

PROGRAMMING ARMENIAN MUSIC IN UNITED STATES AND WESTERN EUROPEAN EARLY MUSIC ENSEMBLES

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On November 13, 2013, the American all-male vocal ensemble Chanticleer posted an announcement on its website: “*Polishing Our Armenian*.” Beneath this headline were the words: “*It was Greek yesterday, and Armenian today. We’re very serious about trying to sing well in foreign languages.*”¹ Founded in 1978, the Grammy® award-winning professional ensemble is well-regarded for its performances of Gregorian chant, Renaissance polyphony, and Baroque cantatas. *Chanticleer’s* fan base is considerably large for an early music ensemble in the United States, and its success is due in part to an ever-expanding repertoire and a creative approach to programming and community outreach. The group’s mission statement reads: “*We are committed to using our unique brand, flexibility and experience to adapt to the rapidly changing dynamics of the music industry.*”² According to Chanticleer’s online media efforts, rehearsing Komitas’s arrangement of “*Bazmutyunk Hreshtakats*” exemplifies such a commitment to innovation and adaptability while remaining true to the ensemble’s original mission.

The above example points to changing social, political, and economic challenges facing musicians around the world. It also raises questions about the assumptions and expectations that non-Armenian musicians bring to their encounters with Armenian music. In an effort to clarify the position of Armenian music in the repertoire of today’s international music groups, this paper presents preliminary research concerning United States and Western European early music ensembles.³ Within the last decade, the folk and sacred music arrangements of Komitas have come to occupy a small but significant place in the repertoire of such groups. Drawing from ongoing ethnographic research and analysis of concert programs and recordings—as well as my own experience as a non-Armenian early music singer—I address the following questions: Why are non-Armenian musicians interested in the music of Komitas? Why are early music ensembles performing folk songs and works arranged in the XX century? And how do these performances affect global understandings of Armenian history and culture?

My preliminary observations suggest that the performance of Komitas in early music ensembles outside of Armenia can be understood in relation to the history of the western early music movement since the 1960s. Late-twentieth-century debates over musical authenticity in the western world brought early music and folk music scenes together in a way that resonated with Komitas’s research on Armenian folk and medieval music. The perceived closeness of folk music to early music, coupled with twenty-first-century

¹ *Polishing Our Armenian*, **Chanticleer**, posted November 13, 2013.
<http://www.chanticleer.org/blog/polishing-our-armenian>.

² *Mission and History*, **Chanticleer**, accessed October 25, 2016.
<http://www.chanticleer.org/mission-and-history/>.

³ Here, “early music” refers to the music of the medieval, Renaissance, and Baroque periods in Western Europe.

economic and geopolitical anxieties, provided the impetus for some western early music performers to explore Armenian music in a serious way. Furthermore, this history may account for certain conventions in performance style and interpretation. While individual paths to Armenian music may vary, it is my hope that by pointing out general trends, it might be possible to identify opportunities for fruitful, enjoyable collaboration between Armenian and non-Armenian artists in the present day.

This paper proceeds with a detailed example of the US American ensemble Chanticleer's incorporation of an Armenian sacred piece into a nationally-broadcast Christmas concert. Next, I will discuss how this example relates to late-twentieth-century early music and folk music revivals in the United States and Western Europe. Following that, I will highlight two twenty-first-century paths to Armenian music: one stemming from economic concerns, and one associated with geopolitical anxieties. I will conclude with observations about musical style and areas for further research.

A Chanticleer Christmas

In December 2013, about a month after Chanticleer posted "Polishing our Armenian" on its website, US Americans across the country tuned in to a live radio broadcast of "A Chanticleer Christmas" on American Public Media. Some may have listened for only a few minutes—others, the entire broadcast. For those weary of repeated renditions of "Jingle Bells" and "Santa Claus is Coming to Town" on other radio stations, Chanticleer's *a cappella* chanting was a welcome respite. "Corde natus ex parentis," sang the group in perfect unison. "Ante mundi exordium."⁴ The Latin may have been incomprehensible to most listeners, but the words were familiar at Christmastime, when even popular songs made reference to medieval verse.

