

DIKRAN TCHOUHADJIAN'S OPERA *ARIF'S RUSE*
(dedicated to the 150th anniversary of creating the first Armenian comic opera)

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On December 9, 1872, Dikran Tchouhadjian's *Arif's Ruse*, the first Armenian comic opera, was staged at the Getik Pasha Theatre in Constantinople, simultaneously marking the beginning of the Turkish musical theatre. The author of the opera libretto was an Armenian opera singer, the first Western Armenian singer who received his professional education in Europe, tenor Hovhannes Achemian (1838-1905), who performed the title role of Arif. The Ottoman stage primadonna Shazik Keuyluyian (born Sevadjan, Lusnak Sargsi Keuyluyian, 1854-1905) played the main character, Meriem.

The performance of *Arif* was the first occasion in the Armenian musical reality when an Armenian composer's opera was on stage, performed by Armenian artists. This was not only the birthday of the Armenian comic opera, but also it marked the beginning of the Armenian musical theatre.

In the present study on Tchouhadjian's music, presented to the English-speaking readers for the first time, the results of the opera's comprehensive research are substantiated, defining the genre of *Arif* as a comic opera, revealing its musical language and dramaturgical features, and putting forward the necessity of staging it in Armenia, as well as publishing an academic edition of the opera score and clavier.

The clavier of the opera prelude has been introduced into scientific circulation for the first time, the computer composition of which was carried out by assistant professor Anna Tamiroghlyan, Doctor of Arts.

Key words: Dikran Tchouhadjian, *Arif's Ruse*, Constantinople, year 1872, comic opera, Hovhannes Achemian, Shazik.

Introduction

December 9, 1872, has a special place in the history of Armenian musical theatre¹. At Getik-Pasha Theatre in Constantinople, the first Armenian comic opera

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¹ Some studies mention that *Arif* premiered on December 17, 1872 [14, p. 193; 24, p. 48]. Barsegh Tughlachian mentions December 9 as the premiere day, which is most trustworthy.

*Arif's Ruse*² by Dikran Tchouhadjian was staged, marking the beginning of Turkish musical theatre at the same time [27, p. 136].

In the Turkish newspaper *İbret*, Namik Kemal praised *Arif* and hailed it as “the first opera written in our language. It is very well staged, and its music is flawless. The Turkish language itself is very musical. Music is created with the preservation of lyricism” [27, p. 133]. Furthermore, it was the first professional opera in the entire Middle East.

The author of the opera libretto was an Armenian opera singer, “who studied at a European music school, the first Turkish-Armenian singer” [22, p. 159], also a linguist (besides Italian, he knew French; he had translated *La Dame aux Camélias* (*The Lady of the Camellias*), a music critic, a connoisseur of European recordings, and an artist well-versed in stage art, tenor Hovhannes Achemian³ (1838-1905), who performed the title role in the opera as well.

Presentation of the Basic Material

The performance of *Arif* was the first occasion in the Armenian musical reality when an Armenian composer's opera was on stage, performed by Armenian artists. In fact, this was not only the birthday of the Armenian comic opera, but also it

² In Tchouhadjian studies, the opera circulated under several titles: *Arif's Trickery* [14, p. 132, 133, 168, 169; 11, p. 76; 23, p. 200, etc]; *Arifin Hilesi* [18, p. 203-204; 6, p. 6]; *Arif* [19, p. 93, 117; 24, p. 150, 151; 12, p. 281], also G. Stepanyan and M. Muradyan. In our opinion, the version *Arif's Cunning* in Anahit Poghikyan-Darbinyan's translation is more accurate, which reflects the comedic nature of the opera: the main character is not a fraud, but just a sly person. Moreover, B. Tughlachian translated the title into English as *Arif's Ruse* in his book [27, p. 136], which is «խորամանկություն» (cunning, ruse) in Armenian. Perhaps, the most acceptable title for the opera is *Arif*, for at least two reasons. First, in the handwritten score kept in D. Tchouhadjian's archives, claviers no. 2 and no. 4 are titled *Arif*, and only clavier no. 3 is called *Arifin Hilesi*. Secondly, Tchouhadjian named his next comic operas after the main comic characters: *Kyose Kehya* and *Leblebiji Hor-Hor Agha*. Furthermore, his operas *Arshak II* and *Zemire* bear the names of the main characters.

