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KOMITAS'S BERLIN PERIOD OF CREATION

Komitas's creative activity is considered by definite periods which relate to his life events. All his biographers agree that at any version of his creative periods' division, his student years in Berlin appear to have bordering position.¹ Thus the following periodization is commonly accepted in Komitas's biography.

- Pre–Berlin period, i.e. before 1896
- Berlin period, i.e. the student years in 1896–1899
- Post–Berlin period, 1900s in Etchmiadzin and in Constantinople, which included creative activity, collecting music, research, pedagogy, and concert and lecture tours.

Komitas's musical activity consists of several interrelated components: collecting folk and church music, scholarly work, composition and performance. Komitas worked in each component yet in pre–Berlin period, while studying at Gevorgian Seminary in Ejmiatsin. He started collecting folk and church music in the 1880s and later on he never stopped being attracted to the field. The scholarly work was a part

¹ Г. Геодакян, Стиль Комитаса и музыка XX века, *Пути формирования армянской музыкальной классики*, Ереван, изд. Института искусств НАН РА, 2006, с. 111 (G. Gyodakyan, Komitas's Style and the XX Century Music, in: *The Ways of Formation of Classical Armenian Music*, Yerevan, Publication of the Institute of Arts of NAS RA, 2006, p. 111). Ն. Թահմիզյան, Կոմիտասը եւ հայ ժողովուրդի երաժշտական ժառանգությունը, Փաստաթուղթ, «Դրազարկ» հրատ., 1994, էջ 5 (N. Tahmizyan, *Komitas and the Music Legacy of Armenians*, Pasadena, Drazark Press, 1994, p. 5): Թ. Ազատեան, Կոմիտաս վարդապետ: Առաջին հատոր, Կ.Պոլիս, 1931 (T. Azatyan, *Komitas Vardapet: the First Volume*, Constantinople, 1931):

of his studies, and in the pre-Berlin period both theological and musicological research are to be noted as components of his activities. Komitas was composing music in the mentioned period and displayed a unique although mostly naive style. As for performance practice, Komitas was a wonderful singer since his childhood; and in this field the incident when he sang for the Catholicos causing him to cry is to be mentioned. Despite all the mentioned facts, for mastering in scholarly work, as well as for composing and performance mastery, it was the Berlin period that provided Komitas with the opportunity to acquire the knowledge, skills and confidence, as well as improve his abilities which would later in the post-Berlin period play an outstanding and inestimable role for Komitas.

As for music collecting, interestingly, some researchers argue that while Berlin greatly impacted Komitas in his formation as a musician, an inverse vector of influences exists as well. For example, Regina Randhofer assumes that it was due to Komitas's influence that Oskar Fleischer's opening article in the Journal of the International Music Society declared folk song research to be the society's future agenda.¹

Oskar Fleischer, Max Friedländer, and Heinrich Beller mann were Komitas's teachers at Humboldt University, and Richard Schmidt taught him at the private conservatory. Komitas was a founding member of the Berlin branch of the *Internationale Musikgesellschaft* (1899–1914). He collaborated with *Sammelbände der Internationalen Musikgesellschaft* published by *Breitkopf & Härtel*. His research was published in the *Zeitschrift für armenische Philologie*.

The importance of the Berlin period in Komitas's life has been noted by many researchers, among them R. Atayan, G. Gyodakyan, R. Szeskus, and R. Randhofer.²

¹ **R. Randhofer**, Komitas and Berlin Musicology, in: *Komitas and Medieval Music Culture*, Yerevan, Publication of Komitas Museum–Institute, 2016, p. 18.

² **Ռ. Աթայան**, Ժողովրդական սկզբնաղբյուրից անկախ երգերը, *Սովետական արվեստ*, 1969, թիվ 10, էջ 32–37 (**R. Atayan**, Songs without Folk Source, in:

In this article, I am focusing on some, in my opinion important, questions which refer to the period under discussion. In particular,

- ✓ What was the applied impact of Berlin studies on Komitas?
- ✓ How did Berlin studies influence further activity Komitas had in Ejmiatsin and in Constantinople?