Chanticleer's next selection was noticeably different: an open fifth, sung in a bright, forward tone; a melody full of augmented seconds; deliberate, rehearsed pronunciation of consonant clusters. After considerable applause, the radio announcer explained:

"Spicy, Middle East harmonies from the early-twentieth-century Armenian monk, Komitas. That was his "Bazmutyunk": "Multitudes of angels, heavenly hosts descended from heaven with the only begotten King, singing and saying, 'This is the Son of God.'" Before that we heard the old, old chant, "Of the Father's Love Begotten, ere the worlds began to be. He is Alpha and the Omega—He the source, the ending, He."

And this is where "A Chanticleer Christmas" has begun, and you are in the pews of Saint Ignatius Loyola in New York City, where Gregory Peebles and eleven fellow singers, Chanticleer, are now standing in front."

The broadcast cut back to the live performance, and Chanticleer returned to Latin, continuing with a seventeenth-century piece by Hans-Leo Hassler.

Chanticleer's performance is remarkable for the way it skirts typical narratives of Armenian music and musicians in the United States. The music of Armenian Diaspora

⁴ From the poem "Corde natus" by Aurelius Prudentius.

communities from Los Angeles to Boston is well-documented.⁵ So too are the careers of famous Armenian-American musicians like opera singer Lili Chookasian and rock artist Serj Tankian.⁶ Even the duduk has found its role in Hollywood, sounding the melancholic and otherworldly in *Gladiator*, *Battlestar Galactica*, and countless other productions.⁷ Yet Chanticleer's performance was something different: twelve working musicians in a niche classical music scene, with no obvious ties to Armenian communities. Why would their repertoire include the music of Komitas? Some answers may lie in the western early music and folk music revivals of the second half of the twentieth century, which established links between European early music and traditional genres from around the world via notions of authenticity.

Early Music and Folk Music Revivals in the United States and Western Europe

The early music revival in the second half of the twentieth century greatly affected the landscape of classical music performance in the United States and Western Europe. More and more musicians began to specialize in music of the medieval, Renaissance, and Baroque periods, and they rejected many aesthetics of the classical music establishment. Generally speaking, they preferred small ensembles over symphony orchestras, straight-tone singing over *bel canto* vocal styles, and old instruments like harpsichords and viols over pianos and violins.

By the 1980s, scholars and musicians alike were questioning the movement's claims of historical authenticity. Musicologist Richard Taruskin famously observed that so-called historically informed performance was actually quite modern—that by rejecting the Romantic period's overtly expressive performance styles, early music performers were in fact subscribing to a post-World War I aesthetic of “depersonalization.”⁸ As ethnomusicologists Caroline Bithell and Juniper Hill explain, such a characterization might be generally applicable to music revivals in other contexts. They write:

“Identifying musical elements and practices as old, historical, or traditional, and determining their value, often involves selecting from or reinterpreting history and establishing new or revised historical narratives . . . Transferring musical elements from the past to the present (or from one cultural group perceived as preserving life ways that are in direct continuity with the past to a cultural group that perceives itself as being more

⁵ See, for example, **Sylvia Alajaji**, *Music and the Armenian Diaspora: Searching for Home in Exile* (Bloomington: Indiana University Press, 2015) and the Armenian Artists section of the Traditional Crossroads record label (New York City), <http://traditionalcrossroads.com/>.

⁶ **Brian Kellow**, Lili Chookasian, 90, Exhilarating American Contralto Who Found Acclaim on Concert and Opera Stages, Has Died, *Opera News*, April 10, 2012, http://www.operanews.com/Opera_News_Magazine/2012/4/News/Lili_Chookasian.html;

Kory Grow, Serj Tankian on ‘Personal’ Film Soundtrack, State of System of a Down, *Rolling Stone*, May 5, 2016, <http://www.rollingstone.com/music/news/serj-tankian-on-personal-film-soundtrack-state-of-system-of-a-down-20160505>.