³ There were two Hovhannes Achemians in the history of Armenian theatre: the younger one is mentioned here, and the older one is Hovhannes Harutyuni Achemian (1818, Constantinople - 1871, Constantinople), an Armenian actor who appeared on the stage in 1856; he performed at the Oriental Theatre (1861-1867), at the Vaspurakan Theatre (1863-1864) and in 1870, in the group of T. Fasulachian in Nor Nakhichevan [12, p. 91]. He played his roles in Armenian, Turkish, Greek, French, and Italian. He made solo appearances with his farce *The List of Komitas* (1862, published in Smyrna, 1863) in three languages (French, Greek, and Italian), and translated from French (*The Robbers* by Schiller). Achemian was also an artist and a sculptor. Together with Davit Trian, he decorated the Chraghan Palace and other royal buildings in Constantinople. About Achemian-painter, see Aghasyan A. Development Ways of the Armenian Fine Art in the 19th-20th Centuries, Yerevan, 2009, p. 35 (in Armenian).

marked the beginning of the Armenian musical theatre⁴. Unlike *Arshak II*, the previous opera by Tchouhadjian, which was not staged during the author's lifetime, the production of *Arif* was a resounding success, bringing great fame to the author, and fruitful results for his long and painstaking preparatory work. Due to the lack of professionally educated singers in Turkey (the only exception was tenor Hovhannes Achemian), Tchouhadjian had to invest great efforts "to reconcile the group of 30-40 people, fully ignorant of music, with stage music" [2, p. 455]. Hovhannes Achemian presented this fact in more detail in one of his articles, published in French: "The honour of establishing the lyrical theatre with Armenian actors and actresses belongs entirely to Tchouhadjian, the Armenian music master and student of the Italian school. With talent and valorous willingness, this man hoped to make operetta flourish, and it was with that hope that one day, he started to form a singing group. This was not an easy task, and it needed to have a lot of devotion and love for art. He was obliged to leave his lectures, which would support him and his family. Like Vardovian, he was obliged to go around to different places, searching for young, if possible, good-looking men and women, who were more or less singers. He maintained and nourished them for months, educated them in a haste, trained them to play, dance and sing, get rid of the habit of shouting, and finally, he gradually taught them the pronunciation of music" [2, p. 464-465].

At the premiere of the opera, the first prima donna of the Ottoman stage played the main character, Meriem⁵, "the first and senior singer of D. Tchouhadjian's operettas, the central rose of the fantastic scenes of the Master's musical plays, and at the same time a nightingale, singer and beautiful Armenian woman" [19, p. 749] **Shazik Keuyluyan** (born Svadjian, Lusnak Sargsi Keuyluyan, 1854-1905)⁶. **Hovhannes Achemian** (1838-1905), who had just returned from Venice and had "beautiful tenor and stage abilities", sang Arif's role [19, p. 751]. Here is Dikran Galemchyan's opinion about Shazik: "The first soprano in our theatre was Shazik Keuyluyan, who then became Mrs. Achemian and finally, Mrs. Ormanian. That bird, found in a modest place like a manger, with her sweet voice and beautiful appearance, became the queen of operettas by the outstanding master, the immortal Dikran Tchouhadjian. Dressed in a luxurious Oriental costume and sparkling

⁴ Exactly sixty years later, the People's Committee of the Armenian SSR passed a resolution (May 13, 1932), according to which, on January 20, 1933, the State Theatre of Opera and Ballet, the necessity of which Dikran Tchouhadjian considered important as early as 1872, opened its doors in Yerevan with the performance of Al. Spendiaryan's opera *Almast*.

⁵ In some musicological studies, Meriem's name is incorrectly mentioned as Meriam [11, p. 76].

⁶ By the way, according to M. Muradyan, Shazik died in 1896 [14, p. 201]; Sharasan does not write about Shazik's death at all, whereas we read in the Chronology of the Armenian Musical Life, published in 2006: "On September 5, 1905, Shazik passed away in Constantinople (born in 1854)" [13, p. 103]. While in B. Harutyunyan's opinion, it took place on September 6, 1905 [10, p. 202].

jewelry, that singing doll enchanted not only the public, but also her stage friends, actors and actresses, even the authors of operettas. I was tempted as a prompter. I would like to put my notebook aside, and just see and listen to her, something that was impossible. Shazik was a complete charm" [19, p. 755-756].

As Sharasan accurately characterized her: "Shazik, with her penetrating, limpid, and meandering voice, excellently attuned to the vibrations of Oriental music, had considerable musical skills, and with her physical gifts, perfectly lovely and tasteful movements, a profound understanding of stage art. All this obliges us to rank her among our best singers, and if there is one absolutely commendable part about Shazik, it is that she has not deviated from her stage image like others, and has always remained a singer" [22, p. 156-159].

As a result of family failures, in particular, her father's death and the great fire in Pera, Shazik, daughter of a well-to-do family, found herself in need of daily bread with her mother; they made embroideries day and night to ensure the existence of the family. "On a hot summer day, Shazik was singing while embroidering seated at the table next to the open window in her room; having forgotten the poverty and sorrow of her situation for a moment; she sang with all the might of her soul. Maghakian happened to be walking in the street at that time. Carried away by the heartfelt song of the wild canary of that place, the master stood there as if rooted to the ground. Was it possible to lead that girl to the stage? He thought, and encouraged by the misery of the surroundings, knocked at the door and entered. After resisting a little, Shazik's mother accepted Maghakian's proposal, leaving the moral responsibility of her daughter on him" [22, p. 156-159].

