

ALEXANDER SPENDIARYAN IN THE MUSIC OF THE WORLD (ETHNOMUSICOLOGICAL OBSERVATIONS)¹

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This paper explores the work of Alexander Spendaryan from the standpoint of modern ethnomusicology. The interdisciplinarity of the field of ethnomusicology allows it to comprehend the position of a musician both within the national musical tradition and in the broader scope of world musical culture. The evolution of a national composer is here studied not only in connection with the concepts of contemporary European, Russian and Armenian classical music, but also in the context of the developing national ideology of the intelligentsia in the Armenian diaspora; the cultural processes reflected in the evolution of the national musical style are also considered. Questions of musical nationalism, folklorism, orientalism, cultural and musical identity are discussed taking into account developments in social and political theories of our time. The paper explores the ways in which, although Alexander Spendaryan's formation as a musician stemmed from Western, specifically Russian art music, due to the development of his distinct style the composer can be considered one of the founders of the Armenian national school of music composition.

Key words: Alexander Spendaryan, ethnomusicology, world music, musical tradition, orientalism, folklorism, national school of composition.

Alexander Spendaryan² is considered, along with Komitas, to be one of the founders of modern Armenian national art music³ and its school of composition. While Komitas described the features and developed the theoretical concepts of Armenian music, laying the foundations of Armenian ethnomusicology, and applied them in practice in his authentic compositions and folk and church music

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² In this paper, the name Spendaryan will be used rather than Spendiarov. The Russian version of composer's birthname was used in Russian language studies in the 20th century. However, in Armenian musicology the Armenian version is common, considering the fact that still during the artist's life his name began to be spelled with the Armenian ending "-yan".

³ Armenian traditional music, along with folk and religious branches, knows various genres of professional art music. Art music of the European classical style began to enter the Armenian musical landscape in the mid-19th century.

harmonizations and arrangements, Spendiaryan created works employing the genres and stylistic elements specific to the musical art of Western late Romanticism. The years of Spendiaryan's activity as a composer coincided with the most dramatic period in modern Armenian history, which saw the rise of nationalist political ideology of the second half of the 19th century as well as the height of art and literature inspired by Western aesthetic tendencies that flourished in the Armenian communities in Russia and the Middle East. It was also the time of massacres, genocide, the founding of the short-lived Armenian independent Republic and, eventually, of the Soviet Republic of Armenia. The social, political and cultural processes of the period created the atmosphere and preconditions for the Armenians to formulate a type of cultural identity, of which the national school of music composition was a part. This school was followed and developed by a cohort of composers, ethnographers, performers, scholars, among and by whom Alexander Spendiaryan was recognized and welcomed as the founding creator of the national style in modern Armenian art music.

The main question that this paper will explore is: how is the phenomenon of Alexander Spendiaryan viewed from the standpoint of contemporary ethnomusicology? What is Spendiaryan's place in the panorama of the music of the world, in his as well as our time? Which features of Alexander Spendiaryan's music made it possible to align him with the Armenian national musical tradition and, moreover, consider him a founder of Armenian classical music? Aspects related to Spendiaryan's work have been brought up in Russian, especially Soviet, and Armenian musicological research that began to be published still during his life. Unfortunately, Spendiaryan is little known to the international (academic) audience. Except for books and articles written in Armenian or Russian, almost no other research seems to refer to this composer's work; only a few studies dedicated to the Russian national musical tradition make a brief mention of his music⁴. [1] [2] This contrasts with the academic attention devoted to Komitas, another prominent "founding father" and "icon" of modern Armenian national music: almost every piece of writing referring to any area in Armenian music mentions his name in various contexts. And yet Spendiaryan's role in Armenian musical culture deserves thorough ethnomusicological examination and research, which could provide interesting perspectives on not only Armenian, but many other contexts of regional and global musical developments. Attempts to address these issues are important from a variety of ethnomusicological perspectives which include nationalism, folklorism, the role of the diasporic community, musical behavior, and the perception of the composer's music in different cultural contexts.