⁷ **Timothy Taylor**, The New Capitalism, Globalisation, and the Commodification of Taste, in *The Cambridge History of World Music*, edited by Philip Bohlman (Cambridge: Cambridge University Press, 2014), p. 750.

⁸ **Richard Taruskin**, On Letting the Music Speak for Itself: Some Reflections on Musicology and Performance, *Journal of Musicology* 1 (1982), p. 342.

modern) entails a decontextualization and a recontextualization.”⁹

Indeed, through their performances of music from the past, early music performers spoke volumes about their contemporary moment.

As Bithell and Hill observe, revivalists have looked across both temporal and cultural divides for musical answers to contemporary problems.¹⁰ With the urban/rural divide a particular source of anxiety, what some found in early music others discovered in folk music from around the world: “*an original, pure state*.”¹¹ According to musicologist Elizabeth Upton, in the second half of the twentieth century, the western early music and folk music revivals were related both in theory and in practice. Not only did performances in both communities suggest a “nostalgia-fueled yearning for a simpler time,” they also shared preferences for certain musical features, like straight-tone singing and the reconstruction of “authentic” instruments.¹² Thanks in large part to recording technology, Upton argues, “particular timbres and other sound elements” moved easily between early music and folk-pop communities.¹³ It is no coincidence that many of the older performers I interviewed reported getting interested in genres such as Celtic folk music and American roots music around the same time they were beginning their early music careers.

Early music forays into world traditional genres often located the authentic within national narratives. Recordings of Sephardic song by American early music groups like the Wavery Consort and The Voice of the Turtle emphasized the repertoire’s origins in fifteenth-century Spain rather than its development over centuries of relocation and cross-cultural interaction. Ethnomusicologist Kay Kaufman Shelemay argues that such performances from the 1970s and 1980s kept old myths of linear cultural continuity in Jewish history alive, “*just as scholars were beginning to understand better the complexity of [the songs’] transmission*.”¹⁴ The attempt to locate national and temporal authenticity in the music of medieval Spain was evident even in explicitly cross-cultural collaborations. One Arab oud player who was hired to perform the thirteenth-century *Cantigas de Santa Maria* with an early music ensemble in the 1990s explained with some amusement that the director found his style too cosmopolitan and untraditional. To the oud player, instructions to play more plainly enforced a distinctly modern Western European aesthetic. Frustrated with a lack of acknowledgement of his own musical and scholarly expertise in the tradition, he left the project.

The connections that formed between early music and folk music communities in the second half of the twentieth century were forged through perceptions of authenticity

⁹ Caroline Bithell and Juniper Hill, An Introduction to Music Revival as Concept, Cultural Process, and Medium of Change, in *The Oxford Handbook of Music Revival*, edited by Caroline Bithell and Juniper Hill (Oxford: Oxford University Press, 2014), p. 4.

¹⁰ Ibid.

¹¹ John Haines, Antiquarian Nostalgia and the Institutionalization of Early Music, in *The Oxford Handbook of Music Revival*, p. 74.

¹² Elizabeth Upton, Concepts of Authenticity in Early Music and Popular Music Communities, *Ethnomusicology Review* 17 (2012), <http://ethnomusicologyreview.ucla.edu/journal/volume/17/piece/591>.

¹³ Interestingly, as Upton notes, one of the first pop hits to use a harpsichord was Rosemary Clooney’s 1951 “Come on-a my house,” written by two Armenian-Americans, Ross Bagdasarian and William Saroyan.

¹⁴ Kay Kaufman Shelemay, Mythologies and Realities in the Study of Jewish Music, *The World of Music* 37 (1995), p. 34.

peculiar to US American and Western European experiences of modernity. Nonetheless, they had some basic themes in common with the writings of Komitas half a century earlier: the link between folk and medieval music, and the importance of interpretations that preserved “*simplicity, purity, and national character*.”¹⁵ Further research into the music of diasporan Armenians and musical exchanges between Soviet Armenia and the western world will help explain why, despite some ideological similarities, Armenian music did not form a significant part of the early music repertoire of the late twentieth century in the United States or Western Europe. Recent trends in early music performance communities, however, can provide some answers as to Armenian music’s role in early music communities of the present day.