Bedros Maghakyan brought her to the Vardovian theatre group. Having never attended school, Shazik knew nothing, but instead she had a voice and beauty. Maghakyan taught her to read and write, and act, while Tchouhadjian developed her voice to perfection. "Shazik's voice was soprano, bright, vibrant, and penetrating. That voice would twist like hot crystal and was capable of gracefully expressing the leaps of Western music and the coiling play of the East. Shazik seemed to be made for the operettas by Tchouhadjian, whose music was a successful combination of the music of the Eastern and Western worlds. Shazik was a graceful girl. She had a delicate and harmonious face, long and curly hair, as well as a proportionate body of above average height" [19, p. 750].

Shazik's brilliant debut took place at the premiere of the opera *Arif's Ruse* and enchanted the audience: "Her vocal and physical advantages shone on the stage, increased tenfold by rays. Shazik became the theatrical public's favourite at once. She was showered with honours and abundant gifts" [19, p. 751]. With unprecedented success, Shazik performed the roles of Gul (*Kyose Kehya*) and Fatine (*Leblebiji Hor-Hor Agha*), the main heroines of other comic operas by D. Tchouhadjian: "Like a fairytale girl, Shazik worked miracles with her roles, her voice, her pleasant ways, her acting, and dialogues" [19, p. 751].

The premiere of *Arif* was fatal not only in Shazik's creative life, but also in her

personal life. Two months after the performance, she married Hovhannes Achemian. Unfortunately, their life together lasted short...

The staging of *Arif's Ruse* was also a turning point in Tchouhadjian's life: the relations between him and Hakob Vardovian suddenly broke. Tchouhadjian was obliged to leave the Getik-Pasha theatre and continued to present *Arif* in various districts of Constantinople with his faithful acting team: "The performances are more than modest, and yet, the music always attracts the audience" [24, p. 48]. Under the leadership of Tchouhadjian and Dikran Galemchian, the Ottoman Opera Troupe was set up, the main actors of which were those of the *Arif* premiere: Shazik, Hovhannes Achemian, Trdat Chickekchian. Khachik Papazian, Tagvor Nalian, Garegin Rshtuni and others left H. Vardovian and joined Tchouhadjian.

Tchouhadjian re-edited *Arif* in 1873 and staged it in the autumn of 1874. The performance had an exceptional reception, it was repeated many times in the 1874-1875 theatrical season, it was performed around hundred times. Here are H. Achemian's memories on that occasion: "There was an immense crowd that evening, brilliant success, applause, shouts, and calls of gratitude and joy. Nothing lacked for the poor music director, the suddenly born theatre director, who embraced his students with tearful eyes and made them participate in his victory. The success thunderstruck Vardovian, and began to increase day by day. After some time, the new theatre group went to sing at the French Theatre in Pera, where the French actors of Mister Manas gave performances: they went to Gatygiugh, Skutar, and Tatavla; the work of Tchouhadjian was performed hundreds of times in that theatrical season. Everywhere, in houses and streets, cafés and workplaces, parts of this opera that had suddenly become popular, were sung or hummed. The main actor of the piece became extremely famous. His image was seen decorating the covers of music sheets with the opera songs, adapted for the piano-playing, as well as appeared in the shop windows of the stores selling them" [6, p. 6].

The following episode of D. Tchouhadjian's life is directly related to *Arif*: "He could not forget that he had won multiple laurels, and professional musicians had fervently applauded to him, expressing their fair appreciation. He would often enthusiastically tell his students that when he was in Vienna to see the art exhibition of 1877, he once tried to show its director his music book with the notation of *Arifin Hilesi*, his first operetta, to understand how long it might take him to present that kind of work in European theatres, when all the acting singers are in a ready state, to which the curator of the exhibition answered that he would be barely able to prepare it in six months. Tchouhadjian told him that he had prepared and presented a performance on the theatrical stages in Constantinople in three months. Unable to contain his admiration, the director laconically said: "You are Armenian, you can do it".

These four words had such value in the mouth of a person, who had years of experience on the illuminated square in Europe, continuously immersing himself in all kinds of art and science. Therefore, it was natural that this precious appreciation of a knowledgeable critic mysteriously influenced the Armenian composer, who, not

being satisfied with just words, asked the curator of the art exhibition to certify his honourable testimony in writing, which he immediately confirmed with a two-line note and signed that certificate. One can imagine the great musician's joy for holding that piece of paper, which he cherished until the end of his life, considering it to be more than his glory, occasionally showing it to his friends and putting it back into his notebook, as a rare relic" [20, p. 159-162].