⁴ A very rare English translation of A. Shahverdyan's monograph from 1939 is in limited availability in libraries; see: Alexander Shahverdyan, A.A. Spendiaryan, ed. Robert At'ayan, trans. Sona Seferyan and Dewi Williams (Yerevan: Hayastan, 1971). In addition, The Grove Dictionary of Music and Musicians contains Svetlana Sarkisyan's article about A. Spendiaryan: "Spendiaryan [Spendiarov], Aleksandr Afanasy," Grove Music Online, accessed February 22, 2022, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026387>.

Employing an interdisciplinary approach, ethnomusicology holds as its object not only local traditional musical cultures, but also world music in its entirety, examining folk, religious, and classical art music, including the social, political, psychological and historical (inter)relationships between different musical styles, among many other perspectives. Ethnomusicology also studies the peculiarities of music education, musical theory of different cultures, and the behavioral aspects within musical cultures. While at the beginning of the 20th century this field was mainly engaged in the study of non-European musical cultures, modern ethnomusicology also explores the place of Western classical and popular musical cultures in the context of world music, as well as their relationship with the traditional cultures of the time⁵. [3] Thus, this discipline allows us to observe (but not necessarily *critically evaluate*) the figure of a composer in a dynamic historical perspective, taking into consideration questions related to the perception of his music by his contemporaries, as well as other criteria as mentioned previously.

The emergence of national schools of Western art music is usually associated with the political processes involving the national and nationalist movements of the 19th century, which resulted in the establishment of the modern European nations and nation-states. The issues of national and universal, “self” and “other”, and cultural self-determination and identity in general have been elaborated in different ways not only within each (local) culture, but also in numerous social and political studies devoted to nationalism. These studies contribute to the definition of nations and nation-states, as well as to an understanding of the aspects of cultural identity and of the role of music in the development thereof.

Among the most influential theories of nationalism are Benedict Anderson’s concept of “imagined communities” and Eric Hobsbawm’s thesis of the “invented tradition”, which have in major part informed musicological research; among many others, Philip Bohlman’s and Richard Taruskin’s works refer to musical nationalism and analyze theoretical and methodological, as well as historical aspects and areas of the music of various cultures. In Soviet musicological literature, substantial contributions have been made by Nonna Shakhnazarova, who, among others, raised questions of the national and the international in music, particularly between East and West, and frequently discussed the aspects of Armenian national music. [4] Despite differences in approaches, there is consensus in the field that music was and in many cultures still is seen as a powerful tool for expressing national aspirations or identity.

⁵ The term “ethnomusicology” was first coined in 1950 by the Dutch musicologist Jaap Kunst, replacing the term “comparative musicology”, which had previously been used mainly in German-oriented European musicology and “musical anthropology”, which was widespread mainly in American musicology. See: Alan P. Merriam: Definitions of “Comparative Musicology” and “Ethnomusicology”: An Historical-Theoretical Perspective, In: Ethnomusicology, Vol. 21, No. 2, University of Illinois Press on behalf of Society for Ethnomusicology (May, 1977), pp. 189-204. <http://www.jstor.org/stable/850943>. Accessed: 17/11/2014; Alan P. Merriam: The Anthropology of Music, Northwestern University Press, Evanston, Illinois, 1980.

In these studies, particular attention is paid to the culture of diasporas. When discussing issues of Armenian national culture, reference to the role of the diaspora cannot be avoided, because it was in the diasporic communities and under the influence of the reality in these communities that Armenians created their nationalist ideology, and later, the state. This unique circumstance created conditions which had decisive influence not only on the specific features of Armenian political nationalism, but also on the development of Armenian musical nationalism. Music was central to the efforts of the progressive figures of the Armenian diaspora who laid the foundations of the Armenian national mentality even before the formation of an independent state. "The world had to see that there was such a thing as Armenian music, and that it was distinctive enough and sufficiently different from Turkish, Arabic, or Persian music to justify the belief in its independence, originality, and ancientness". [5, p. 150] In this way, the development of a distinctive national culture became the ideological basis for the flourishing of the arts.