Roads to Armenian Music: Economic.

If searches for authenticity in the late twentieth century expanded the boundaries of European early music performance, particularities of the present-day professional music scene led some performers directly to Armenian music. Today’s capitalism, broadly defined as a set of ideologies and practices privileging deregulation and globalization, has profoundly affected the music profession in the United States and Western Europe.¹⁶ Within the early music community and the classical music world more generally, a shortage of steady professional opportunities has shaken musicians’ trust in established career paths. With the field consisting of a growing number of freelance musicians, being competitive means not only striving for musical excellence, but also developing an innovative repertoire.

Among my interviewees, young musicians in the United States exhibited the most anxiety over developing an early music career. One singer explained, “*Direct paths to professional singing careers are hard to come by. You kind of have to find your own way.*” While his passion was performing early music as a soloist, his everyday work as a musician was diverse: “*I sing in a church choir; I’m in a pop-soul band; I do puppetry; I do freelance singing you know, for weddings, funerals; I do back-up vocals for recording sessions.*” Discussing his plans for a more focused career, he explained he had been learning web design, marketing, and arts administration skills in order to promote himself as an artist. The only thing left was coming up with programs that would attract funding from businesses and online crowdfunding campaigns. He needed something new, but not too far from his typical early music repertoire. His eyes widened, and he leaned across the table, asking, “*Actually, do you know any good Armenian pieces?*”

Other singers who had already begun performing Armenian music mentioned that they were drawn to the work of Komitas because his choral arrangements were easily transferable to ensembles accustomed to singing Renaissance polyphony. Taking inspiration from recordings by the Hover Chamber Choir and the Geghard Monastery Choir, they also appreciated the opportunity to sing “exotic harmonies” without dramatic changes to their

¹⁵ The Characteristics of Armenian Church and Folk Music: The Influence of Foreign Music on Armenian Church and Minstrel Music, in **Komitas: Essays and Articles**, trans. Vatche Barsoumian (Pasadena: Drazark Press, 2001), p. 167.

¹⁶ Music in the New Capitalism, in *International Companions to Media Studies*, edited by **Angharad Valdiva**, volume 2, *Media Production*, edited by **Vicki Mayer** (Malden, MA: Wiley-Blackwell, 2013).

usual vocal technique.¹⁷ Instrumentalists who enjoyed the challenges of performing on period instruments (always more fickle than their symphony orchestra equivalents) found Armenian folk instruments exciting. For a baroque bassoonist or oboe d'amore player, the duduk seemed the next logical step.

Judging from the marketing efforts of early music performers, such genuine interest is also economically viable. As in the Chanticleer Christmas example, the performance of Armenian music can be evidence of flexibility and innovation, traits generally encouraged in marketing and fundraising across disciplines. One musician begins her bio by stating she “*has carved a unique and astonishingly diverse career for herself*” and lists activities in Armenian sacred and folk music immediately after guest appearances with major ensembles like the New York Philharmonic and Philharmonia Baroque.

Early music performers who see Armenian music as a smart career choice can cite the success of high-profile early music ensembles. British early music group the Hilliard Ensemble and Norwegian saxophonist Jan Garbarek toured the world with Armenian *sharakans* as part of their *Officium Novum* program between 2009 and 2014.¹⁸ Remembering the first best-selling Hilliard/Garbarek collaboration, which combined Gregorian chant and jazz improvisation in 1994, the *Guardian* wrote that the Armenian version was “*the successful recipe with spicier flavourings.*”¹⁹ And, if there is such a thing as an early music superstar, it is Catalan viol player Jordi Savall, whose CD *Armenian Spirit* received favorable reviews in 2012.²⁰

It is logical that high- and low-profile interest in Armenian music among early music performers was made possible at least in part by the twentieth-century early music revival. By expanding genre boundaries and suggesting connections between folk and early music, twentieth-century performers in the US and Western Europe created a precedent for cross-cultural musical exploration as part of the early music scene. Interestingly, despite similar inclinations toward national purity in both the western early music revival and the writings of Komitas, by the time early music performers started exploring Armenian music in a serious way, ideological links concerning authenticity seemed to be less a factor than material economic considerations. If there are ideological factors driving interest in Armenian music in today's early music communities, they are almost entirely opposite their twentieth-century counterparts.