While dwelling on those questions, more particular questions emerge. Both in scholarly platforms and in practical field, some viewpoints regarding Komitas's works circulate, which are highly disputable and antagonize the practical bases. Below such inconsistent viewpoints are proposed to be discussed. They are frequently verbally discussed among some musicians.

(?) “Komitas's piano music is inconvenient to play, because the composer himself did not play good piano.”

(?) “Komitas composed in restricted choice of music genres only, focusing on vocal music mainly and piano music.”

(?) “Komitas imitated German composers' style, while he found his own style only later.”

Do the above questions have grounds? Why do / did they exist and what is the reality concerning the arguments?

Komitas's German works

Komitas referred to the poems of German poets for his vocal and choral music. Indeed, this seems natural since he was living and studying in Germany. Here are the pieces referred to by Komitas:

Sovetakan Arvest, 1969, No. 10, p. 32–37): Г. Геодакян, Комитас, *Пути формирования армянской музыкальной классики*, с. 66–95 (G. Gyodakyan, Komitas, in: *The Ways of Formation of Classical Armenian Music*, p. 66–95). Ռ. Շեսկուս, Կոմիտասը Բեռլինում, *Կոմիտասական* 2, Երևան, Հայկական ՍՍՀ ԳԱ հրատ., 1981, էջ 25–38 (R. Szeskus, Komitas in Berlin, in *Komitasakan* 2, Yerevan, Publication of Academy of Sciences of Arm SSR, 1981, p. 25–38): R. Randhofer, Komitas and Berlin Musicology.

Songs for voice and piano accompaniment:

- ✓ Theodor Storm – *April*
- ✓ Ludwig Uhland – *Frühlingsruhe*
- ✓ Johanna Ambrosius – *Du fragst?*
- ✓ Julius Sturm – *Komm, o Nacht*
- ✓ Wolfgang Geothe – *Meeresstille*
- ✓ Wolfgang Geothe – *Glückliche Fahrt*
- ✓ Wolfgang Geothe – *Nachtlid*
- ✓ Nikolaus Lenau – *Nebel*
- ✓ Nikolaus Lenau – *Sturmesmythe*

Choral songs without accompaniment:

- ✓ Nikolaus Lenau – *Lenz*
- ✓ Otto Rognett – *Neuer Frühling*
- ✓ Wolfgang Goethe – *Menschengefühl*
- ✓ A Biblical texts – *An den Wassern zu Babel*

From one hand, the teachers could suggest some choice of poems for composing music. From the other hand, referring to those texts was also Komitas's choice. Not all the poets referred to by Komitas are the most famous individuals in the German culture; a fact which is also noteworthy.

The researchers share an opinion that Komitas's German songs stylistically resemble the vocal pieces by some German composers of the Romantic era, among them being Felix Mendelssohn (1809–1847), Heinrich von Herzogenberg (1843–1900), Johannes Brahms (1833–1897), and Richard Wagner (1813–1883).¹ This opinion appears to be true considering the melodic lines, the correlation of the lyrics with music,

¹ Ռ. Շեսկուս, Կոմիտասը Բեռլինում, էջ 35–36 (R. Szeskus, Komitas in Berlin, p. 35–36). Տ. Տարկիսյան, Немецкие песни Комитаса, Музыкальная Армения, Ереван, 2005, № 3, с. 38–39 (S. Sarkisyan, Komitas's German Songs, in: *Musical Armenia*, 2005, No. 3, p. 38–39).

harmony, texture etc. To consider the melodic line, *Meeresstille* is a typical sample (see music example 1).

Music example 1: *Meeresstille* by Komitás, based on lyrics by Goethe.
Romantic style in the melodic line is displayed.



Tie - fe Stil-le herrscht im Was-ser, oh - ne Re - gung ruht das Meer, und be-

6
- küm - mert sieht der Schif - fer glat - te Flä - che rings um - her. Kei -

Music example 2: *Glückliche Fahrt* by Komitás, based on lyrics by Goethe.
The beginning of the melodic line demonstrates a direct imitation of Wagner's style.



Die Ne - bel zer - reis - sen der Him - mel ist

3
hel - le, und Ä - o - lus lö - set das ängst - li - che Band.