There is one score, three claviers, instrumental parts, draft passages of the clavier, as well as one libretto in the archives⁷ of D. Tchouhadjian, preserved in the Y. Charents Museum of Literature and Art in Yerevan. They are:

N 1, score, manuscript containing 167 sheets, 8 files. The title-page inscription is in French:

Arif
operetta in three acts
by
D. Tchouhadjian

The score is written in pencil, the lyrics are missing. The first document of the score contains the overture, the second - N 2, 3, 4, the third - N 5, 6, the fourth - N 7, the fifth - N 8, 9, the sixth - N 10, the seventh - N 12, 13, 14, 15 and the eighth, N 16, 17.

N 2, clavier, manuscript: 53 sheets. The first page of the clavier is incomplete. It is carefully written in black ink on large sheets of paper. The clavier lyrics are missing. There are some pencil notes, mostly the names of the characters. Most of the numbers have no titles, except for N 2, 3, 4, 5, 7, 8, and N 9, which have titles added in pencil. The title page inscription is in French:

ARIF
Turkish Operetta in three Acts
Music by
Tchouhadjian and Alboretto

N 3, clavier, manuscript: 48 sheets. The title page inscription is in French:

Arif in Hilesi
Comic Opera
Music by
D. Chouhadjian and A. Alboretto
Horteuse Avédissian
born Mélikian

Most likely, clavier N 3 was copied by the wealthy Aram Melikyan's son (perhaps, daughter), an offspring of the affluent Constantinople resident Yeghiazar

⁷ On the manuscripts of *Arif's Ruse* opera by D. Tchouhadjian see **Avagean H.**, Operettas *Arifin Hilesi*, *Kyose Kehya* and *Leblebiji Hor-Hor Agha* by Dikran Tchouhadjian, *Tsitsernak* quarterly musical supplement of *Jahakir* weekly, sixth year, nos. 4 (24), seventh year, no. 1, October 2006-January 2007, Cairo, p. 97-100 (in Armenian).

Melikyan, from the author's manuscript they owned. The last page of the clavier contains an English inscription made in ink:

*19th April 1923
Aram E. Melikian*

The Turkish text of the opera is available in the clavier.

N 4, incomplete clavier, manuscript: 41 sheets. The clavier has no title page, and the following notes are made in black ink on the first page:

Arif, comic opera in 3 acts

*Dikran Tchouhadjian
Composed in 1873.*

This opera was written on *The Inspector General* by Gogol, adapted to the Turkish life by Hovhannes Achemian and named *Arif*⁸.

It is noteworthy that, unlike the score and the previous two clavier, where the genre of the work was defined as an **operetta**, here it is called a **comic opera**, which is more proper. The clavier is written in pencil on separate sheets of paper. Compared to other clavier, it is in the most worn out condition. The lyrics in the clavier are in Armenian-lettered Turkish. There were some notes on the last page that later got erased. As noted, the clavier is incomplete, missing the following numbers: N 2, 10, 11, 13 and 17; romance N 3 is incomplete.

N 5, instrumental pieces, manuscript: 137 sheets, 8 files

N 6, instrumental pieces, manuscript: 43 sheets, 4 files

N 136, libretto, Armenian script in Turkish, manuscript: 11 sheets, attached photocopy: 19 sheets.

Thus, *Arif's* handwritten score, clavier and libretto, preserved today, came down to us and posed serious problems to the researchers. As we have seen, the lyrics are completely absent in the score, the libretto is in Armenian-lettered Turkish, and out of the three clavier, N 2 does not have a text, N 4 is incomplete, and only N 3 is complete and has a verbal text in French script Turkish⁹. Therefore, it became necessary to translate and for the first time in the opera biography to present the first comic opera of the Armenian musical reality in Armenian, which, at our request, the distinguished educator, poet, and translator Anahit Poghikyan-Darbinyan graciously undertook, implemented and completed on June 4, 2003 [7]. Owing to this, it became possible not only to study this opera, but also serious prerequisites were created for its performance in the Armenian language in the Homeland.

The first comprehensive study of the opera *Arif*, was performed by us, based

⁸ Charents Museum of Literature and Art (GAT), Archives of D. Tchouhadjian, N 4, *Arif*, incomplete clavier, manuscript: 41 sheets.

⁹ It might be assumed that Mrs. Hortense Avédissian rendered the opera text from Ottoman into Latin-lettered French script Turkish.

on clavier N 3 [3, p. 148-215].

Musicologists have not yet finally defined the genre of the work during the decades since its creation. For years, this has been and is still considered by some to be an **operetta**. M. Muradyan [14, p. 193], M. Harutyunyan and A. Barsamyan [11, p. 76], B. Tughlachian [27, p. 136], N. Sargsyan [21, p. 13], H. Avagyan [5, p. 3] express that opinion. At the same time, G. Tigranov [26, p. 164], G. Gyodakyan [8, p. 61; 9, p. 69], N. Tahmizian [24, p. 45] and M. Ter-Simonyan [16, p. 260] define the genre of the work as a **comic opera** or **comedic opera**. In our opinion, *Arif* is a comic opera, not an operetta, and here is why.