¹⁷ **Mirjana Lausevic**, in *Balkan Fascination: Creating an Alternative Music Culture in America* (Oxford: Oxford University Press, 2007), details “The Challenge of Balkan Vocal Styles” when writing about Eastern European folk music in the United States. Given the early music revival's preference for straight-tone vocal styles reminiscent of Anglican boy choirs, concerns over vocal technique may explain why choir music from the Balkans—remarkably popular in US American folk scenes since the 1960s—did not catch on in early music communities until recently.

¹⁸ The Hilliard/Garbarek combination is a classic of the record label ECM, which also records Armenian artists like Tigran Mansurian, Kim Kashkashian, Tigran Hamasyan, and the Gurdjieff Ensemble.

¹⁹ **Fiona Maddocks**, *Officium Novum: Jan Garbarek and the Hilliard Ensemble*, *The Guardian*, September 19, 2010, <https://www.theguardian.com/music/2010/sep/19/officium-novum-garbarek-hilliard-review>.

²⁰ **Matthew Gurewitsch**, *Evoking the Past by Hearing Its Sounds*, *New York Times*, April 30, 2010, <http://www.nytimes.com/2010/05/02/arts/music/02savall.html>; **Alfred Hickling**, *Hesperion XXI Review: A Glorious Medieval Melting Pot of Music*, *The Guardian*, July 15, 2014, <https://www.theguardian.com/music/2014/jul/15/hesperion-xxi-early-music-festival-review-york-savall>.

Roads to Armenian Music: Geopolitical.

As noted in the section on twentieth-century early music and folk music revivals, assigning value to the music of the past or the traditional “*often involves selecting from or reinterpreting history and establishing new or revised historical narratives.*”²¹ My research suggests that there has been a significant shift in the concerns western early music performers seek to engage through music. If urbanization and technological progress were anxieties of late-twentieth-century revivalists, inter-ethnic or inter-religious violence seems to weigh heavily on the minds of many performers and early music programmers. The September 11 attacks in the United States in 2001, the invasion of Iraq in 2003, the London Underground bombings in 2005, the Arab Spring of 2011, and the ongoing Syrian Civil War led a number of early music performers to the music of the Middle East, wondering what role their own artistic practices could play in the promotion of dialogue and democracy around the world.²²

In this context, the sonic past is being recontextualized to provide examples of inter-ethnic harmony. The idealized past is no longer the English countryside but the bustling, cosmopolitan cities of Venice, Constantinople, and Jerusalem—all areas with a historic Armenian presence. Sephardic music can signify not just medieval Andalusia but centuries of cross-cultural exchange in Thessaloniki and Aleppo. The music of indigenous Americans in Spanish colonial courts has gone from novelty to canon after countless performances on college campuses.

Many musicians I interviewed explained that they had arrived at Armenian music through concerts celebrating the diversity of historic urban centers, especially Jerusalem and Constantinople. Some worked with local Middle Eastern music ensembles to create concert programs almost entirely from scratch, but more often than not, they were hired by outside organizations. For example, the Chicago-based early music ensemble Schola Antiqua performed a concert of “Georgian and Armenian hymns; cantorial psalms; Sufic devotional music; and Jewish, Christian, and Muslim calls to prayer” as part of the Metropolitan Museum of Art’s 2016-2017 exhibition titled “Jerusalem 1000-14000: Every People Under Heaven.”²³ While Schola Antiqua had control over the music performed, the Met asked them specifically to make sure they had selections to represent all major sections of the exhibit. With that, Schola Antiqua’s members sought the advice of Armenian acquaintances in the United States and abroad, in search of a suitable Armenian piece.