As Ronald Suny wrote, "nationalism, which in Western Europe more closely fits the familiar characterization as a "bourgeois" phenomenon, was in the East far less the result of activity by the owners of the means of production and much more the active concern of teachers, journalists, priests, petty officials, and writers". [6, p. 54] This was the case also in the Armenian communal environment. [7] The role of the intelligentsia in shaping the cultural behavior of the Armenian diasporic communities was substantial and has been researched and documented extensively⁶.

Spendaryan belonged to that very layer of the diasporic intelligentsia. He was one of the figures whose ideological maturation as an artist developed in conditions of diaspora, both in Crimea and in Moscow and St. Petersburg. His activities, including performing, teaching, accumulating technical and artistic experience and skills, developing his own compositional writing style, were all based on his great appreciation of the principles of Western classical music and the Russian music school. We know that in his work Spendaryan, like his contemporary Armenian and Russian musicians, engaged in ethnographic documentation. He had always been interested in folklore, highly appreciating and tirelessly collecting traditional music of different ethnicities (Armenians, Tatars, Persians, Ukrainians, Russians etc.), and his prominent Russian contemporaries encouraged his ethnographic activities. National music considers itself to be based on the foundation of folk tradition, and in the Russian case this was particularly important, as with the diligent abidance of the principles of folklorism ("народность") as one of the aesthetic principles of the "Kuchka" and their followers, one of which Spendaryan inevitably became through Klenovsky and Rimsky-Korsakov. By recording folk songs, Spendaryan's ethnographic

⁶ See: Հայ Սփյուռք հանրագիտարան, Հայկական Հանրագիտարան հրատարակչություն, Երևան, 2003. Richard Hovannisian's series dedicated to the Armenian communities provides an extensive panorama of life in the diaspora (Hovhannisian, Richard G.(ed.). UCLA Armenian History and Culture Series: Historic Armenian Cities and Provinces).

activity not only contributed to the conservation of traditional musical material, but also enriched the composer's musical vocabulary, and he used this material in his compositions of various small and large scale genres. As Karine Khudabashyan noted.

The main, predominant part among the folk melodies arranged by Spendaryan is (occupied) by the Crimean-Armenian folklore, and that is not only in terms of quantity (more than 3,000 Crimean Tatar songs and dances and about 30 Armenian folk tunes), but also by the share of works based on Crimean and Armenian folk themes in the composer's musical legacy⁷. [8, p. 218].

In his elaboration of the traditional musical material Spendaryan follows the methods, devices and criteria that are known in both European and Russian art music schools – adaptation of the internal modal and tonal specifics of melodies in their harmonization, employing polymodality, diverse means of polyphonic and orchestral development, etc.⁸ “Spendiarov is the true child of his century, who, by his approach to the folk song, follows certain traditions, refracting those traditions in the elaboration of Eastern folk melodies”. [8, p. 244] We see the deliberateness of his approach to the traditional musical material, for example, in his own testimony, when he writes to Nikoghayos Tigranyan. “I have, by the way, used your arrangements, taking some melodies from them, but only as themes that I have harmonized and elaborated in my own way”.⁹ This is a remarkable idea, because it unambiguously points to Spendaryan's conscious attitude towards traditional music as a “raw source material” that needs artful arrangement and refinement in order to achieve the aspired level of true art music.

Accumulating an extensive repertoire of folk songs of different ethnicities, as a result of his creative development and continuous fascination towards the Armenian intellectual tradition, Spendaryan eventually perfected his distinct style, which would later lay the basis for the foundation of Armenian art music. It is interesting to note that his music written at the turn of the century is strictly speaking hard to consider Armenian, in contrast to, for example, the music of the same period by Komitas, who based his art on completely different aesthetical and musical-technical principles. Spendaryan's evolution as a national composer progressed through several stages. During his years of study in Moscow (1890-1895) Spendaryan met with the Armenian intellectuals of Moscow;¹⁰ these meetings provided him with the opportunities to become acquainted with Armenian traditional tunes. [9, p. 16] In

⁷ All translations by author unless noted otherwise.

⁸ See detailed analysis of Spendaryan's approach to the arrangement of folk melodies in Худабашян, Каринэ. Армянская музыка в аспекте сравнительного музыкознания. Ереван, Амроц Групп, 2011 [8, pp. 218-245].

⁹ Спендиаров Александр. Письма. Литературное наследство. ч. 2. Ереван, 1962, с. 167, cited in: Н.Г. Шахназарова, Избранные статьи. Воспоминания, Москва: Государственный институт искусствознания, 2013, с. 80-81.

¹⁰ Spendaryan learned to write and speak Armenian during his university years in Moscow [9, p. 16].

1894, after meeting with the poet Alexander Tsaturyan, he wrote his first vocal work based on an Armenian text, namely the romance "Oh rose!". In the 1910s the specific Armenian-ness of his musicianship emerged: he interacted with other Armenian intellectuals, demonstrating interest in history, literature and arts. The idea of a national opera came up during his 1916 Tiflis visit and meeting with Hovhannes Tumanyan. At this point, he was already a celebrated musician among the Armenian audience. In 1924 the government invited Spendaryan to the Republic for an ambitious mission: to develop the Armenian musical culture and contribute to the creation of the national music of Soviet Armenia. The composer joined the faculty of the conservatoire, founded its student orchestra (which would later become the Philharmonic Orchestra of Armenia), and organized the development of musical life, promoting in particular the study, publication and performance of Western art music.

It is significant that Spendaryan, being an intellectual of the Armenian community in Russia, sharing the Western aspirations of the Armenian intelligentsia, chose for his creative activity exclusively the genres and techniques of European classical music. In the Armenian environment of the 19th century, the tendency to follow the achievements and ideas of the West and the Western way of life in general was common in both the Middle Eastern and European, particularly Russian communities. This was due not only to the fact that the Armenians were a Christian community and therefore considered to be identifiable with European culture, but also because they were often represented in elite positions in different social, cultural, sometimes also political spheres of their host country. In intellectual circles, Western art music was considered to be more advanced than or even altogether superior to the Eastern style, even as Armenians have had significant achievements in both fields.

Spendaryan viewed Western classical music as a qualitative peak in the history of music. As he put it, "The (all-) European symphonic orchestra is the greatest achievement of culture, so the most honorable place should be reserved for it also in Armenia". [10] It is not accidental that the composer reached the climax of his musical maturity in the genre of orchestral music. Although Spendaryan himself did not compose in the genre of symphony, his pieces provided the orchestral techniques which would later allow for the development of the tradition of the Armenian symphony, starting with Aram Khachaturian. The evolution of Spendaryan's symphonic thinking led to the creation of the opera "Almast", considered to be the first piece in the history of modern Armenian art music that conformed to the dramaturgical qualities of opera composition and the principles of musical elaboration. The fact that Spendaryan undertook the composition of an opera is additional evidence of his close connection with the classical Western tradition of national schools, in which opera based on national history or mythology was considered the zenith of the composer's creative maturity and one of the necessary attributes of nationalist music. Spendaryan unambiguously considered himself a musician feeding on the Russian school of composition: "I position myself in the Russian school founded by Glinka, Balakirev, Borodin, R.-Korsakov and others," [11, p. 46] while also

acknowledging “that the most distinct among my compositions are the ones in Eastern style”. [11, p. 45]

Musicology has repeatedly referred to the cultural relations and tensions between the East and the West, as almost all areas of the humanities have. Interestingly, it seems that initially the perceived antinomy between East and West was mostly maintained in the Western cultural discourse towards the non-European traditions, which resulted in the phenomenon that currently is described by the term “orientalism”. According to Edward Said, who suggested a comprehensive description of this phenomenon, Orientalism is a discourse that contains within it the asymmetry of West-East relations. This asymmetry not only embodies the pressure or oppression that the West exerts on Eastern cultures, but also creates opportunities for the creation of new cultural phenomena. [12] This theory has had great impact on various modern social sciences, including ethnomusicology. Said examines the cultural relations between the West and the East, showing in his analysis that the description of the “exotic” Orient is informed by the projection of the West’s dominance and thus created by the European (English or French, less often – German, Italian or Russian) observer, be they researchers, writers or artists¹¹.

Orientalism had already been entrenched in Western art and music of different styles for a long time [13], the most notable examples having begun to emerge still in the European 18th century Alla Turca style inspired by Ottoman janissary bands. This extended to the elaborate examples of Russian compositions or French opera and creations by impressionists that adopted musical-technical features (melodic lines, fresh rhythms, modal characteristics, timbres of traditional instruments) of non-European cultures and invoked an enchanting musical imagery of the “exotic” Orient.

Spendiaryan’s prominent contemporaries considered him an Eastern composer, primarily because of his Armenian origin. Rimsky-Korsakov, in particular, considered Spendiarjan’s representation of the East to be the most “natural”, not only due to the presence of authentic Eastern melodies in the composer’s works (while the “Eastern” themes used by Rimsky-Korsakov in his works were composed by him, not cited from the traditional source), but also by his supposed refined musical “sense” of the Orient. As mentioned previously, Spendiarjan was not only interested in his native Armenian musical culture but also had great fascination for the songs of other Eastern peoples, particularly Crimean Tatars, and he subsequently used these melodies in his original compositions of various styles.

Oriental exoticism inspired by the European Romantic tradition is represented in Spendiarjan’s music in different ways, among which two general tendencies can be distinguished. One of these is Russian-style orientalism that can be seen, for

¹¹ Before Edward Said’s introduction of his theory, the term Orientalism mostly referred to the study or depiction of Eastern elements in European literature, arts and music, being a form of exotic representation of a sphere that differed in expression and artistic effect from the main character. In other words, Orientalism was the representation of Eastern exoticism. [13]

example, in “Crimean Sketches” and “Three Palm Trees”, where the composer either creates entirely new musical material in the orientalist style or incorporates arrangements from authentic traditional material, both specifically for the purpose of communicating an oriental aesthetic impression. The other tendency becomes apparent in the style of the composer’s late period works such as his “Yerevan Études” and “Almast”: these pieces represent works of a mature composer, where mostly authentic Eastern musical material is lavishly cited and orchestrated with the intention of communicating the identity of specific national characters. The composer implements a method of expression whereby Armenian musical sources are used while also introducing contrasting musical imagery of non-Armenian Eastern character within the same composition. As a representative of the former tendency, in “Three Palm Trees”, the entire musical material is composed in oriental style, and the employment of devices of musical expression is determined by the dramatic musical idea and the extra-musical content (the piece uses as its literary basis Mikhail Lermontov’s poem of the same name). In contrast, in the case of “Almast”, the music of the Armenian characters is employed as a representation of “self” (which happens to be of Eastern nature as well), and the Persian sphere as “other” (that is, in this case, the “oriental”). Although in both tendencies the stylistic basis of the composer’s music remains in resonance with the stylistics of symphonic and operatic compositions of late Romanticism, the application of orientalism occurs with a different aesthetic intention.

Another detail linked with orientalism is Spendaryan’s interest in the orchestra composed of Eastern instruments. The composer had been in contact with the musicians of such ensembles more than once; we know about his meetings with Eastern musicians during his visit to Tiflis, as well as about his direct interaction with the orchestra in Yerevan. [9] Dissatisfied by the “monochrome” sound of the orchestra in its state at that moment, the composer was preoccupied by the idea of developing and enlarging the orchestra by adding additional timbres and registers, which would require adaptation and construction of variants of the existing traditional instruments. Spendaryan found that not only would this bring the orchestral groups to the necessary balance and expand the polyphonic and textural diversity by matching its structure to the composition of the Western symphonic orchestra, but it would also encourage local musicians to compose new pieces of national music. Moreover, he believed that “the use of the Eastern Orchestra can be very interesting, especially in a non-complex and small-scale opera in true Eastern spirit, as well as in Eastern ballet”. [10]

Spendaryan’s orientalism sounded fresh and exotic to the audience of his time; there is evidence that his public performances were very successful in Russia and abroad. The Armenian listener, however, recognizes in his compositions the national musical language – intonations, timbres, rhythms and tunes that recall the traditional sound. In other words, Spendaryan for the Armenian listener is not a Russian orientalist, but a musician with a clear national style; he is an Armenian composer.

This nationalness is not self-explanatory, but deserves further exploration. The complex nature of the “national” for Armenians invites a multitude of questions, but for the purposes of this paper, one stands out: should we refer to Armenian music or the music of Armenia? Or, perhaps, the music of Armenians? This question requires an ethnomusicological approach, as the formulation of an answer involves musical-analytical as well as sociological, historical, psychological and philosophical areas of research. The relevance of the question is demonstrated by the fact that the different branches of Armenian music (traditional as well as Western art music) and the study thereof is necessarily connected with the dispersion of the Armenian nation across the world and its geographic diversity, meaning that definitions of “national music” require elaboration and clarification. On the definition of “Jewish music”, Curt Sachs proposed in his address to the First World Congress of Jewish Music in Paris (1957) that it was the music “made by Jews, for Jews, as Jews”. Analogously, we could understand Armenian music as music by Armenian musicians, as Armenians, made for everyone, but Armenians in particular. Speniaryan was of an ethnically Armenian background, which he deliberately aligned himself with, particularly later in his life. This conscious embrace of Armenian-ness informed his composition of pieces based on traditional Armenian musical material as well as extra-musical content. Furthermore, his activity in the social sphere was directed at the creation of a national musical culture in the new Armenian nation-state, and the society of this nation-state recognized him as a national composer. In this way, Speniaryan’s work cannot only be considered Armenian national music, and he himself an Armenian national composer: Speniaryan stood at the cradle of Armenian national musical identity.

Conclusion

In preparation for this research, I organized an informal survey among young people from diverse geographical origins in order to gain an indication of how representatives of different cultures might perceive and appreciate the compositions of Alexander Speniaryan in our time. My respondents, all of them unfamiliar with the composer and his work, were asked to listen to the “Yerevan Études” and share their impressions of the piece. Many of them answered that the work they heard sounds like it belongs to a non-European traditional musical culture; some described it as a work of Western music, others recognized the Eastern influence, but within the boundaries of some European country. Most attributed the work to some European region, one of them supposed it to be Russia, two – some Middle Eastern culture. The musical impressions described by the respondents included a marketplace or central square, camels or caravans, oriental attire, bright colors in general, and emotions such as melancholy or nostalgia, sorrow, longing, despair, anguish, haste. While this survey carries no empirical weight, its results appeared to me to support the persisting thesis in the study of musical nationalism: that music is perceived as national when the nation itself recognizes it as ethnically its own based on certain preconditions, but that it is not always perceived in the same way by audiences of other nations.

Alexander Spendaryan is a representative of the Western art music style, but cannot be considered a Western composer. His choice of the Western style of music for composition was informed by his belonging to the class of the diasporic intelligentsia, as well as by the common perception in his environment of Western art music as culturally and technically the most “advanced”. His music features genres which are common to the Russian music of his time: instrumental, vocal and choral music genres, programme symphonic compositions, and as the apex of art music composition, opera. Spendaryan adopted and developed his most fundamental compositional techniques and devices from the Russian nationalist school. These include the implementation of characteristic orchestration techniques, innovation in textures and the use of variable modality in polyphonic arrangements. Spendaryan also pursued musical-ethnographic activity and used his findings in his compositions; he further elaborated the aesthetic principles of folklorism and orientalism, most probably, under the strong influence of the Russian nationalist school. Nonetheless, Spendaryan’s Armenian national and nationalist music is not to be seen simply as an extension of Russian nationalism. Spendaryan’s predominant aspiration was to integrate Armenian musical art into the music of the world, an aspiration shared by his peers of other national cultures. As Edward Mirzoyan wrote, “Spendiarov was one of the first to build bridges between ‘European’ and ‘Eastern’ music; in the original artistic traditions of the peoples of the East, he saw features that could enrich and refresh the art of the world”. [14, p. 58] Due to his creative achievements as a mature musician, his unique compositional style, as well as his cultural and social activities, Spendaryan is considered in society to be a great Armenian composer who has made invaluable contributions to the development of Armenian musical identity and the music of Armenia as a nation state, and thus one of the founders of the Armenian national school of composition.

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ՆՈՒՆԵ ՊՈԴՈՍՅԱՆ-ՉԵԼՑԲՈՒՐԳ* (Նիդերլանդներ, Մաաստրիխտ)

Հղման համար. Պողոսյան-Չելցբուրգ, Նունե: «Ալեքսանդր Սպենդիարյանը համաշխարհային երաժշտության մեջ (էթնոերաժշտագիտական ուսումնասիրություն)»: *Արվեստագիտական հանդես*, N 1 (2022): 67-78. DOI: 10.54503/2579-2830-2022.1(7)-67

Հոդվածը նվիրված է Ալեքսանդր Սպենդիարյանի ստեղծագործության ուսումնասիրությանը ժամանակակից էթնոերաժշտագիտության համատեքստում: Ազգային կոմպոզիտորի կայացումը դիտարկվում է ոչ միայն ժամանակակից եվրոպական, ռուսական և հայկական դասական երաժշտության հայեցակարգերին համահունչ, այլև սփյուռքում հայ մտավորականության միջավայրում ձևավորված ազգային գաղափարախոսության պրիզմայով: Խոսքը նաև երաժշտական ոճի էվոլյուցիայի մեջ արտացոլված մշակութային գործընթացների մասին է: Ֆոլկլորիզմի, արևելայնության, մշակութային և երաժշտական ինքնության հարցերը լուսաբանվում են արդիականության հասարակական և քաղաքական տեսությունների տեսանկյունից:

Բանալի բաներ՝ Սպենդիարյան, էթնոերաժշտագիտություն, համաշխարհային երաժշտություն, երաժշտական ավանդույթ, արևելայնություն, ֆոլկլորիզմ, ազգային կոմպոզիտորական դպրոց:

АЛЕКСАНДР СПЕНДИАРЯН В МИРОВОЙ МУЗЫКЕ (ЭТНОМУЗЫКОВЕДЧЕСКОЕ ИССЛЕДОВАНИЕ)

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Статья посвящена исследованию творчества Александра Спендиаряна в контексте современного этномузыковедения. Становление национального композитора рассматривается не только в русле концепций современной ему европейской, русской и армянской классической музыки, но и сквозь призму национальной идеологии, сформировавшейся в среде армянской интеллигенции в диаспоре; речь идет также о культурных процессах, нашедших отражение в эволюции музыкального стиля. Вопросы фольклоризма, ориентализма, культурно-музыкальной идентичности освещаются в ракурсе общественных и политических теорий современности.

Ключевые слова: Спендиарян, этномузыковедение, мировая музыка, музыкальная традиция, ориентализм, фольклоризм, национальная композиторская школа.

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