6
Es säu - seln die Win - de, es rührt sich der Schif - fer,

9
Ge-schwin-de! Ge-schwin-de! Es teilt sich die Wel - le, es naht sich die

13
Fer - ne: schon seh' ich das Land!

A more noteworthy example is *Glückliche Fahrt* (music example 2), which presents direct evidence of imitating Richard Wagner's style. The beginning of the melody is almost a copy of the *Ride of the Valkyries*, although in the continuation of the song no such a tendency is traced.

Komitas's piano pieces written in Berlin

As it is well known, Komitas developed a unique style in piano which can hardly be compared with any commonly accepted stylistic definition.¹ His piano dances, as well as the *Songs* for piano display specific texture, featured with unique melody, rhythm, range evolvment, etc.

Komitas's piano music written in Berlin does not hint at the later style. Instead, a study process is traced in it. Music examples 3–6 present extracts from various piano pieces. Komitas mentioned *Nocturno* for piano as *opus 1*, although when composing this piece he was the author of a number of other works; moreover, later he never considered this numeration. What attracts attention is the texture of the music, which consists of differentiated melodic and accompanying layers (see music example 3). The complementary style of the two layers, the *arpeggiato* principle of the accompaniment embracing two octaves and even more, and the texture in general approximate the music style to the Romantic composers. Therefore, Komitas mastered the pianistic style of the existing music.

¹ Կոմիտաս, *Երկերի ժողովածու*, հատ. 6. Դաշնամուրային ստեղծագործություններ, խմբ.՝ Ռ. Աթայան, Երևան, «Սովետական գրող», 1982 (**Komitas, Works**, Vol. 6: Piano Works, ed. R. Atayan, Yerevan, Sovetakan grogh, 1982):

Music example 3: *Nocturno*, Op. 1 by Komitas

Piano

The musical score for 'Nocturno', Op. 1 by Komitas, is written for piano in 9/8 time and B-flat major. It consists of two systems. The first system shows a piano introduction with a four-layered texture: a pedal point in the lower layer, a thematic subject in the middle, a chord layer above, and a polyphonic line starting with the fourth bar. The second system continues the texture with parallel thirds and sixths, marked 'ritenuto' and 'a tempo'.

The following are two extracts from *Schwermuth* for piano. In the first fragment a four-layered texture is displayed with a pedal point in lower layer, a thematic subject in the middle one, a chord layer above, and a polyphonic line starting with the fourth bar. In the second fragment, a texture with parallel thirds and sixths intervened with each other is the most obvious detail, which is a principle inherent to Romantic era composers' style.

Music example 4: *Schwermuth* by Komitas, two fragments

(a)

The musical score for 'Schwermuth' by Komitas, fragment (a), is written for piano in 9/8 time and B-flat major. It shows a piano introduction with a four-layered texture: a pedal point in the lower layer, a thematic subject in the middle, a chord layer above, and a polyphonic line starting with the fourth bar. The texture is characterized by parallel thirds and sixths.

(b)



The next example presents the piano arrangement of an Armenian folk song collected by Komitas himself – «Հովն անուշ» (*Hovn anuš* – *The Breeze is Sweet*). In the first fragment (music example 5a), the song is announced in the middle line of the three-layered texture, while in the basso a repetitive line resembling pedal point is displayed and in the upper part a line hinting at broken chords is recounted. In the second fragment (music example 5b), a part of the song melody is announced accompanied by the fifths, then it is interrupted by *arpeggios* of definite chords (F sharp major etc.).

Music example 5: «Հովիտն ահա» (*The Breeze is Sweet*) for piano by Komitas

(a)



(b)



The above samples from piano works by Komitas represent various pianistic techniques which distinguish from his later style. That is to say, the devices utilized in the above samples later did not become a guide for Komitas anyhow; rather he created a subtle, transparent and a spatial-dimensional technique, which endowed original sound. The presented pieces lead us to one of the questionable ideas propounded in this article.