Early music icon Jordi Savall has taken an active role in reorienting conceptions of the past from national purity to cosmopolitanism. A UNESCO Artist for Peace, he speaks passionately about the need for early music in the present day:

“*Make the people have the possibility to have a life. A possible life for young people—*

²¹ **Caroline Bithell** and **Juniper Hill**, *An Introduction to Music Revival as Concept, Cultural Process, and Medium of Change*, in *The Oxford Handbook of Music Revival*, edited by Caroline Bithell and Juniper Hill (Oxford: Oxford University Press, 2014), p. 4.

²² For a critical view of musical dialogue projects see **Rachel Beckles Willson**, “Whose Utopia? Perspectives on the West-Eastern Divan Orchestra,” *Music and Politics* 3 (2009), <http://dx.doi.org/10.3998/mp.9460447.0003.201>.

²³ *The Suspended Harp: Sounds of Faith in Medieval Jerusalem*, *the Metropolitan Museum of Art*, accessed October 25, 2016, <http://www.metmuseum.org/events/programs/met-live-arts/schola-antiqua-fy17-2>.

they have no future, and then we have, for instance, terrorists. This is the scale of the problems.”²⁴

He continues:

“Still today I think we can learn from the music of the Baroque time, because the presence of the Orient in the music, it’s very strong. . . Music is the only language today that is still possible to have contact between Orient and Occident. We have broken all the bridges, but music is still existing. We do the project “Jerusalem” with musicians from Palestine and Israel, from Turkey, Armenia, Syria, Morocco, Greece. We see forty musicians together, singing, playing, and bringing harmony. . . . I think this will be a fantastic medium to reach more dialogue.”²⁵

Jordi Savall and his wife, celebrated soprano Montserrat Figueras, collaborated with Armenian musicians for CD and performance projects like *Jerusalem* (2009) and *The Sublime Port: Voice of Istanbul, 1430-1750* (2011). When Figueras died of cancer in 2011, Savall continued his study of Armenian music in her memory, and soon released *Armenian Spirit* (2012), a CD dedicated to Armenian sacred, folk, and troubadour music, featuring Georgi Minassyan, Haïg Sarikouyoumdjian, Gaguik Mouradian, and Armen Badalyan.

As one of the foremost non-Armenian performers of Armenian music around the world, Savall’s path to *Armenian Spirit* is notable. While recognizing Armenian music as a distinct cultural form and collaborating with artists from the Republic of Armenia, he arrives via diasporic cosmopolitan centers rather than the Armenian homeland. If Savall, like his twentieth-century colleagues, views the past with nostalgia, he sees interculturality, not national purity. Still, Savall’s contemporary success—and the possibility of an Armenian music album produced by a western musician for a western audience—owes much to earlier preoccupations with authenticity. For it was a particular twentieth-century longing for a simpler past that challenged stylistic boundaries and established early music’s relevancy to the contemporary moment.

Conclusion

When present-day ideologies and anxieties contribute to the popularity of certain repertoires, they also affect decisions related to musical style and interpretation. In the twentieth century, authenticity often meant vibratoless vocal styles, small ensembles, and ancient instruments. The twenty-first century, on the other hand, is seeing a resurgence in improvisation and self-conscious musical fusions. In my ongoing research, I am conducting detailed musical analyses to explore how general trends in early music and folk music performance affect approaches to Armenian music in the present day. I can offer a few preliminary observations. First, given the popularity of Balkan and Georgian amateur choirs in the US and Western Europe folk music scenes, some ensembles, like in Chanticleer’s radio broadcast, may adopt an especially forward tone when singing Armenian choral works.²⁶ Additionally, some performers may assume that the geographic closeness of

²⁴ Interview with Jordi Savall, UNESCO Artist for Peace, *UNESCO Archives*, 2011. http://www.unesco.org/archives/multimedia/?s=films_details&pg=33&id=2506.

²⁵ *Ibid.*

²⁶ For more on the amateur choral movement in Western Europe, see **Caroline Bithell**, *A Different Voice, A Different Song: Reclaiming Community through the Natural Voice and World Song* (Oxford: Oxford University Press, 2014).