It is known that an operetta is “a type of musical theatre that combines vocal and instrumental music, dancing, ballet, and pop art elements. Strophic songs and dance usually underlie an operetta’s musical dramaturgy. As a rule, the climax of each scene is connected with a popular dance in the given period in the given country, which often determines the entire musical atmosphere of the performance” [17, p. 398]. Whereas, the basis of the musical dramaturgy in *Arif* is neither the strophic song nor, even more so, a dance popular in Turkey in the second half of the 19th century. Moreover, there are no dances at the climax of each scene in *Arif*, and there is only one ballet scene in the opera, N 17. In the article about operetta in the fourth volume of the musical encyclopedia, we read: “In contemporary perception, an operetta is one of the types of musical theatre, a staged musical performance, where musical-vocal and musical-choreographic numbers are succeeded by spoken scenes, while the forms of mass-household and pop music (mainly strophic songs and dances) underlie the musical dramaturgy” [15, p. 51]. *Arif* is completely void of spoken scenes typical of operetta, and musical-vocal numbers are not succeeded by choreographic numbers.

Occasionally, *Arif* (as well as *Kyose Kehya* and *Leblebiji Hor-Hor Agha*) is compared with operettas by Offenbach, while “in France, in the 50s and 70s of the 19th century, Offenbach called operetta the pieces close to the French comic opera, small lyrical-household works of one act” [15, p. 51]. Although *Arif* is lyrical-household in nature, it consists of three acts, not one.

The opera *Arif's Ruse*, which takes place over two days, consists of three acts (17 numbers) and begins with an orchestral prelude, which sets the happy mood of the work and heralds the successful conclusion of the events to come¹⁰. The entire thematic material of the prelude is taken from the opera music: the composer placed here some themes, endowed with an important dramaturgical mission in the opera, which later appeared at the most significant moments of the dramaturgy of the work. Among them is the extensive topic of Arif's confession: the music of this is perceived as

¹⁰ The prelude in the *Arif* score (N 1), preserved in the archives of D. Tchouhadjian at Charents Museum of Literature and Art (GAT), is called overture, and in the clavier N 2 and N 4, it is called symphony.

Arif's first portrait outline, anchored by N 15 from the third act, Arif's solo number, the opera's dénouement, when the hero unwittingly confesses the very innocent cause of all his mischief.

In his first comic opera, Tchouhadjian creates the characters of Arif and Meriem, the loving couple who embodied the lyrical line, with great warmth. By the way, later, loving couples occupied an important place in Tchouhadjian's musical theatre. It is from the couple of Meriem and Arif that threads were drawn to the couples of Gul-Ibish (Zvart-Ohan), Fatine-Khurshid Bey, Mikale-Bagaven and, finally, Zemire-Elsantur.

In the prelude, Tchouhadjian found place for the love theme of Arif and Meriem, on which he later built their duet N 16 in the third act. The presence of intermediate themes and motifs strengthens the dramaturgy of the work; Tchouhadjian often used such thematic reminders in his operas.

The image of the people is given in the prelude as well. After all, all events take place in the presence of the people, often with their active participation. The theme of the crowd's hope and faith is placed in the prelude; the people are full of hope that the arrived Vali Pasha would respond to their request and acquit them of their debts. The theme of the faith of desperate people, set in the prelude in h-moll, then twice sounds in N 1, in g-moll.

In the image of the people, Tchouhadjian embodied a protest against the ruling order, and presented the miserable and destitute condition of the working people. The composer later developed this line, which is not so characteristic of a comic opera, in *Leblebiji Hor-Hor Agha*, imparting a great sonority to the character of chickpea vendors.

In the prelude, the other main character of the opera, Mudur, is outlined, with whose theme the prelude begins.

Arif's Ruse was Tchouhadjian's debut of an immense success in the world of comic opera. Actually, this was the beginning of the composer's intense artistic activity. It was opera *Arif* that started a tradition when the actor of the main character became the author of the opera libretto.

However, in the panorama of Tchouhadjian's comic operas, *Arif* has an important feature: unlike his other comic operas, Tchouhadjian here combined both comic and lyrical heroes of his opera in one character. Arif's musical character would stand out among Tchouhadjian's comic heroes by his wide emotional range. Among the attractive features of his complex character are the smooth transitions from buffoonery to genuine, non-joking lyricism. Real lyrical emotionality distinguishes his musical characteristics in duets with Meriem. Arif's skillfully written cavatina N 4 from the first act is full of joy and humour, and though Arif seems cunning and inventive at first glance, his confession N 15 from the third act amazes by the hero's directness and undisguised sincerity.