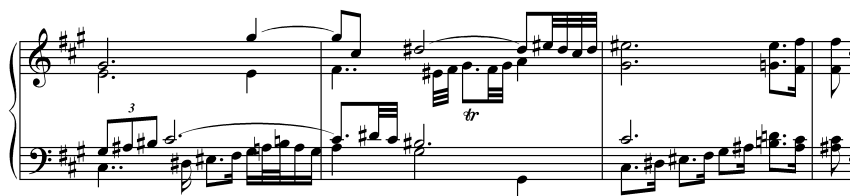
(?) “Komitas’s piano music is inconvenient to play, because he himself did not play good piano.” Is this opinion correct? As we see, Komitas mastered piano music techniques while studying in

Berlin, but he gained another choice of style later in his mature period of creation.

Komitas's instrumental music

In Berlin, Komitas authored a number of instrumental pieces for string quartet, quintet, symphony orchestra, etc. None of them approaches Komitas's later style. Instead, we can guess that didactic tasks were implemented in many of them. Each string quartet presents the stylistic features of various epochs from Baroque to Classical and Romantic. Some samples are discussed below. Music example 6 presents an extract from the string quartet entitled by R. Atayan as *Songs without Words*. We find the same piece in the Komitas Archives in two version – for piano and string quartet.¹ In this piece, a resemblance with Baroque music is evident which is displayed in music phrases, rhythmic formulas, texture, etc.

Music example 6: *Songs without Words* for string quartet. Komitas Archives No. 520.



In some other instrumental pieces (see music example 7) imitation of the style of classical (as well as pre-classical) masters is traced. Evidently, Komitas wrote those pieces as student works. Most probably the task was to compose music in the manner of instrumental music revealing the potentialities of the instruments.

¹ The quartet version is in Komitas Archives 520. The piano version was published in **Komitas, Works**, Vol. 6, p. 143-145.

Music example 7: Subject from a string quartet. Komitas Archives No. 535.



Moreover, in some other pieces the style of the Romantic era is seen, which is displayed in the subjects, development principles, etc.

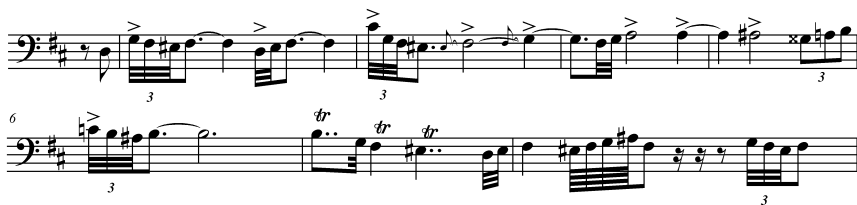
Komitas's string quintet is noteworthy due to the thematic material with up and down motions over the notes of triads and followed by contrary motions. In particular, the subject reminds Ludwig van Beethoven's piano sonata op. 57 (see example 8).

Music example 8: A fragment from Komitas's String Quintet. Komitas Archives, No. 528.

The only orchestral work we know has survived from Komitas has the title *Wald Nacht* (Komitas Archives No. 551) and is written for full symphony orchestra orchestra in a classical in a classical manner, in a ternary form with contrasting middle part. The main subjects are presented in music example 9.

Music example 9 a, b, c: selected subjects from *Wald Nacht*

(a) The first subject conducted by cello.



(b) The second subject

Flute 1

Flute 2

Clarinet in A

Pauke

Cello

Contrabass

(c) The third subject

Oboe

Viola

While the form and instrumentation of the orchestral piece are accomplished in Western music means, the themes could be described as being derived from the traditional Armenian music style.

In this regard, an answer to one of the viewpoints proposed above can be formulated.

(?) “Komitas wrote in restricted choice of music genres only, focusing on vocal music mainly and piano music in part.” As we see, Komitas tried various genres including chamber music and orchestral music. However, later his choice focused on vocal, choral and piano music.

Armenische Kirchengesänge

For the third above mentioned mismatching viewpoint I will refer to the arrangements of Armenian church songs in German translation.¹ Twelve songs belonging to various church music genres and feasts are put together in a choral piece which is considered to be the Second *Patarag*² by Komitas,³ although the complete ceremony is not implied. Very interestingly, the Armenian and German versions of the same songs essentially differ from each other while being based on the same traditional melodies. Some samples will be discussed below.

