըլը մնկըլը ծիվ, ծիվ:

Օրոր

Քուն եղիր բալաս, աչերդ խուփ արա,
Նախշուն աչերուդ քուն թող գա վրա,
Օրոր իմ բալաս, օրոր ու նանի,
Իմ անուշիկիս քունը կը տանի:

Դուն ալ քուն եղիր, ինձի ալ քուն տուր,
Սուրբ Աստուածամայր անուշիս քուն տուր,
Օրոր իմ բալաս, օրոր ու նանի,
Իմ անուշիկիս քունը կը տանի:

تو بيو

تو بيو تيمو بنشين
آی بلال طيب دردم
نای نای گل وای نای گل
وای دودر نومدی مو مردم

در غم ندیدنت
آی بلال علیل و زردم
نای نای گل وای نای گل
وای دودر نومدی مو مردم

GAROON A

It's Springtime

It is springtime and it has snowed,
Vaay le le, vaay le le, vaay le le le le.

My sweetheart has become cold,
Akh, I wish for my rival's tongue to dry up.

LOOSNAKN YELAV

The Moon Has Risen

The moon has risen through the clouds,
The night is balmy, how sweet,
The mellow breeze is gently blowing,
Softly whispering, how sweet.

In the distance, the shevi* is wailing,
It sounds like “veng-veng,” how sweet,
In the cool breeze, your hair is fluttering,
It's shivering, how sweet.

DSENKELE

Tweet

Tweet, tweet, chirp, chirp,
A thorn I gave, some bread I got,
The bread I gave, a lamb I got,
The lamb I gave, a bride I got,
The bride I gave, a saz I got,
The saz I took and perched on a tree,
And thus I took up minstrelsy,
Tweet, tweet, chirp, chirp.

OROR

Lullaby

Sleep my darling, close your eyes,
Sweet sleep on those lovely eyes,
I softly sing and rock the cradle,
A lullaby for my little joy.

Sleep my baby, and I will sleep,
O Holy Virgin, give us sleep,
I softly sing and rock the cradle,
A lullaby for my little joy.

TO BIYO

Come

Come and sit close to me,
My dear, you are the remedy to my pain,
O beautiful and tender flower,
You didn't come, sweetheart, and I long for you.

Being apart from you,
My dear, has made me ill, I'm weak,
O beautiful and tender flower,
You didn't come, sweetheart, and I long for you.

* The shevi is a much-loved musical instrument among Armenians. It is made of 'yegheg', a tall plant grown near water, similar to the bamboo. It is a very thin pipe, often associated with shepherds as they would take a shevi with them to the mountains when taking the sheep there. It has a very tender but high sound and is also suitable for solo and group music.

Վուշ Վուշ

Վուշ վուշ, վշտիս մի ճար արեք,
 Վուշ վուշ, սրտիս փուշը հանեք,
 Վուշվուշալէն, ֆըշֆըշալէն,
 Միրտը կրծող ցաւ կրակէն,
 Փրփրադէզ ծովն է յուզում,
 Ժեռ քարափի կուրծքը զարնում,
 Ջարդ ու փշուր մէկ են դառնում,
 Յուսակտուր հետ նահանջում:

Իսկ ժեռ քարը անյայտ մտքի,
 Հետից ընկած ձէն չի հանում,
 Վուշվուշալէն, ֆըշֆըշալէն,
 Ցաւ կրակէն մրխրտալէն,
 Փրփրադէզ ծովն է յուզում,
 Լալ հառաչանք աղերս տալէն,
 Այի իմ սրտիս խորունկ վերքէն,
 Յաւն է կաթում մրմռալէն:

Վերքը անհուն, ցաւն անդարման,
 Արիւն հոսում կսկծալէն,
 Վուշ վուշ, վուշ վուշ,
 Վուշ վուշ, վուշ վուշ, վուշ:

Oh, Ինչ Քաղցր Բան

Oh, ինչ քաղցր բան ըլալ կոնծաբան,
 Կոնծել լաւ գինի, թափառել անբան,
 Լարէ թամպուրը հա հա հա հա հա:

Oh, ինչ դառը բան ըլալ թղթաբան,
 Տարւել միշտ փողը, գլխուն տալ սն հողը,
 Լարէ թամպուրը հա հա հա հա հա:

VOOSH VOOSH

Voosh-Voosh[†]

Voosh, voosh, find a cure for my grief,
 Voosh voosh, pull the thorn from my heart,
 Voosh voosh, fesh fesh.
 A burning pain gnaws at my heart,
 Like a frothy sea, when troubled,
 Will rail against the rocky beach,
 To break upon its hardened chest,
 And retreat back in defeat.