The musical portraits of the other characters are vivid and colourful as well. They do not lose their characteristic features in the whirlwind of rapidly developing

events. The poetic characters of the loving couple, Meriem and Arif, occupy a special place in the opera. Their parts breathe with bright and elegant lyricism. Meriem's character is revealed both in her solos (romances N 3 and N 8), in her duets with Arif (N 5, 7, 9, 16), and in her ensembles with the choir.

In the opera music canvas, Tchouhadjian gave great place to the character of the people, as they are active participants in the events. Opera choruses are not separated from the reality, they are organically woven into the dramaturgy of the opera. They appear in significant episodes of the opera: at the climax, at the dénouement, and help to reveal the musical characters and feelings of the main heroes. They are diverse in their significance and nature. Presenting the hard life of the working people in choruses, Tchouhadjian brings forward the topic of social protest in a disguised way; why not, he also revolts against the ruling order, which puts the people in a destitute state, a topic that would later be more fully revealed in the image of the *leblebijis*: the people are always just and right.

One of the "heroes" of the opera is the orchestra, entrusted with the finale of the opera, the ballet scene N 17, and the Ball. There are extensive orchestral numbers: the prelude, introductions to the second and third acts, orchestral entrances, beginning the scenes. The score of the orchestra greatly contributes to the discovery of the heroes' musical characters, sometimes assuming the role of a stimulus for dynamic developments.

Noteworthy is the opera's tonal structure. Tchouhadjian widely uses:

1. Homonymous keys, based on the correlation of modulations, which characterize a hero.

N 3, Meriem's romance - g-moll - G-dur,

N 8, Meriem's romance - e-moll - E-dur.

2. parallel tonalities, forming the tonal structure of a scene:

N 4, Arif's cavatina - Es-dur - c-moll

3. *Tertia* correlations of major tonalities:

N 8, Mariem's romance - e-moll - E-dur - C-dur - E-dur - G-dur - E-dur

4. different sequences of the same topic are in *Tertia* correlation

Arif's confession: in prelude A-dur, and in N 15 C-dur,

the people's theme: in prelude h-moll and in N 1 g-moll.

5. *Secunda* correlations of tonalities:

1. different sequences of the same topic: Meriem and Arif's love theme - prelude in D-dur, N 16 in Es-dur

2. in successive scenes: **N 9** - Es-dur - **N 10** d-moll,

3. the opera beginning and the end of the first act: prelude - D-dur, - N 7 finale - E-dur, the beginning and end of the second act: introduction e-moll - N 10 finale D-dur.

Tchouhadjian creates modal-tonal and thematic bridges in the space, making the opera composition more solid. The opera unfolds in one breath, with a predominance of fast and moderate tempos (the exception is the Largo of N 3 and N 16). Danceability distinguishes *Arif's* musical language, and waltz rhythms permeate the heroes' pieces (N 6 - women's chorus, N 7 - Arif and Meriem's duet).

Conclusion

Unfortunately, the once popular comic opera *Arif's Ruse* has been completely forgotten, it was not staged in Armenia, and today, it is unknown to musicians and music lovers. The only exception happened exactly ten years ago. On December 12, 2012, during the concert *Dikran Tchouhadjian's Chamber Works*, held in the NAS RA Meeting Hall, young singers and pianists, engaged in scientific work, presented chamber pieces (solos and piano works) by D. Tchouhadjian for the first time in Armenia. At the end of the concert, the author of these lines performed one of the composer's transcriptions from *Arif's Ruse*: Arif and Meriem's duet from N 7 finale of the first act, where Arif's confession of love is placed [4, p. 176].

Ironically, the first Armenian comic opera was presented to its audience in Turkish. It is appropriate to remember that during the first meeting with Catholicos Gevorg IV in Etchmiatsin, on October 1, 1881, Komitas, the great celebrant of the Armenian songs and later also a connoisseur of *grabar* (the oldest attested form of the Armenian language), spoke in Turkish. He did not know Armenian as "the Armenian community in Kutahia was Turkish-speaking because the Turks had cut off their grandfathers' tongues for speaking Armenian" [25, p. 254]. Could Tchouhadjian have imagined that one day his stateless people would have a well-built and prosperous Homeland, an opera theatre with professional singers, where it would be possible to stage performances in Armenian? Definitely not. And today, it is necessary to finally shake the dust of oblivion off *Arif's Ruse* and stage it in the Motherland.

A few years ago, the talented director and a big fan of Tchouhadjian's opera music (by the way, in 2015, he received the RA President's Award for the performance of *Karine* by Tchouhadjian) Yervand Ghazanchyan, the People's Artist of Armenia, started staging *Arif* at the H. Paronyan State Theatre of Musical Comedy in Yerevan (conductor: Harutyun Arzumanyan, stage designer: Robert Elibekyan, scientific advisor: Anna Asatryan).