“Heilig, heilig” is the translation of Armenian «Սուրբ, սուրբ» (“Surb, surb” – *Saint, Saint*), which is one of the most beloved church songs in the community. Music example 10 presents the melody of the song (a) in its primary version – as transcribed by N. Tashchian in 1878, (b) Komitas’s

¹ **Կոմիտաս, Երկերի ժողովածու**, հատ. 8. Հոգևոր ստեղծագործություններ, խմբ.՝ Ռ. Աթայան, Գ. Գյողակյան, Դ. Դերոյան, Երևան, ՀՀ ԳԱԱ «Գիտություն» հրատ., 1998, էջ 195–220 (**Komitas, Works**, Vol. 8: *Spiritual Music*, ed. R. Atayan et al., Yerevan, Gitutyun publication of NAS RA, 1998, p. 195–220).

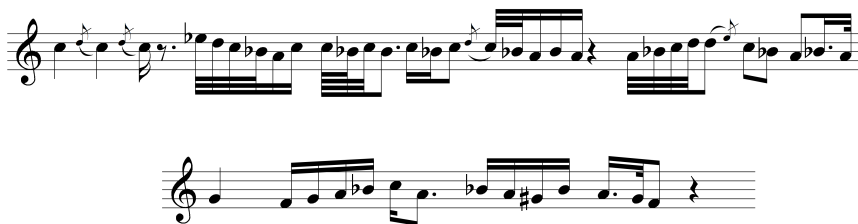
² *Patarag* (Arm. Պատարագ) is the Divine Liturgy of the Armenian Church.

³ *Ibid.*, p. 13.

version with German lyrics, and (c) the modal scale as derived from not mere the melody but also the holistic choral arrangement by Komitas.

Music example 10: “Heilig, heilig” from Komitas’s *Armenische Kirchengesänge*.

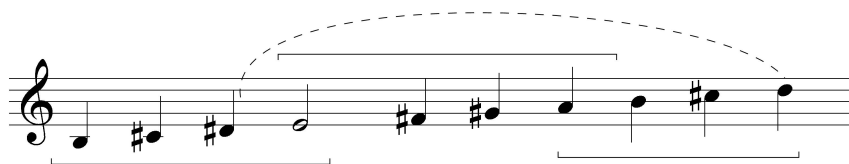
(a) The traditional melody as transcribed by N. Tashchian.¹



(b) Komitas’s arrangement of the same melody for the German version.



(c) The modal scale of the arrangement derived from the choral texture.



As it is evident from the notated scores, the traditional version (music example 10a) is featured with elaborated style full of embellished phrases and not obeying any definite meter. Komitas preserved the

¹ Ձայնագրեալ երգեցողութիւնք Սրբոյ Պատարագի, Վաղարշապատ, 1878, էջ 83 (Recorded Chants of Holy Patarag, Vagharshapat, 1878, p. 83).

traditional melody, while arranging the free meter into 4/4. He preserved the succession of the notes and their pitch and rhythmic correlation and augmented the values of the notes. The result is quite different perhaps mostly due to the canonic meter.

The most striking detail is the modal scale which is derived from Komitas's four-part arrangement. The scale presents conjunct Ionian tetrachords with E tonic. E – F sharp – G sharp – A is conjunct with A – B – C sharp – D; and from the tonic downwards, E – D sharp – C sharp – B descends. In the result, D sharp below the tonic and D natural above the tonic coexist. Each detail of the scale corresponds to the theory by Komitas about the modal scales of traditional Armenian music.¹

Here an especially noteworthy circumstance is to be mentioned: Komitas arranged the traditional melody according to his compositional methods of his later period. In other words, Komitas displayed a unique method of composition already in Berlin, while studying Western music. This denotes that he studied Western music, and the same time he knew that Armenian music should have its own way of development. This is very striking.