Armenian, Jewish, Turkish, and Arab cultures suggests easily interchangeable musical characteristics. The rediscovery of a historical precedent for improvisation in western classical music may be uncritically applied to Armenian music as well.²⁷ There are also encouraging developments: many performers carefully study recordings by Armenian artists and travel to visit the country if financially able. With their artistic reputations at stake, few are ambivalent about the quality and accuracy of their performances. And without exception, everyone I have interviewed so far has spoken about Armenian music with sincere enthusiasm.

There are other areas for future research. A complete account would detail both Armenian and western musical trends of the late twentieth century, pointing out areas of convergence and difference. The influence of Euro-American folk and early music in Armenia should also be examined. Finally, when non-Armenian musicians attend lessons and masterclasses by Armenian masters, careful attention should be paid to moments of misunderstanding, which can speak volumes about the positions of both parties.

In this preliminary study, I have taken a wide view of the performance of Armenian folk and medieval music in the modern US and Western Europe. In doing so, I hope to point to some of the conversations surrounding Armenian music outside of Armenia. While twentieth-century early music performers first widened their repertoires in search of musical authenticity, the scene today encompasses new desires and anxieties. Musicians have developed an interest in Armenian folk and medieval music for various reasons, including immediate economic concerns and idealized visions of cosmopolitan pasts. Such a situation imbues Armenian music with new meanings, while also establishing connections between Armenian and non-Armenian musicians and audiences around the world.

Abstract

Scholarship on Komitas has documented his expertise in both folk and medieval music. Less studied is how his research activities compare to movements that have sought to articulate the relationship between folk culture and early music in different contexts around the world. As discussed by musicologist Elizabeth Upton (2012), folk music and early music revivals in mid-twentieth-century Western Europe were closely intertwined, inspiring intense debates over performance style and instrumentation. At the heart of these debates were issues of authenticity and identity, as both early music and folk music were ascribed a purity thought to have been lost in the classical music tradition. This paper discusses the descendants of those revivals: today's early music ensembles in the United States and Western Europe. Why are early music performers in the United States and Western Europe interested in Armenian folk music? What connections, if any, do they have to local Armenian diaspora communities? What stylistic influences inform their performances? Who are their audiences, and how does encountering Armenian folk music in such contexts affect a person's perception of Armenian culture? Drawing on interviews with musicians from the United States and Western Europe, this paper suggests that today's early music performers are reimagining the relationship between folk and medieval music in a way that reflects specific twenty-first-century concerns over neoliberal capitalism, globalization, and religious fundamentalism.

Key words: Early music, contemporary performance, cultural exchange, authenticity, politics, economics.

²⁷ See **Robert Levin**, *Improvising Mozart*, in *Musical Improvisation: Art, Education, and Society*, edited by Gabriel Solis and Bruno Nettle (Urbana: University of Illinois, 2009), pp. 143-149.

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Ամփոփում

Ալիսա Մաթիաս (ԱՄՆ)

Լոս-Անջելեսի Կալիֆոռնիայի համալսարան (UCLA)

Կոմիտասի վերաբերյալ ուսումնասիրությունները փաստում են նրա գործունեությունն ինչպես ժողովրդական, այնպես էլ հոգևոր երաժշտության ոլորտներում: Ավելի քիչ է ուսումնասիրվել Կոմիտասի գործունեության համեմատությունը այն շարժումների հետ, որոնք փորձում են ամբողջ աշխարհի մասշտաբով տարբեր համատեքստերում փոխկապակցվածություններ դուրս բերել ժողովրդական արվեստի և վաղ ժամանակաշրջանի երաժշտության միջև: Ինչպես քննարկվել է երաժշտագետ Ելիսաբեթ Ափթոնի աշխատություններում (2012 թ.), XX դարի կեսերին Արևմտյան Եվրոպայում ժողովրդական երաժշտության և վաղ ժամանակաշրջանի երաժշտության վերհանումը սերտորեն միահյուսված էին և ակտիվ քննարկումներ էին առաջացնում կատարողական ոճի և գործիքավորման հարցերի շուրջ: Քննարկումների կենտրոնում իսկության և ինքնության հարցերն էին, քանի որ ինչպես ժողովրդական, այնպես էլ հնագույն երաժշտությանը վերագրվում էր մաքրություն, որն, ըստ երևույթին, կորսվել էր դասական երաժշտության ավանդույթներում: Այս աշխատության շրջանակներում քննարկվում են վերածնության «ժառանգները»՝ ներկայում գործող հնագույն երաժշտության անսամբլներն Արևմուտքում: Ինչո՞ւ են հնագույն երաժշտության կատարողները ԱՄՆ-ում և Արևմտյան Եվրոպայում հետաքրքրված հայկական ժողովրդական երաժշտությամբ: Ինչպիսի՞ փոխկապակցածություն է առկա (եթե այդպիսին կա) նրանց և տեղի հայկական համայնքների միջև: Ինչպիսի՞ ոճական ազդեցություններ են փոխանցում այդ կատարումները: Ովքե՞ր են նրանց ունկնդիրները, և այս համատեքստում ինչպե՞ս է ունկնդիրն ընկալում հայկական մշակույթը հայկական ժողովրդական երաժշտության հետ առնչվելու արդյունքում:

Հիմնվելով Միացյալ Նահանգների և Արևմտյան Եվրոպայի երաժիշտների հետ հարցազրույցների վրա՝ հոգևածը հանգում է այն եզրակացությանը, որ ներկայի հնագույն երաժշտության կատարողները վերաիմաստավորում են ժողովրդական և միջնադարյան երաժշտության միջև կապերն այնպես, որ արտացոլվում են XXI դարի առանձնահատուկ մտահոգությունները՝ կապված նեոլիթերալ կապիտալիզմի, գլոբալիզացիայի և կրոնական արմատականության հետ:

Բանալի բառեր՝ հնագույն երաժշտություն, ժամանակակից կատարում, մշակութային փոխանակություն, իսկություն, քաղաքականություն, տնտեսություն:

**ПРОГРАММИРОВАНИЕ АРМЯНСКОЙ НАРОДНОЙ МУЗЫКИ В
АНСАМБЛЯХ СТАРИННОЙ МУЗЫКИ США И ЗАПАДНОЙ ЕВРОПЫ**

Резюме

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Исследования о Комитасе свидетельствуют о высочайшей степени его компетентности в сферах как народной, так и духовной музыки. В меньшей мере было изучено соотношение исследовательской деятельности Комитаса с теми движениями, которые направлены к выявлению взаимосвязи народного творчества и старинной музыки во всемирном масштабе и в

разных контекстах. Как отмечает в своих исследованиях Элизабет Аптон (2012), в середине XX в. в Западной Европе процесс восстановления народной и старинной музыки был тесно взаимосвязан и порождал дискуссии о вопросах исполнительского стиля и инструментовки.

В центре дискуссий находились вопросы автентичности и идентичности, поскольку как народная, так и старинная музыка характеризуются чистотой стиля, которая, по видимому, была утеряна в классической музыкальной традиции. В рамках данной статьи рассматриваются последователи названного движения — действующие в наши дни ансамбли старинной музыки США и Западной Европы. Почему эти ансамбли заинтересованы в армянской музыке? Имеют ли они какой-либо контакт с армянскими диаспорами и каков характер этого контакта? Какие стилистические влияния проявляются в их исполнениях? Кто составляет их аудиторию, и, в этом контексте, как именно воспринимает слушатель армянскую культуру при соприкосновении с армянской музыкой?

Опираясь на интервью с музыкантами из США и Западной Европы мы приходим к выводу, что исполнители старинной музыки в наши дни переосмысливают связи народной и старинной музыки таким способом, который отражает характерные проблемы XXI века, связанные с неолиберальным капитализмом, глобализацией и религиозным радикализмом.

Ключевые слова: ранняя музыка, современное исполнительство, культурный обмен, подлинность, политика, экономика.