But on July 30, 2019, unexpectedly for all of us, Yervand Ghazanchyan passed away, taking with him to the grave the last hope of staging *Arif* in Armenia.

It is also necessary to carry out the academic edition of Complete Works by D. Tchouhadjian, in the corresponding volume of which the opera clavier and score will be published. Owing to this, the opera will finally become available for staging and performance.

And before that, for the first time, we are putting into scientific circulation the prelude clavier of the opera *Arif's Ruse*, the computer composition of which was

carried out at our request by assistant professor Anna Tamiroghlyan, Doctor of Arts.

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ՏԻԳՐԱՆ ՉՈՒՍԱԾՅԱՆԻ «ԱՐԻՖԻ ԽՈՐԱՄԱՆԿՈՒԹՅՈՒՆԸ» ՕՊԵՐԱՆ (նվիրվում է հայկական առաջին կոմիկական օպերայի ստեղծման 150-ամյա հոբելյանին)

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Հղման համար. Ասատրյան, Աննա: «Տիգրան Չուխաճյանի «Արիֆի խորամանկությունը» օպերան (նվիրվում է հայկական առաջին կոմիկական օպերայի ստեղծման 150-ամյա հոբելյանին)»: *Արվեստագիտական հանդես*, N 2 (2022): 5-27. DOI: 10.54503/2579-2830-2022.2(8)-5

1872-ի դեկտեմբերի 9-ին Կ. Պոլսի Գետիկ-փաշայի թատրոնում բեմադրվեց հայկական առաջին կոմիկական օպերան՝ Տիգրան Չուխաճյանի «Արիֆի խորամանկությունը»՝ միաժամանակ նշանավորելով թուրքական երաժշտական թատրոնի սկզբնավորումը: Օպերայի լիբրետոյի հեղինակն էր հայ օպերային երգիչ, Եվրոպայում մասնագիտական կրթություն ստացած արևմտահայ առաջին երգիչ, տենոր Հովհաննես Աճեմյանը (1838-1905), ով հանդես եկավ գլխավոր հերոսի՝ Արիֆի դերերգով: Գլխավոր հերոսուհի Մերիեմի դերերգը կատարեց օսմանյան բեմի պրիմադոննա Շազիկ Քյոյլյույանը (ծն. Սըվաճեան, Լուսնակ Սարգսի Քյոյլյույան, 1854-1905):

«Արիֆի» ներկայացումը հայ երաժշտական իրականության մեջ առաջին դեպքն էր, երբ բեմ էր բարձրանում հայ կոմպոզիտորի օպերան, որը կատարում էին հայ արտիստները: Սա ոչ միայն հայկական կոմիկական օպերայի ծննդյան

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օրն էր, այլև նշանավորեց հայ երաժշտական թատրոնի սկզբնավորումը:

Հետազոտության մեջ երաժշտական չուխաճյանագիտության մեջ առաջին անգամ անգլալեզու ընթերցողին են ներկայացվում օպերայի համակողմանի ուսումնասիրության արդյունքները, հիմնավորվում է «Արիֆի»՝ որպես կոմիկական օպերայի, ժանրային բնորոշումը, բացահայտվում են օպերայի երաժշտական լեզվի և դրամատուրգիական առանձնահատկությունները, առաջ է քաշվում Հայաստանում օպերայի բեմադրման և պարտիտուրի ու կլավիրի ակադեմիական հրատարակության անհրաժեշտության հարցը:

Առաջին անգամ գիտական շրջանառության մեջ է դրվում «Արիֆի» Պրեյլուդի կլավիրը, որի համակարգչային շարվածքն իրականացրել է արվեստագիտության թեկնածու, դոցենտ Աննա Թամիրոսյանը:

Քանայի բառեր՝ Տիգրան Չուխաճյան, «Արիֆի խորամանկությունը», Կ.Պոլիս, 1872 թվական, կոմիկական օպերա, Հովհաննես Աճեմյան, Շազիկ:

**ОПЕРА ТИГРАНА ЧУХАДЖЯНА «УЛОВКИ АРИФА»
(посвящается 150-летию юбилею создания первой армянской
комической оперы)**

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Для цитирования: Асатрян, Анна. “Опера Тиграна Чухаджяна «Уловки Арифа» (посвящается 150-летию юбилею создания первой армянской комической оперы)”. *Искусствоведческий журнал*, N 2 (2022): 5-27. DOI: 10.54503/2579-2830-2022.2(8)-5

9-го декабря 1872-го года в театре Гетик-паша Константинополя состоялась премьера первой армянской комической оперы «Уловки Арифа» композитора Тиграна Чухаджяна – событие, одновременно ознаменовавшее зарождение турецкого музыкального театра. Автором либретто оперы был оперный певец армянского происхождения, тенор Ованнес Аджемян (1838-1905) – первый западноармянский певец, получивший профессиональное образование в Европе. Он стал также исполнителем заглавной партии оперы; в роли главной героини Мерием выступила примадонна османской сцены Шазик Кёйлуян (Луснак Саргисовна Кёйлуян, ур. Свачян, 1854-1905).