Referring to other Church Songs in the discussed work, it should be noticed that many details are found as being 'non-standard' including harmonization and rhythmic distribution. While the German versions are written in classical major / minor keys, the Armenian versions which were composed later in 1900s, display non-standard signs in the key. While in German version of the songs Komitas followed the commonly accepted ready-made metrical patterns, later on he did not use them but

¹ **Komitas Keworkian**, Die Armenische Kirchenmusik, *Sammelbände der internationalen Musik-Gesellschaft* (Leipzig: Breitkopf & Härtel, Oktober–December, 1899), S. 54–64. **Կոմիտաս**, Հոդվածներ յեւ ուսումնասիրություններ, հավաքեց Ռ. Թերլեմեզյան, Երևան, Պետհրատ., 1941, էջ 139–141, 153–156 (**Komitas**, *Articles and Studies*, edited by R. Terlemezyan, Yerevan, State edition, 1941, p. 139–141, 153–156).

rather he followed the semantical meaning of the Armenian texts. Later he put bar-lines according to the contents of the lyrics. A sample is presented in music example 11. “O prachtvolles” in German and «Ով զարմանալի» (“Ov zarmanali” – *O Wonderful*) in Armenian have the same content of pitch and value correlations. While the German version is notated in the meter of 2/2, the Armenian version does not imply any meter and displays 7, 10, 8, 12 etc. beats in the bars.

Music example 11: “O prachtvolles” and «Ով զարմանալի»

(a) “O prachtvolles”¹ displaying 2/2 meters

O, pracht-vol - les, ge - of - fen - bar - tes Ge - heim - niss!

10
Gott der Schöp - fer kam zum Jor - dan.

(b) «Ով զարմանալի»² displaying varying beat amounts in each bar

Ով զար - մա - նա - լի խոր - հուրդ այս մեծ յայտ - նեալ

Ov zar - ma - na - li xor - hurd ays mec hayt - neal

3
Ա - րա - ռիչն Աստ-ուած ի Յոր - դա- նան ե - կեալ:
A - ra - rič'n Ast - vac i Hor - da - nan e - keal.

Here I approach to the next viewpoint proposed in the beginning of the article.

¹ Komitas, *Works*, Vol. 8, p. 216–217.

² Komitas, *Works*, Vol. 8, p. 40.

(?) “Komitas imitated German composers’ style, while he found his own later only.”

Indeed, he imitated the style of the German composers, but he definitely knew that Armenian music should develop another way. In Berlin, he was seeking that way and found many paths.

Further thoughts

Indeed, the influence on Komitas of his studies in Berlin cannot be underestimated. First of all, knowledge and practical skills he received there were of fundamental importance. Not only a theoretical grounding in music and musicology, but also his practical abilities were improved in higher level. As we see, formation of style is also traced in the Berlin period. Besides, Komitas got confidence in musical practice, which is of no less importance for his further activities.

In Ejmiatsin and in Constantinople Komitas was on a large scale engaged in:

- Scholarly work, which led to unique ideas in music theory, aesthetics and history.
- Composition, in which he created a style which can hardly be defined in commonly accepted terms.
- Performing art appearing as a singer and choral master whose performance was of specific character.
- Larger activities in fieldwork which led to thousands of newer folk and church songs.

Komitas's fundamental research on Armenian music led to the theoretical system proposed as related with traditional Armenian music. Moreover, his research in *khaz* (Arm. խազ – xaz) notation was highly motivated by the existence of similar research in other cultures which his German teachers were engaged in.

Komitas's manuscripts evidence several operatic projects he had planned to fulfill. Here again we see the influence of his Berlin studies. For

example, Komitas was planning to compose (and had started) an opera based on traditional Armenian epic *David of Sassoun*.¹ Undoubtedly, his admiration with Richard Wagner's epic opera was the source of influence.

It is known that Komitas was planning to establish a music conservatory. The source of this idea is also to be searched among Berlin's impacts.

Therefore, the applied impact of Berlin studies on Komitas and its influence on further activity he had later on is completely apparent.

Abstract

As it is well known, Komitas's studies in Berlin played a major role in his formation as a musician. Although before then he received musical education, it lacked systematization. The influence of Berlin studies refers to each musical branch Komitas worked in: research, creation and performance. At the same time, it is logical to talk also about the opposite vectors of influences, especially in the area of folk music collection and research.