But the sharp rock of the unknown mind,
 Stays back and says nothing,
 Voosh voosh, fesh fesh.
 Suffering, aching pain,
 The restless sea is boiling,
 It is heaving sighs and praying,
 Akh, from the deep wound in my heart,
 Comes unbearable agony.

The hurt is boundless, the pain without end,
 The blood is flowing wretchedly,
 Voosh, voosh, voosh voosh,
 Voosh voosh, voosh voosh, voosh.

OH, INCH KAKHTSER BAN

Oh, How Sweet

Oh, how sweet to be a drunkard,
 To drink good wine, and be carefree,
 Play that tembur, ha ha ha ha.

Oh, how bitter to be a gambler,
 To always lose money, and be forlorn,
 Play that tembur, ha ha ha ha.

[†] Expression of grief, said while rocking forward & backward, slapping the hands down on knees

THE STRING QUARTET

David Cheng (violin I) is a freelance violinist, violin teacher, and music arranger. He plays in many of the Bay Area's regional orchestras, including the Oakland East Bay Symphony where he sits in the asst. principal second violin chair. An avid chamber musician, David is the founder of The Bach Quartet Project, www.bachquartetproject.com, which focuses on bringing the youthful genius of Johann Sebastian Bach's music to the world through chamber music transcriptions/arrangements. Originally from Wilmington, DE, David studied Music, Biology and Photography in Cleveland, OH shortly before coming to the Bay Area in 1997. When David is not obsessively occupied with gigs, home improvement projects or quartet arrangements of Bach, he spends his leisure time with his wife, Bridget, and his adorable two-year old son, Ethan.

Jennifer Adler (cello) is a cellist and pianist who has lived in the Bay Area for eight years, devoting much of her free time to playing and performing in chamber music groups and local orchestras. She grew up in Falls Church, Virginia, where she studied cello with Yvonne Caruthers of the National Symphony Orchestra. In high school she competed in the Fischhoff national chamber music competition and performed with her piano trio at the Kennedy Center. She received a BA in Environmental Sciences from Northwestern University; where she concurrently studied cello with Hans Jorgen Jensen at the NU School of Music. She attended Yale's School of Forestry and Environmental Studies, earning a Masters in Environmental Management. Currently she is a botanist with WRA Environmental Consultants, conducting biological surveys throughout California and developing habitat restoration and mitigation plans.

Michael Okun (violin II) began playing the violin when he was four years old. At six he was accepted as the violin student of Andrés Cárdenes, then Concertmaster of the Utah Symphony. Michael later studied with Utah Symphony Director Varujan Kojian, and musicians Ashot Abramyan, Mikhail Boguslavsky, and Gerald Elias. In 1992, Michael became a member of the New York String Orchestra Seminar, where he studied chamber music with Jaime Laredo, and performed in the Christmas Season of concerts at Carnegie Hall under the direction of Alexander Schneider. Michael attended Stanford University, where he pursued his interests in science as well as music, receiving a Bachelor of Science degree in Physics, and Master of Arts in Music. He currently works for a small internet software company and devotes many evenings and weekends to music.

Nansamba Ssensalo (viola) began playing in Los Angeles area community orchestras when she was a teenager. While perusing her Bachelors Degree in Music Education at Oberlin College in Ohio, she joined the Oberlin Community Strings orchestra as a Violist. Upon receiving her degree Miss Ssenalo relocated to the Bay Area where she has been an active member of several local classical ensembles. Nansamba has been a member of Bay Area Classical Harmonies for the past three years. In her spare time she plays Drums and Tub Bass in the popular local Blues and Soul band The California Honey Drops.

THE CHORAL ENSEMBLE

Beverly Nalbandian (soprano soloist) was one of the six winners of the "American Opera Auditions" in 1959, which afforded her the opportunity to study and perform in Italy. While there, she sang one of the four leads in "L'Osteria Portugese" by Cherubini, participated with the other five winners in a concert and recorded several operatic arias in Switzerland. Upon returning home, she sang several roles with the Cincinnati "Zoo" Opera, including Frasquita in Carmen. In 1961, she was a regional winner of the Metropolitan Opera Auditions. For two years, she was a member of the San Francisco Opera "Talent Bank," under the direction of Dr. Peggy Donovan. Roles included the title role of "Rita" by Donizetti and Florinda in "The Turk in Italy" by Rossini.

In 1962, she took the position of choir director of St. Vartan Armenian Church in Oakland. She has maintained this position for over 45 years. In 1963, Bev married the love of her life, Bill Nalbandian, giving birth to two children: JoAnn Koobatian, a teacher of choral music in the Pleasanton High schools and Robert Nalbandian, a mechanical engineer, employed by Frito-Lay. Bev and Bill have four beautiful granddaughters. Bev has participated in and was soprano soloist for Vivaldi's "Gloria" under the direction of Mark Purcell. In 2001, Bev participated in a charity concert of operatic solos, duets and trios with her two colleagues, Linda Kalustian-Lester and Hagop Kupelian. Currently, she continues as choir director at St. Vartan church and is busy being a grandma!

Alexander Frank (tenor) has sung with West Bay Opera, Fremont Opera, and Silicon Valley Symphony Chorus. Upcoming engagements include "Winter Season in Opera" with OAC and "Tales of Hoffman" with Berkeley Opera. He currently studies voice with Donna Olson.

Andrew Chung (bass) is the founder and director of Bay Area Classical Harmonies (B.A.C.H.). He has sung with numerous vocal ensembles including San Francisco's Philharmonia Baroque Orchestra, and various UC Berkeley organizations such as the Opera Workshop, Chamber Chorus, University Chorus, Collegium Musicum and Gospel Chorus. In 1998 he founded B.A.C.H. chamber orchestra and chorus. As director of this organization he regularly conducts and sings with the ensemble in the San Francisco Bay Area. In 2002 he was chosen conductor of the Berkeley Summer Symphony Orchestra leading Beethoven's 5th Symphony and Berlioz's Roman Overture. With Cal Opera he conducted the fully staged opera, *Die Zauberflöte*. He has sung principal roles at North Bay Opera and San Francisco Lyric Opera. In 2004, he founded the Bakersfield Opera company and sang the role of Leporello in both B.A.C.H. and Bakersfield Opera production of *Don Giovanni*. He served as the music director for Spotlight Theater production of Steven Sondheim's *Sweeney Todd*. Presently he also serves as the Music Director at All Saints Lutheran Church in Novato.

Athena Kirk (alto) is a graduate student in the Classics Department at UC Berkeley. She has performed with several choral ensembles in the Bay Area including UC Chamber Chorus and Perfect Fifth, Pacific Collegium, Choralis, and most recently the Chalice Consort. She is glad to be singing with B.A.C.H. again.

Bridget O'Keeffe (soprano) has sung with various groups in the Bay Area since she began graduate school at UC Berkeley in 1997. These included UC Berkeley University and Chamber Choirs, Cal Opera, B.A.C.H., Sacred and Profane, The Baroque Choral Guild, and Chora Nova. She is also a church soloist and is currently assisting with direction of the Arlington Community Children's Choir in Kensington, CA. She is excited to be singing Armenian songs for the first time and hopes the audience enjoys the concert of music as much as she has enjoyed rehearsing it.

Chris Lopez (tenor) is a lifelong choral singer with a passion for the intimacy of the chamber music experience. He sang in B.A.C.H.'s first Armenian set this past spring, and feels privileged to be presenting more beautiful music from this rich tradition. Chris has a degree in Philosophy, a job waiting tables in a restaurant, and a pit bull named Suzy.

Emily Elisabeth Wood (alto) has been singing on and off with B.A.C.H. since 1999. "Just when I thought I was out, they pull me back in" she has been heard muttering under her breath at the start of many a rehearsal.

Ida Mazmanian (rehearsal pianist) has played the piano since she was 8½, taught piano for 11 years and is part of her family's musical ensemble "The Mazmanians." She is currently an Actuarial Analyst and enjoys sports and all of the visual and performing arts. She is thrilled to have had the opportunity to hear the B.A.C.H. choir's beautiful sound during each rehearsal!

Joaquin Quilez-Marin (baritone) makes his debut with B.A.C.H. singing *An Armenian Legacy*. His last appearance was singing the role of Dan Cairo in *Carmen* with West Bay Opera. With Basoti he sang the role of Dr. Bartolo (*Le nozze di Figaro*) and Rocco (*Fidelio*, Quartet #3). With Holy Names Opera Workshop, he sang the roles of Papageno (*The Magic Flute*, Quintet #5), Dr. Malatesta (*Don Pasquale*, Recitative and Duet #4), Alidoro (*La Cenerentola*, Quartet). With San Francisco Lyric Opera Chorus he sang *Lucia di Lammermoor* and *Les Contes d'Hoffmann*. With City College of San Francisco Philharmonic he sang Mahler *Lieder* in a recital of romantic music.

Katherine Sarafian (alto) has loved singing choral music since age nine; she has toured with the UCLA Madrigal Singers and performed in musical theater productions and a cappella groups in the Bay Area and Los Angeles. Katherine currently sings with the East Bay chamber chorus Sacred & Profane, and with the St. Vartan Armenian Church choir under the direction of Beverly Nalbandian. A film producer, Katherine holds a Master of Arts in Film from UCLA and is active in the Bay Area Theater, Film and Arts communities.

Kimberly Miller (soprano) is a singer, dancer, and visual artist originally from Milwaukee, WI. She received a BA from Mills College in Vocal Performance. Kimberly has performed with such groups as The Albany Consort, Delamuse, B.A.C.H., DeepRootsDance Collective, Kitty Katze Kabarret and Academia Musica Antiga di Lisbon. In addition to her dedication and love for opera and classical repertoire, Kimberly has also had the opportunity to premiere numerous works by present day composers as well as explore multidisciplinary arts that incorporate dance and voice. Presently, Kimberly teaches voice and piano from her private studio in Oakland. She also paints and operates a visual art business based on the traditional art of Chinese Brush Painting (www.art-kimberlysmiller.com).

ARTIST PROFILES

Laryssa Sadoway (alto) is originally from Boston, Massachusetts. She came to the Bay Area to pursue her Master of Music at the San Francisco Conservatory. Since her move to the West Coast, she has been seen in such roles as “Third Lady” (Die Zauberflöte), “La Mere” (L’enfant et les sortilèges) and most recently as “Quark Sister Top-Bottom” in the West Coast premiere of John Bilotta’s “Quantum Mechanic.” In the spring, look for her in San Francisco Cabaret Opera’s production of “Le Nozze di Figaro” where she will be singing the role of Marcellina. Laryssa is happy to have this opportunity to sing this concert with B.A.C.H. and get back to her choral roots.

Lindsay Mugglestone (soprano) probably started singing before she could talk and hasn’t stopped since. Her wonderful aunt, a concert pianist, supported all her musical endeavors, from folk singing, musical theater, playing flute in a jazz combo and cello in her high school and college years, to performing with many S.F. Bay Area chamber and symphonic choruses, where she met her husband. (And their daughter is also a singer, of course!) That shows an eclectic range, but she has never had the opportunity to sing this beautiful and moving Armenian music until now. Some other interests include running (she ran in the S.F. Marathon this year), horseback riding, camping in the Sierra, drawing, landscape design, and mystery novels.

Michael Kim (tenor) became interested in music very early on and sang in school choirs and played oboe in the school band. At the University of Toronto, he was a choral scholar and also spent a year in Vienna where he heard lots of opera and consumed even more cake. Graduate school took him to McGill in Montréal and he also dabbled in opera at the Université de Montréal. His career in technology brought him to the Bay Area and he has enjoyed singing with B.A.C.H. in various productions.

Phillip Garrison (bass) had the good fortune to grow up in a time (long, long, ago), when public schools still had music classes. Since then, his artistic career has included a hit-and-run barbershop quartet (prone to inflicting itself upon unsuspecting passers-by) and numerous choruses, including the Holy Names Chamber Chorus. He enjoys many genres of both music and dance, and most recently was a featured dancer and singer with Jubilee American Dance Theatre, performing with them in international festivals in Finland, France, and Italy.

Russell Rhodes (baritone) has lived in the Bay Area for most of his life and is currently a graduate student in Linguistics at UC Berkeley. He began singing in choirs in high school and has been singing with B.A.C.H. on and off since 2004. He is very excited to be singing Armenian choral music after having been introduced to it in B.A.C.H.’s concert over the summer.

Simoné Müller-Moore (soprano) was born in Guam, lived in Micronesia until she was eight and finished High school and College in Germany. Music was a big part of her and her family’s life and she treasures the memories of singing in different parts of the world. Because of her background in different countries and cultures it was not hard for her to move to South Carolina to complete her Master’s degree in Music and she is thrilled to continue her cultural experience through living in the Bay Area and singing in the B.A.C.H choir.

Stephen Sarafian (tenor) has enjoyed choral music from elementary school through college, where he performed with the UCLA Concert Choir. He continues to sing on Sundays as a Subdeacon at St. Vartan’s church. In preparation for this concert, Stephen has cultivated a great love for the music of Komitas.

Artin Der Minassians (artistic director and conductor) was born to an Armenian family in Tehran, Iran. His choral experience started with Dsidernak children’s choir of the Ararat Armenian Cultural Organization in Tehran. Later on, he sang with Arpa youth choir of the same organization and joined Tehran Symphony Chorus led by Mr. Goorgen Movsissian. He came to the US to attend UC Berkeley and pursue his Ph.D. in Electrical Engineering and Computer Sciences. He has been a member of UC Berkeley Chorus and Chamber Chorus during his graduate school years and has been involved in music curriculum as well. He has had the privilege of working with Prof. Marika Kuzma as the choral conducting mentor and Ms. Susan Gundunas for vocal technique. He was the founding director of the Persian Chorus and directed the group with a very successful performance at the Florence Gould Theater of San Francisco’s Palace of The Legion of Honor in 2005. In 2006, Artin joined Bay Area Classical Harmonies as Artistic Director of the Seemorgh Ensemble which specializes in Armenian and Iranian choral music and opera. He conducted B.A.C.H. chorus as part of the celebration for the Persian New Year at San Francisco City Hall in 2006 and led the chorus through the Armenian portion of the “European Jewels and Armenian Pearls” concert in June 2008. His days are spent on cutting edge technologies in Silicon Valley (clean technology and renewable energies), where he strives to make the world a better place to live for future generations, and his evenings and weekends are inundated with rehearsals; singing and conducting. Currently, he is serving as the Music Director of Arlington Community Church for the fall season.

Sarkis Aslamazian (1896-1978), a cellist, composer, teacher, and founding member of the Komitas String Quartet was born in Mozdok, Russia, where he received his early musical education from his father. He enrolled at the Moscow Conservatory where he later taught cello and string quartet literature for more than forty years. In 1925, while still a student at the Moscow Conservatory, Aslamazian was one of the founding members of the String Quartet of the Moscow Conservatory with musicians selected from students of the same school. It was in those early years in the life of the Quartet that Aslamazian began working on the transcription of Komitas' folk songs for string quartet that you will hear tonight. Despite changes, Aslamazian remained with the Quartet for some forty years, as the quartet gained wide international and local acclaim, performing in major cities throughout the world, including a trip to the U.S. in the early 1960s. In 1931, the Quartet became the official quartet of Soviet Armenia. Upon the death of Komitas and the burial of his remains in Armenia in 1936, the Quartet was named the Komitas String Quartet. Aslamazian left the Quartet in late 1960's and moved to Moscow, where he spent the last decade of his life.

Aslamazian's settings of Komitas, folk songs reveal the dual talents of an instrumentalist and composer. They bring to mind Ravel's orchestral transcription of Mussorgsky's *Pictures at an Exhibition* (1932) and Reinhardt Febel's *Variations for Symphony Orchestra* (1980). Both works explore and display the timbral possibilities of the source material – for Ravel, Mussorgsky's piano work and for Febel, Komitas' folk song *Krounk*. Aslamazian's settings, though, are more intimate and aim to create an authenticity of the folk instruments – the *duduk*, *zourna*, *tar*, *dhol*, even *kamancha*. Aslamazian's approach is also different from Béla Bartók's treatment of folk materials, especially in his six string quartets. Bartók, like Komitas, was a tireless researcher who traveled across the Balkans and Ottoman Empire documenting folk materials. In his compositions, Bartók personalizes and stylizes folk materials, while Aslamazian, following Komitas' own practice, remains within the melodic structure of the folk song, displaying the folk idiom in the characteristic transparency of the string quartet.

By Taline Voskeritchian

Soghomon Soghomonian - Komitas (1869–1935), was born in Anatolia, Turkey, in the town of Koutahia. He lost his mother when he was less than one and his father passed away when he was only eleven years old. Thanks to his beautiful voice and singing talent, twelve-year-old Soghomon was selected among twenty candidate orphans to study at the Holy Edjmiadsin's[‡] Gevorkian Theological Seminary. In 1893 he finished studying at the seminary, was ordained a "Vartapet" (i.e., priest), and acquired his new name "Komitas" – the name of the outstanding poet of seventh century, the author of "sharakans" (hymn of the Armenian church).

In 1895, Komitas went to Tiflis (Tbilisi) to study at the musical college. However, when he met the composer Makar Yekmalian, who had received his education at the conservatory of St. Petersburg, Komitas decided to study a course on harmony by that composer. These studies became the firm basis for gaining the European technique of composition. The further events of Komitas' life had to do with the large music center in Europe – Berlin, where he went to study under the protection of the Catholicos, being financed by the largest Armenian oil magnate Alexander Mantashian. During these academic years he had an opportunity to "communicate" with European music, continually enriching the supply of knowledge, and engaging in musical criticism. After returning to Armenia, he visited various regions of the country treating and putting down thousands of Armenian, Kurdish, Persian, and Turkish songs. He started serious scientific research work, studied Armenian folk and church melodies and worked on the decipherment of Armenian khazzes and worked on the theory of voices.

The well-known musicians such as Vincent D'Indy, Gabriel Fauré, Camille Saint-Saëns fell in love with Komitas' creative work. In 1906, after one of his concerts, the renowned French composer Claude Debussy exclaimed excitedly, "Brilliant father Komitas! I bow before your musical genius!"

In April 1915, Komitas was arrested together with the number of outstanding Armenian writers, publicists, physicians, and lawyers. After the arrest, accompanied by violence, he was deported far in Anatolia where he became a witness of the brutal extermination of his nation's bright minds. And in spite of the fact that Komitas was returned to Constantinople, the nightmare he had experienced left a deep ineradicable impression on his soul. Komitas remained in seclusion from the outer world, absorbed in his gloomy and heavy thoughts – sad and broken. In 1916 Komitas' health deteriorated and he was put in a psychiatric hospital. The genius of Armenian music found his final shelter in Paris, in the suburban sanatorium Vil-Jouif where he spent the last twenty years of his life. On the 22nd of October the life of the Great Komitas came to an end. In the spring of 1936 his remains were transported to Armenia and buried in Yerevan – in the Pantheon of prominent art figures.

Source: Virtual Museum of Komitas (<http://www.komitas.am>)

[‡] Seat of the head of the Armenian Apostolic Church, near Armenia's current capital of Yerevan.

ABOUT COMPOSERS

Makar Yekmalian (1856–1905), is one of the most respected Armenian composers of the late nineteenth century. Under tutelage of Nikoghayos Tashjian at Holy Edjmiadsin's Gevorkian Theological Seminary, he learnt the Armenian notational system (khaz), recorded numerous liturgical chants, and immersed himself in Armenian music, sacred and secular.

His gifts were acknowledged by Catholicos Gevork IV, who arranged for Yekmalian to enter the St. Petersburg Conservatory in 1878. Under the guidance of Rimsky-Korsakov, Iogansen and Solovyov, Yekmalian mastered the art of composition and became exposed to world's musical masterpieces. He directed the debut of his vocal-symphonic cantata *Der Rose Pilgerfahrt* in 1888. In the same year, he graduated with honors from the conservatory – the first Armenian ever to do so.

While still a student in St. Petersburg, Yekmalian began to work on a setting of the Divine Liturgy of the Armenian Church. In 1893, the completed setting (in three- and four-voice arrangements) was evaluated by St. Petersburg's Palace Chapel Committee, which included such luminaries as Rimsky-Korsakov and Balakirev, and received unequivocal approval of the committee. The newly composed Devine Liturgy was first sung in a church setting in Tiflis (Tbilisi), Georgia where Yekmalian had held a teaching position since 1891. The response from clergy and laity was positive, prompting the new Catholicos Mkrtych Khrimian to sanction it for official use. It was published by the Leipzig firm of Breitkoff and Härtel in 1896.

In addition to composing the Divine Liturgy, Yekmalian trained many students (Komitas and Armen Tigranian, the great composer of Anoush opera, were his private pupils), collected folk songs, and wrote songs, choruses, piano pieces and an orchestral overture. Unfortunately, at the height of his creative powers, Yekmalian was struck by mental illness. He died in Tiflis, leaving many projects and compositions unfinished.

Source: The Armenian Church (<http://www.armenianchurch.net>)

Barsegh Kanachian (1885–1967), one of the most illustrious pupils of Komitas, stands out as a unique composer who has continued his master's legacy. Kanachian was born in Rodosto, a small town near Constantinople. Growing up in a politically unstable area during precarious times, he was able to survive by moving first to Bulgaria, then to Romania, and back to Constantinople around 1908, always pursuing his musical studies. It was in Constantinople that he met Komitas and became his pupil for three years. In 1921, Kanachian and four other pupils of Komitas left for Paris to further their musical training. In 1922, he went to Egypt, where he composed his first choral work, *Dalilo*. From 1926 to 1930 Kanachian lived in Cyprus, where he taught at the Melkonian Institute. There, he composed, among others, his masterpieces *Hoy Nar* (choral) and a revised version of *Oror*, originally composed in 1913.

Despite the fact that he never lived in Armenia, he was able to absorb the essence of the Western Armenian musical fountain of Komitas, and infuse it with his own creativity to produce songs of great appeal and charm which continue to delight listeners. Having lived in countries of Middle East with considerable Armenian populations, mostly in Lebanon, he composed with his unique style, a fusion of post-Komitas choral tradition, the Western Art Song (Lied) and his individualism and originality. In the development of his unique musical style, Kanachian enriches the music by inserting choral passages reminiscent to the sounds of orchestral instruments.

In 1932 Kanachian settled in Beirut, Lebanon. His presence prompted the establishment of the Goosan Armenian Musical Society and Goosan semi-professional choral group in 1935. Unfortunately, his eyesight began to fail him in late 1940s, making his work more and more difficult each year. In 1960, almost totally blind, Kanachian and his wife Kristiné moved to Baghdad, Iraq, where two of their three daughters lived. He passed away in Beirut, Lebanon, where he had come for medical treatment.

By Bedros Alahaidoyan (Translated by Zaroug K. Kabakian)

Grikor Mirzaian Suni (1876–1939), was steeped both in his own Armenian folk tradition and, later, European classical music. He was first and foremost a composer of choral music, and creator of scores of vocal solos, and orchestral, operatic, instrumental, and piano works. Suni traveled widely in the Russian, Ottoman, and Persian Empires (Iran), as well as India and finally the United States, directing choirs, studying folk music, and organizing choruses of Armenian amateur singers for the concert presentation of Armenian music.

As his great musical ability had already been recognized, in 1891 Suni pursued his education in Holy Edjmiadsin's Gevorkian Academy and studied with the major teachers of Armenian music. Working then with Komitas, he began formally gathering traditional and religious melodies, listening to the people, and writing down in khaz notation. Suni and Komitas were close colleagues and friends working together on the passion of those times, preserving folk music with a goal of organizing mixed choruses for concert presentation.

Upon graduating in 1895 from the Gevorkian Academy, Suni returned to his native Shooshi, formed a chorus, and presented his first concert of his own arrangements of Armenian folk songs. Its success propelled Suni's next stage of study in St. Petersburg, where he moved in 1895 and remained for almost a decade. Now in the capital of the empire, Suni took private lessons in music theory and composition for three years as preparation for entering the theoretical composition class of Nikolai Rimsky-Korsakov at the St. Petersburg Conservatory of Music. He studied also with Aleksandr Glazunov and Anatoly Lyadov, and graduated in 1904.

Grikor Suni was in the group of artist musicians who documented and developed Armenian music. He was, for Armenian classical music, one of the most renowned, indeed charismatic, prolific, and hardworking figures. He was a master of the small song, melody, harmony, and counterpoint. He reveled in polyphony where it earlier had been forbidden. As in his politics and personal life, in music, Suni expressed himself honestly and freely, and made tangible contributions to Armenian music, and indeed, to world music.

Source: The Suni Project, Music Preservation (<http://www.suniproject.org/>)

Sergey Aghajanian (1929-2006), was born in Anzali, Iran, to an Armenian family. After graduating from school, Aghajanian became the leading member of Ashot Patmagrian's musical theater. Soon after, Patmagrian introduced him to Serge Khodsiev, the Russian professor of violin at Tehran Conservatory. After Khodsiev, Sergey continued with Rouben Gregorian[§] and played regularly as a soloist with Tehran Symphony Orchestra. During the same time, he started a string quartet with three other Armenian students of Tehran Conservatory and performed numerous successful concerts.

Later on, he moved to Yerevan, Armenia, where he taught at Romanos Melikian music school from 1959 to 1976. He was one of the top supervisors of musical programs at Armenia's national radio. In 1964, he was invited to Yerevan Polytechnic Institute to establish an orchestra of student string players and become its music director and conductor. Through thirty years of its life, this orchestra participated in youth music festivals in Armenia, USSR, Finland (1964), Czech (1967), Poland (1982), and the USA (1975) winning 5 gold medals and several awards.

He went back to Tehran once again in 1990 as guest speaker of a conference on the 1000th anniversary of the completion of Shahnameh (The Epic of Kings), the renowned Iranian poet Ferdowsi's masterpiece. He was so inspired from his visit that after returning to Armenia, Aghajanian composed a series of choral arrangements based on Iranian folk tunes. You will hear one of these arrangements, *To Bijo*, tonight. Among his compositions are "Polyphonics" for string orchestra based medieval tunes and hymns, "Polyphonic Cantata" for symphonic orchestra and chorus (1975), Concerto for wind orchestra (1966), "Four Mashtotsian Songs" (1972) and other choral works. "Khachkar," a piece for flute, clarinet and bassoon, was his first challenge in which he attempted to compose polyphonic arrangements of single-line folk tunes and hymns without altering even a single letter or sound in the main melody. Sergey passed away

Source: Repatriate Iranian-Armenian Faces, Bapken Chookazian, Editor, Gint Publishing, 1997, Yerevan

[§] Rouben Gregorian was born to an Armenian family in Tbilisi, Georgia. His family fled to Iran in 1915 to avoid the horrors of Armenian massacres happening in neighboring Turkey. Rouben studied in Tehran and Paris and settled in Boston, MA in 1952. For more than 25 years, he was affiliated with the Boston Conservatory, where he taught violin and was the conductor of the orchestra and chorus. During his active years, Gregorian was the conductor of the Boston Women's Orchestra, The Portland Symphony Orchestra, and the Komitas Choral Society of Boston.

ACKNOWLEDGMENTS

This concert would not be possible without generous financial and in-kind support of the following organizations:

Ararat Armenian Society

Arlington Community Church, Kensington, CA

Armenian General Benevolent Union, Young Professionals of Northern California (AGBU-YPNC)

Hamazkayin Armenian Educational and Cultural Society (San Francisco Chapter)

St. Andrew Armenian Church, Cupertino, CA

St. John Armenian Church, San Francisco, CA

St. Vartan Armenian Church, Oakland, CA

UC Berkeley Armenian Alumni Association

UC Berkeley Armenian Students Association

Artin Der Minassians would like to express his heartfelt gratitude to the brilliant singers of the chorus, our wonderful rehearsal pianist, and the superb string players, who selflessly shared their beautiful voices and outstanding musical talents to realize this unforgettable evening. Furthermore, he would like to thank the following individuals who never refused their assistance:

Alexander Frank

Anahid Issahakian

Andrew J. Chung

Armen Alaverdyan (in Armenia)

Arra Yerganian

Athena Kirk

Beverly and Bill Nalbandian

Catherine Clambaneva

Edward Godoshian

Elizabeth Ojakian

Gladys Mercier

Haig Mekhdjian (SF Bay Area Armenian Radio Hour)

Hasmig and Antranik Cingoz

Helen and Azad Azadkhanian

John M. Boyer

Katherine (Sarafian) and Meher Gourjian

Laryssa Sadoway

Malcolm Catchatoorian

Rev. Fr. Mesrob A. K. Sarafian

Michael Kim

Naiyry Sarkiss

Nelly and Armen Der Kiureghian

Phillip Garrison

Rachel Harger

Roubina Kasparian

Rev. Fr. Sarkis Petoyan

Shanti Moorjani

Stephanie and James Clambaneva

Stephen Baronian

Viola Choupak

Zaven Kanneian