Постановка «Арифа» явилась первым в армянской музыкальной деятельности представлением на сцене оперы армянского композитора в исполнении армянских артистов. Этот день ознаменовал собой рождение не

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только армянской комической оперы, но и начало формирования армянского музыкального театра как такового.

В исследовании впервые в Чухаджяноведении представляются вниманию англоязычного читателя результаты всестороннего изучения оперы, обосновывается определение жанра «Арифа» как комической оперы, выявляются особенности музыкального языка и драматургии оперы. Наряду с этим ставится вопрос о постановке оперы в Армении и о необходимости академического издания партитуры и клавира произведения.

Впервые вводится в научный оборот клавир Прелюдии «Арифа», компьютерный набор которой осуществила кандидат искусствоведения, доцент Анна Тамирогян.

Ключевые слова: Тигран Чухаджян, «Уловки Арифа», Константинополь, 1872 год, комическая опера, Ованнес Аджемян, Шазик.

"Arif" in Hillessi

Preludio dell atto Primo

music by` D.Tchouhadjian

The musical score for "The Wind" by Maurice Strakosky is presented in a two-staff format. The Piano part is in the upper staff, and the Pno. (Piano) part is in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into measures, with measure numbers 5, 9, 14, and 21 indicated. The Piano part begins with a *p* *pizz.* (piano, pizzicato) instruction. The Pno. part begins with a *p* *pizz.* instruction, followed by a *ff* *arco* (fortissimo, arco) instruction. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. The Piano part features a *f* *p* (forte, piano) instruction. The Pno. part features a *f* instruction. The score concludes with a final measure.

2

"Arif" in Hillessi

Pno.

25

29

33

37

44

Pno.

Pno.

Pno.

Pno.

Pno.

f

p

cresc.

ff

"Arif" in Hillessi

3

Piano accompaniment for the vocal piece "Arif" in Hillessi, measures 49 to 65.

The score is written for Piano (Pno.) and consists of five systems of music, each with a vocal line and a piano accompaniment.

Measures 49-52: The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

Measures 53-56: The vocal line continues with a melodic phrase, and the piano accompaniment features a more active bass line.

Measures 57-60: The vocal line includes trills (tr) and a melodic phrase, and the piano accompaniment features a more active bass line.

Measures 61-64: The vocal line includes trills (tr) and a melodic phrase, and the piano accompaniment features a more active bass line.

Measures 65-68: The vocal line concludes with a melodic phrase, and the piano accompaniment features a more active bass line.

4

"Arif" in Hillessi

Pno.

69

73

77

81

85

3

tr tr tr tr tr

"Arif" in Hillessi

Piano score for "Arif" in Hillessi, measures 89-113. The score is in G major and 4/4 time. It features six systems of piano accompaniment. Measures 89-93 include trills and triplet markings. Measures 94-96 show a dense chordal texture. Measures 97-102 feature a melodic line in the right hand with a steady bass. Measures 103-107 are marked *p* (piano). Measures 108-112 are marked *f* (forte) and *ff* (fortissimo). Measure 113 is marked *p* (piano).

6

"Arif" in Hillessi

Pno.

118

123

129

136

143

ff

p

p dolce

"Arif" in Hillessi

7

Piano score for "Arif" in Hillessi, measures 149 to 167.

The score is written for Piano (Pno.) and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 2/4.

Measure 149: The piano part begins with a treble clef and a key signature of one sharp. The melody is written in the right hand, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand plays a bass line with quarter notes G2, A2, and B2. The dynamic marking *ff* (fortissimo) is present.

Measure 154: The piano part continues with a treble clef and a key signature of one sharp. The melody is written in the right hand, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand plays a bass line with quarter notes G2, A2, and B2. The dynamic marking *p* (piano) is present.

Measure 158: The piano part continues with a treble clef and a key signature of one sharp. The melody is written in the right hand, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand plays a bass line with quarter notes G2, A2, and B2. The dynamic marking *f* (forte) is present.

Measure 163: The piano part continues with a treble clef and a key signature of one sharp. The melody is written in the right hand, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand plays a bass line with quarter notes G2, A2, and B2. The dynamic marking *f* (forte) is present.

Measure 167: The piano part continues with a treble clef and a key signature of one sharp. The melody is written in the right hand, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand plays a bass line with quarter notes G2, A2, and B2.

8

"AriF" in Hillessi

Pno.

173

ff

179

Pno.

184

Pno.

189

p f f p f p f

195

Pno.

Fine