In this paper, I focus on Komitas's works which were done in Berlin, among which are romances and choral works based on lyrics by famous German poets, piano works, chamber works, the only surviving orchestral work and the *Patarag* in German translation. While studying Komitas's compositional activity in Germany, a number of attractive questions arise. (1) What was the applied impact of Berlin studies on Komitas? (2) An opinion circulates that Komitas's piano works are not convenient for pianists because Komitas himself was not a master in piano performance. Both Komitas's Berlin studies and the piano works written in Berlin reject this opinion. (3) Why do Armenian and German versions of Komitas's *Patarag* differ from each other while being based on the same melodies? It is also attractive to discuss the influence of German period on further activity Komitas had in Etchmiadzin and Constantinople.

Keywords: Berlin, student works, Komitas's instrumental music, Komitas's piano music, German composers.

¹ Բ. Հովակիմյան, Կոմիտասի թատերական աշխարհը, *Կոմիտասական* 2, էջ 242–260 (B. Hovakimyan, Komitas's Theatrical World, in: *Komitasakan* 2, p. 242–260):

Տաթևիկ Շախկուլյան (Հայաստան)

արվեստագիտության թեկնածու

Կոմիտասի թանգարան-ինստիտուտ

ՀՀ ԳԱԱ Արվեստի ինստիտուտ

Երևանի Կոմիտասի անվան պետական կոնսերվատորիա

ԿՈՄԻՏԱՍԻ ԲԵՌԼԻՆՅԱՆ ՇՐՋԱՆԻ ՍՏԵՂԾԱԳՈՐԾՈՒԹՅՈՒՆԸ

Ամփոփում

Ինչպես հայտնի է, Կոմիտասի բեռլինյան ուսումնառությունն առանցքային դեր խաղաց նրա՝ որպես երաժիշտ ձևավորման վրա: Թեև դրանից առաջ էլ Կոմիտասը ստացել էր երաժշտական կրթություն, սակայն այն համակարգվածության պակաս ուներ: Բեռլինյան ուսումնառության ազդեցությունը վերաբերում է Կոմիտասի հետազոտական, ստեղծագործական, կատարողական աշխատանքին: Տրամաբանական է քննարկել նաև ազդեցությունների հակառակ ուղղությունը՝ հատկապես ժողովրդական երաժշտության հավաքչության և ուսումնասիրության առումով:

Հոդվածում քննարկվում են Բեռլինում իրականացված ստեղծագործությունները, որոնց թվում են գերմանացի ականավոր բանաստեղծների տեքստերի հիման վրա գրված երգերն ու խմբերգերը, դաշնամուրային, կամերային գործեր, Կոմիտասից պահպանված միակ նվագախմբային գործը և «Պատարագ»-ը՝ գերմաներեն թարգմանությամբ: Գերմանիայում իրականացրած ստեղծագործական աշխատանքը քննարկելիս մի շարք գրավիչ հարցեր են առաջանում: 1. Ո՞րն է բեռլինյան ուսումնառության կիրառական ազդեցությունը Կոմիտասի վրա: 2. Շրջանառվող կարծիք կա, որ Կոմիտասի դաշնամուրային երկերը կատարողական տեխնիկայով անհարմար են, որովհետև Կոմիտասն ինքը չէր տիրապետում գործիքին: Թե՛ Կոմիտասի բեռլինյան ուսումնառությունը, թե՛ Բեռլինում գրված դաշնամուրային գործերը հերքում են այս կարծիքը: 3. Ինչո՞ւ են Կոմիտասի «Պատարագ»-ի հայերեն և գերմաներեն տարբերակներն այդքան տարբեր ընկալվում, մինչդեռ հիմնվում են միևնույն մեղեդիների վրա: 4. Արդյո՞ք գերմանական ազդեցություն են կրում Կոմիտասի էջմիածնական և պոլսական շրջանի ստեղծագործությունները:

Հիմնաբառեր՝ Բեռլին, ուսանողական գործեր, Կոմիտասի գործիքային երաժշտություն, Կոմիտասի դաշնամուրային երաժշտություն, գերմանացի կոմպոզիտորներ: