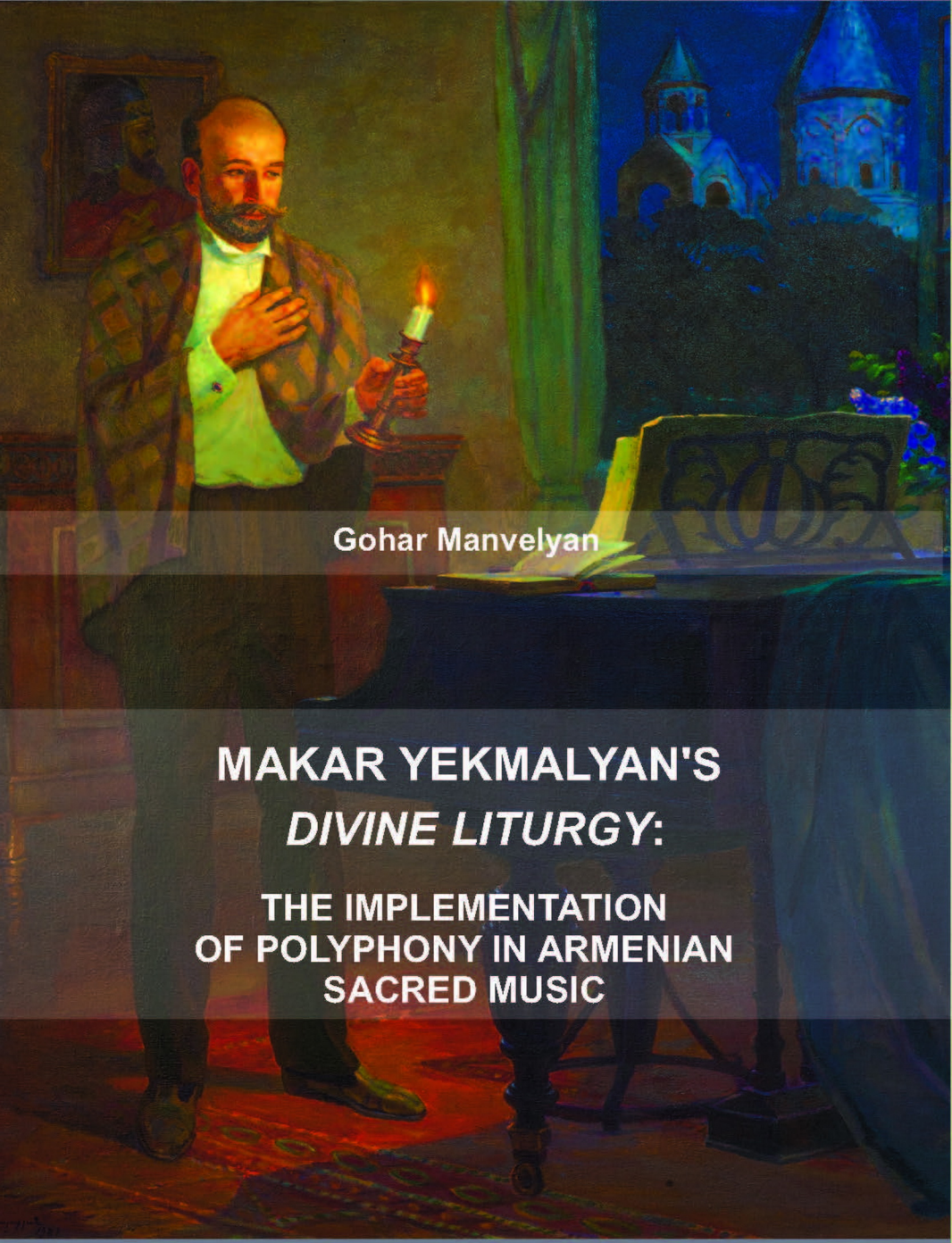
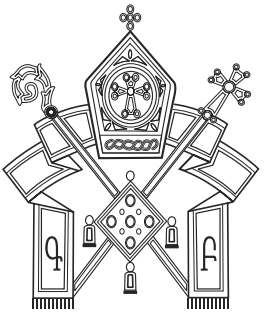


Gohar Manvelyan

MAKAR YEKMALYAN'S *DIVINE LITURGY*: THE IMPLEMENTATION OF POLYPHONY IN ARMENIAN SACRED MUSIC

Holy Etchmiadzin



BY THE ORDER
OF HIS HOLINESS
KAREKIN II
SUPREME PATRIARCH AND
CATHOLICOS OF ALL ARMENIANS

ԿԱԹՈՂԻԿՈՍՈՒԹՅՈՒՆ ԱՄԵՆԱՅՆ ՀԱՅՈՑ

Գոհար Մանվելյան
(երաժշտագետ, արվեստագիտության դոկտոր)

ՄԱԿԱՐ ԵԿՄԱԼՅԱՆԻ ՍՈՒՐԲ ՊԱՏԱՐԱԳԸ

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Ս. Էջմիածին - 2021

КАТОЛИКОСАТ ВСЕХ АРМЯН

Гоар Манвелян
(музыковед, доктор искусствоведения)

СВЯЩЕННАЯ ЛИТУРГИЯ МАКАРА ЕКМАЛЯНА

Применение многоголосия в Армянской духовной музыке

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CATHOLICOSATE OF ALL ARMENIANS

Makar Yekmalyan's *Divine Liturgy*:

The Implementation of Polyphony in Armenian Sacred Music

by Dr. Gohar Manvelyan

PUBLISHING HOUSE OF MOTHER SEE
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GOHAR MANVELYAN
MAKAR YEKMALYAN'S DIVINE LITURGY: THE IMPLEMENTATION OF POLYPHONY IN ARMENIAN SACRED MUSIC (by Dr. Gohar Manvelyan. Editor: Lilit Yernjakyan (Musicologist, Doctor of Arts, Professor, Honoured Worker of Art of Republic of Armenia) - Holy Etchmiadzin: Mother See of Holy Etchmiadzin, 2021 - 100 p.

This is the first major study of Makar Yekmalyan's *Divine Liturgy* in the English language. Yekmalyan was the first among three Armenian composers (Tigranyan and Kara-Muzra being the two others) to successfully implement the practice of singing arrangements for multiple voices of centuries-old Armenian monodic chants. The volume is intended for readers interested in the sacred vocal music of Armenia and its development: choral conductors, music scholars and students in post-secondary institutions, historians of society, culture and religion, clergy, as well as a wider readership curious to learn more about the sacred Christian chant practices of Armenia. It provides essential historical and biographical context, a clear explanation of Armenian liturgies, and, using musical examples, analysis of the rich corpus of source chants – the most ancient of the Christian world – their characteristics and performance practice. Yekmalyan's legacy is probingly discussed in the final chapter with the purpose of opening vistas on the future of the Armenian community of faith and its universal aspects.

Sponsored by
***"SARKIS KAPRIELIAN"** FUND*

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Acknowledgements

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Finally, to my dear husband Konstantinos Theodoropoulos, whose moral support gave me strength throughout my writing process,

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I wish to dedicate this study to my parents Hayk Manvelyan (1949–2004) and Angelica Amiragova.

Introduction

The Russian poet and historian Valery Bryusov (1873–1924) once wrote: "The historical mission of the Armenian nation, manifested by the entire course of its development, is to seek and obtain synthesis of the East and the West."[1] Those words echo resoundingly in the work of Armenian composer Makar Yekmalyan (1856–1905), who sought to synthesize elements of Western European music – and this includes Russian art music influenced by the West – with the particular features of Armenian sacred music whose principal characteristic had been its entirely monodic nature. Armenia was, indeed, the first country of the East that sought to expand its music, not only in its characteristic modal aspects, but also "vertically" through the incorporation of polyphony. To that end, Yekmalyan's contribution was seminal. The music of the East – with the notable exception of Georgian traditional music, which is polyphonic – had remained monodic throughout the centuries. The nineteenth-century musical *rapprochement* spearheaded by Yekmalyan brought Armenian sacred music closer to that of Western music while still preserving, as we will see, many features rooted in the former's non-octaval, tetrachordal construction.[2]

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1 Bryusov was one of the foremost members of the Russian Symbolist movement, in addition to being a critic and historian. This excerpt is translated by the author of the present study from Valery Bryusov's book, On Armenia and Armenian Culture (Yerevan: Publishing House of the Academy of Sciences of the Armenian SSR, 1963), 48.

2 Thus, two important dichotomies, polyphonic vs monodic, and octaval vs non-octaval/tetrachordal construction constitute the primary difference between the music of the West and traditional Armenian music. This difference explains, incidentally, why Armenian traditional music should be conceived within the overarching Eastern musical culture.

The principal aim of the present study is to validate, through analysis, how Yekmalyan achieved this merging and unifying of Western music with Armenian traditional sacred music. To this end, the composer's *Surb Patarag* (Divine Liturgy, 1892) will be examined from a variety of perspectives, with special emphasis on two things: harmonic language in setting the modally conceived sacred chants of the Armenian Apostolic Church, and merging of modal features of the Armenian *octoechos*, eight-mode (Arm. *Ut'dzayn*) system with harmonic features of Western European art music.

An overview of the sociohistorical and liturgical contexts of Armenian sacred music is necessary to understanding Yekmalyan's work, as are performance practice issues that flow from the deep changes to Armenian musical tradition instigated by him. The following review of resources and methodology explains these components and where they occur in this study.

Review of Salient Secondary Sources

Kristapor Kushnaryan's *Armenian Monodic Music: The History and Theory* (2016), Nikoghos Taghmizyan's *Theory of Music in Ancient Armenia* (1977), and Karine Khudabashyan's *Armenian Music: from Monody to Polyphony* (1977) will support an examination of the modes of the Armenian *octoechos*. How these modes were employed in the chants included in the setting of the *Surb Patarag*, and the various means by which Yekmalyan integrated and synthesized the modally conceived Armenian monodic chants with Western European harmonies, will then be determined.[3]

[3] Kristapor Kushnaryan and Robert Atayan, eds., Armenian Monodic Music: The History and Theory, transl. Vrej Nersessian (Yerevan: Ankyunacar Publishing, 2016); Nikoghos Taghmizyan, Theory of Music in Ancient Armenia (Yerevan: Publishing House of the Academy of Sciences of the Armenian SSR, 1977), and Karine Khudabashyan, Armenian Music: from Monody to Polyphony (Yerevan: Publishing House of the Armenian SSR, 1977).

Another important aspect of Yekmalyan's integration of Western musical culture was the inclusion of the organ in his setting of the *Surb Patarag*. Since instruments had hitherto been absent from liturgical celebrations in the Armenian Apostolic Church, Yekmalyan's first-ever inclusion of the organ in the *Surb Patarag* had the effect of bringing Armenian sacred music, and the social culture around it, closer to the sacred musical traditions of the West. The impact of the organ's inclusion on the reception of the *Surb Patarag* by both the clergy and worshippers of the Armenian Apostolic Church will thus be examined. Research into this aspect of the present study will be supported by the following resources: Gayane Amiraghyan's *Makar Yekmalyan's Liturgy* (2017), Egon Wellesz' *A History of Byzantine Music and Hymnography* (1962), and Matevos Muradyan's *Armenian Music in the 19th and the Beginning of the 20th Century* (1970).[4] Furthermore, the vocal tone production appropriate for the performance of Armenian liturgical music and of Yekmalyan's setting of the *Surb Patarag* in particular will be examined. As a country within the Russian Empire throughout the nineteenth century, Eastern Armenia was influenced by the Russian school of church singing, which had in turn adopted many stylistic traits of the Italian school. How the Italian style of singing and vocal production influenced and inspired the Armenian school of church singing via the Russian school of church singing is another component of this portion of the research, and scholarly studies examined include Robert Toft's *Bel Canto: A Performer's Guide* (2013); *Choral Performance in Pre-Revolutionary Russia* by Vladimir Morosan (1986); Alexander Tadevosyan's book *Makar Yekmalyan: Documents, Letters, Recollections, Articles* (2006), Aram Kerovpyan's *Armenian Liturgical Chant: The System and Reflections on the Present*

[4] Gayane Amiraghyan, Makar Yekmalyan's Liturgy (Yerevan: Cultural Renaissance, 2017); Egon Wellesz, A History of Byzantine Music and Hymnography (Oxford: Clarendon Press, 1962); Matevos Muradyan, Armenian Music in the 19th and the Beginning of the 20th Century, 1970).

Situation (1995), Komitas's *Armenian Sacred and Folk Music* (1998) and Sirvat Poladian's *Essays on Armenian Music* (1978).[5]

Methodology

This study is divided into four chapters. Chapter One addresses Makar Yekmalyan's role and place in the history of Armenian sacred music as well as the significance of his contribution to Armenian choral music. Chapter Two examines the construction of the *Surb Patarag* from a theological perspective in order to explain what each movement signifies within it.[6] Chapter Three is divided into two parts. In the first part, the particularities of the Armenian *octoechos* system as well as the tetrachordal construction of Armenian sacred music is discussed. In the second, it is Yekmalyan's setting of the *Surb Patarag* with special emphasis on the tetrachordal component of the liturgical chants employed and their modal perspective that is examined. Since many sacred monodic chant melodies employed in the *Surb Patarag* are based on the tetrachordal system, the objective is to analyze how these modally conceived tetrachords were adapted to Yekmalyan's harmonization. An analysis of the structure and overall form of Yekmalyan's *Surb Patarag* and the meaning

5 Robert Toft, Bel Canto: A Performer's Guide (New York: Oxford University Press, 2013); Vladimir Morosan, Choral Performance in Pre-Revolutionary Russia (Guilford: Musica Russica, 1986); Alexander Tadevosyan, Makar Yekmalyan: Documents, Letters, Recollections, Articles (Yerevan: Amrots Group Publishing, 2006); Aram Kerovpyan, Armenian Liturgical Chant: The System and Reflections on the Present Situation (Paris, 1995); Komitas, "The Church Melodies of the Armenians," in Armenian Sacred and Folk Music (NY: Routledge, 1998); Sirvat Poladian, "Komitas Vardapet and His Contribution to Ethnomusicology," in Essays on Armenian Music (Kahn & Averill, London: 1978).

6 It should be specified that the excerpts examined here were chosen as representative, and served the purposes of a lecture-recital in fulfillment of the Doctor of Music Degree in Performance at the Schulich School of Music of McGill University.

of each of its movements within the service of the Armenian Apostolic Church will also be undertaken. To highlight this analysis, the following movements have been chosen:

- *Khorhurt Khorin* ("O Mystery Deep")
- *Barekhosutyamp* ("Through the Intercession of thy Virgin Mother")
- *Surb Astvats* ("Holy God")
- *Kristos i Mech* ("Christ in Our Midst")
- *Surb, Surb* ("Holy, Holy")
- *Hamenayni Orhnyal Es* ("In All Things Blessed Art Thou")
- *Arrachi Ko Ter* ("Before Thee, O Lord")
- *Hoki Astutso* ("Spirit of God")
- *Hayr Mer* ("Our Father, Who Art in Heaven" - Lord's Prayer)
- *Miayn Surb* ("The One Holy")
- *Amen. Hayr Surb* ("Amen. Holy is the Father")
- *Ter Voghormya* ("Lord, Have Mercy")
- *Orhnyal e Astvats* ("Christ is Sacrificed and Distributed Amongst Us")
- *Astvats Mer* ("Our Lord")
- *Gohanamk es Ken, Ter* ("We Give Thanks to Thee, O Lord")
- *Orhnyal e Astvats*[7] ("Blessed is God").

[7] Both Classical and Modern Armenian language, like other languages such as Latin and Italian, is a phonetic language. Consequently, the pronunciation of vowels in Armenian is very close to how they would sound if read literally. The consonants, however, are not pronounced phonetically. See Appendix B for details concerning pronunciation.

The scope of Chapter Four concerns aforementioned performance aspects of the *Surb Patarag*, such as the inclusion of an organ accompaniment and appropriate tone production. This performance practice perspective speaks, of course, to larger issues of sociocultural traditions and cultural openness and/or resilience.

As stated at the outset, this study strives to validate Makar Yekmalyan's successful merging and unifying of all these various aspects of Western European musical culture with the centuries-old monodic traditions of the Armenian Apostolic Church. While composers in many countries – Germany, France, Italy, Czech Republic, Norway, Russia and several others – strove to find their indigenous and genuine or innate musical language within nationalist movements that swept Europe in the nineteenth century, Armenia saw a reverse tendency. This might be explained by the vast amount of authentic monodic musical material that was gathered over the course of many centuries in Armenia, which in some ways had the effect of circumventing the nurturing and sculpting of a uniquely Armenian musical identity. The goal of Armenian composers at the end of the nineteenth century and those who came after them was, conversely, to open up the "borders" of Armenian music to the musical tendencies and characteristics of Western musical cultures.

Finally, no substantial research has been done, to date, into the performance practice of Armenian sacred choral music. It is hoped that the present study will go some way in filling that gap in the existing scholarship.

Chapter One

Makar Yekmalyan's Historic Contribution to the Field of Choral Performance in Armenia

Makar Yekmalyan, Nikoghayos Tigranyan (1856–1951) and Kristapor Kara-Murza (1853–1902), were the principal instigators of a new Armenian professional repertoire in what is known as the pre-Komitas era.[8] Soghomon Soghomonian (1869–1935), who when ordained took the name Komitas, after the seventh century Armenian Catholicos Komitas Aghtsetsi (d. 628 AD), was an Armenian composer, ethnomusicologist, arranger, choral director and singer. Armenian composers of the pre-Komitas era might be compared to the Russian composers of the pre-Glinka era, such as Alexander Alyabyev (1787–1851), Alexander Varlamov (1801–1848), Alexander Gurilyov (1803–1858), and others. These Russian composers, while contributing immensely to the emergence of Russian national style at the beginning of the nineteenth century, have remained virtually unknown to wider international audiences and ultimately, that important role befell Mikhail Glinka (1804–1857).

A similar situation occurred with Makar Yekmalyan. Yekmalyan was the most prominent of the three, even though together they were the first Armenian composers to successfully implement the socio-cultural practice of singing arrangements for multiple voices of centuries-old Armenian monodic chants. Yekmalyan, who was, incidentally, Komitas's composition teacher at Etchmiadzin, was instrumental in sowing the seeds for the emergence of the Armenian polyphonic music thus paving the path to Komitas himself, but it

[8] See Karine Khudabashyan's Komitas (Theorist and Composer) and His Predecessors (Yerevan: Amrots Group Publishing, 2011), 209 - 217.

is important to note that his contribution has been obscured with the result that Yekmalyan had remained, historically, a lesser-known composer than Komitas. Throughout his career, Komitas gave numerous lectures and concerts dedicated to the Armenian (choral) music in various European countries, including Germany, Austria, Switzerland, France and Russia and achieving a form of Armenian musical diplomacy within the international (Western) community, by introducing and showing the world of the existence of Armenian music. As for Tigranyan, he was one of the first Armenian composers to arrange Armenian monodic secular songs, dances and instrumental melodies for piano (thereby providing the impetus for the future school of Armenian piano music). Kara-Murza took on the task of composing homophonic choral arrangements of Armenian monodic folk songs, arranging nearly three hundred Armenian secular songs for *a cappella* choir. In their output, these two composers concentrated mainly on arrangements of secular genres of Armenian monodic music while Yekmalyan's main contribution was his successful multi-voiced (multi-voiced is understood here as either polyphonic or homophonic) arrangement of the *Surb Patarag*.[9]

Geopolitical Context

Armenian music remained monodic for over fifteen centuries. Right from the beginning of the fourth century, when Armenia became a Christian country in 301 AD, and up to the end of the nineteenth century, the various genres of Armenian sacred music, including the *sharakans*, *taghs* and several other genres, were

[9] While Yekmalyan is primarily recognized for his arrangement of the medieval monodic Chants of the Divine Liturgy for multiple voices, he also made close to forty secular and folk melody choral arrangements as well. These are printed in the collection The Arrangements of Makar Yekmalyan's Choral and Solo Songs (Yerevan: Hayastan, 1970).

composed monodically.[10] As professor Kristapor Kushnaryan has pointed out, monodic music is "… a musical production in the evolution of whose form the melodic principle appears as a self-sufficient element. […] Monodic music is considered as one of the phenomena of the history of Armenian culture."[11] The fact that Armenian sacred music remained monodic for so many centuries must be attributed to two main factors: 1) at a time when polyphony took on a stronghold in the Western European countries, Armenia was part of the Persian Empire,[12] which has historically cultivated monody as part of their traditional musical culture; and 2) the doctrine of the Armenian Apostolic Church,[13] which is closely tied to Christology. The first factor lies in both Armenia's geographical location sufficient element. Monodic music is considered as one of the phenomena of geographical location and its historical legacy. Being located in the Eastern hemisphere and with neighbouring countries such as Persia and later, Turkey, and thus as a Christian nation located in the Near East, Armenia was immersed in the musical traditions of cultures whose primary musical aspect has always been monody.[14] Furthermore, Armenia lost its independence and statehood to Persia, when from 1502 to 1828 the country was part of the Persian Empire. In this period, Armenia was cut off from musical developments in Western countries where polyphony rose to prominence.

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10 See Aram Kevropyan's "II. Church Music," in Armenia, Republic of (Armenian Hayastan). (Grove Music Online, 2001) https://www-oxford-musiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042078?rskey=j9AAgm&result=1 (Accessed: July 13, 2021).

11 Kushnaryan, Armenian Monodic Music, 3.

12 Eastern Armenia became part of the Russian Empire only after Russia, under Tsar Nikolas I, won the Russo-Persian War of 1826–1828.

13 Armenians call their Church Apostolic due to the evangelical activities of the apostles Thaddeus and Bartholomew, who came to Armenia to preach and spread Christianity there in the first century.

14 Other Eastern countries, including India (the Indian rāga) continue to develop monodic music up to the present day.

Doctrinal Context

The second reason for Armenia's music remaining monodic up to the end of the nineteenth century is tied to the doctrine of the Armenian Apostolic Church. This church's current doctrine goes back to the fifth century, during which the question of Christology, or the relationship between the humanity and divinity of Christ, was hotly debated by the various churches of the time. At the Third Ecumenical Council held at Ephesus in 431 AD (The Council of Ephesus), the ecclesiastical representatives of these churches, including those of the Catholic, Byzantine and Armenian Apostolic churches, decreed a formula, according to which Christ was defined as being of *just one* incarnate nature, whose divine and human natures are united. In 451 AD, however, during the Fourth Ecumenical Council held in Chalcedon (The Council of Chalcedon) both the Catholic and Byzantine Churches repudiated the previously upheld doctrine of the oneness of Christ, declaring instead that Christ has *two* incarnate natures – Human and Divine. The Armenian Apostolic Church did not participate in the Fourth Ecumenical Council of 451 AD at Chalcedon due to the war between Sasanian Persia and Armenia that broke out that same year. Because of this, the Armenian Apostolic Church never adhered to the doctrines adopted at the Chalcedonian Council of 451 AD,[15] but continued to follow the theological canons that were accepted at the Council of Ephesus of 431 AD, which acknowledged the oneness of Christ's incarnate nature.[16] This Christological doctrine of *oneness* of Christ became the basis

[15] The Armenian Apostolic Church, along with five other Churches (Coptic, Syriac, Ethiopian [both Ethiopian Orthodox and Eritrean Orthodox], Indian Orthodox) constitute the family of Oriental Orthodox Churches.

[16] See Peter L'Huillier's The Church of the Ancient Councils: The Disciplinary Work of the First Four Ecumenical Councils (Crestwood: St Vladimir's Seminary Press, 1996) and James Driscoll's "Armenia." The Catholic Encyclopedia. Vol. 1 (New York: Robert Appleton Company, 1907) https://www.newadvent.org/cathen/01736b.htm (Accessed: April 18, 2019).

for Armenian sacred music's *monodic* nature (italics mine). Ever since the adoption of Christianity in Armenia at the beginning of the fourth century, Armenian high ecclesiastical dignitaries, including saints, church fathers and Catholicoi,[17] were the main composers of the vast majority of Armenian sacred music. This music, including the *sharakans*, was integrated into the liturgy over the centuries. Their theological beliefs of oneness of Christ were organically transferred into the sacred melodies they composed. It was as late as 1885, that the Armenian Catholicos Macar I (1823–1906) declared: "God is one, therefore the singing of *sharakan* should be in one voice."[18] However, despite its centuries-long resistance to keep Armenian sacred chants from developing and expanding not only horizontally but also vertically, towards the end of the nineteenth century the Armenian Apostolic Church did at last allow the simultaneous and organic incorporation of several voices into the texture of Armenian liturgical singing with Yekmalyan as seminal composer. Prior to Yekmalyan, four other composers arranged the monodic chants of the *Surb Patarag*. The first arrangement belongs to the nineteenth-century Ukrainian composer Mark Kropyvnytsky (1840–1910), whose harmonized version of the sacred monodic Armenian chants was published in 1873 by Ackerman.[19] Another harmonization was authored by a nineteenth-century Italian composer, Pietro Bianchini (1828–1905), whose *Les Chants Liturgiques de l'église Arménienne* was printed in 1877 by the Mekhitarist fathers of the Armenian Catholic congregation in Venice. Another attempt at harmonizing the monodic chants of the *Surb Patarag* was carried out by

[17] Aram Kerovpyan, Armenian Liturgical Chant: The System and Reflections on the Present Situation (Paris, 1996), 2-3. https://www.academia.edu/7072275/ (Accessed: March 28, 2019).

[18] Quoted in Jonathan McCollum and David G. Hebert, Theory and Method in Historical Ethnomusicology (London: Lexington Books, 2014), 219.

[19] See Robert Atayan, "Patarag," in Soviet Armenian Encyclopedia (Yerevan: The Chief Editorial Office of the Armenian Soviet Encyclopedia, volume 9, 1983), 147.

Emi Abgar (1863–1942), whose volume *Melodies of the Holy Apostolic Church of Armenia* was published in three volumes in Calcutta in 1896.[20] Lastly, Kristapor Kara-Murza, whose homophonic arrangement of the *Surb Patarag* for four-part mixed choir was premiered in 1887 in Baku.[21] However, none of these four versions of the *Surb Patarag* was officially recognized or endorsed by the Armenian Apostolic Church.

Sources and Dissemination

Yekmalyan completed his three-part male, four-part male and four-part mixed choir arrangements of the *Surb Patarag* in 1892.[22] Prior to that, he led several experimental performances of the *Surb Patarag* with the choir of the Armenian Church in St. Petersburg, which he directed while studying composition at the St. Petersburg Conservatory under the supervision of Nikolay Rimsky-Korsakov (1844–1908). "The fragments of the Liturgy for three-part male choir became a part of the repertoire of the

20 Ibid; Amiraghyan, The Eight-Mode System in the Armenian Chant of New Julfa or the Indian-Armenian Chant (Yerevan: Gitutyun Publishing House of the National Academy of Sciences of the Republic of Armenia, 2016), 34–45.

21 Jonathan McCollum and David G. Hebert eds. Theory and Method in Historical Ethnomusicology (London: Lexington Books, 2014), 219; Khudabashyan, Armenian Music, 41.

22 The first edition of Yekmalyan's complete collection of arrangements appeared in Leipzig in the late nineteenth century. See Makar Yekmalyan, Patarag [Armenian text ed. Stepan Malkhasyants] (Leipzig: Breitkopf und Härtel, 1896; Reprint with the addition of the composer's obituary, Boston: Azg, 1919). https://imslp.org/wiki/Patarag_(Yekmalian,_Makar). Accessed: April 29, 2019. See also Makar Yekmalyan and Armenian Church, Ergets'oghut'iwnk' Srbots' Pataragi Hayastaneayts' Arṛak'elakan Ughghap'arṛ Ekeghets'woy [Divine Liturgy of the Armenian Apostolic Church] (New York, N.Y.: Armenian Apostolic Church of America, 1979). Yekmalyan's Preface to the Chants of the Divine Liturgy of the Armenian Apostolic Church (Tiflis: n.l., 1896) is translated by Amiraghyan, Makar Yekmalyan's Liturgy, and is a modern re-edition of the original publication of 1896. It is Amiraghyan's edition that was exclusively used in preparing the present study.

Tiflis[23] Nersissian Seminary choir and were performed in the Armenian Church during Sunday Liturgies. […] At the end of 1892 Yekmalyan presented his complete version of the Liturgy to the artistic councils of the St. Petersburg Court Chapel and St. Petersburg Conservatory."[24] Among the members of these councils were such prominent figures of Russian classical music as Mily Balakirev (1836–1910) and Rimsky-Korsakov. "They highly appreciated the artistic qualities of Yekmalyan's Liturgy […] and confirmed their appreciation by issuing official certificates."[25] As Yekmalyan himself asserted in the Preface to his Liturgy, "[these] certificates attested that the harmonization of the Liturgy meets the standards of music, is suitable to the style of church music and is appropriate for performance in Church."[26] This high praise for Yekmalyan's Liturgy by renowned Russian composers led to its ultimate acceptance, "with great solemnity in the Armenian musical milieu in Tiflis and Etchmiadzin."[27] In 1895 Mekertich I, Catholicos of All Armenians, gave permission to perform and publish the Liturgy by special encyclical. The […] *Chants of the Divine Liturgy* by Yekmalyan was published in 1896 in Leipzig […] by Breitkopf & Härtel.[28] Thus, it becomes apparent that in order to ensure the successful reception of his setting of the *Surb Patarag*, Yekmalyan did not first present it to the fathers of the Armenian Apostolic Church, but instead took an alternative route. First, he introduced excerpts of the *Surb Patarag* to various Armenian communities outside Armenia, both in St. Petersburg and later in Tiflis. In the early dissemination of his *Surb Patarag*,

23 Tiflis is the old name of the Georgian capital Tbilisi.
24 Amiraghyan, Makar Yekmalyan's Liturgy, xxxviii.
25 Ibid.
26 Ibid., xi.
27 The mother church of the Armenian Apostolic Church is located in Etchmiadzin. The Mother See of Holy Etchmiadzin is the administrative headquarters of the Armenian Apostolic Church, where the Catholicos of All Armenians resides.
28 Amiraghyan, Makar Yekmalyan's Liturgy, xxxvii.

Armenian communities of the Diaspora had the chance to familiarize themselves with Yekmalyan's arrangement. Little by little, those congregations came to admire and appreciate its artistic qualities to the extent that many of their choirs performed excerpts, even before its official recognition and acceptance by the Armenian Apostolic Church. Next, Yekmalyan strategically introduced the complete version to such authoritative composers of Russian classical music as Rimsky-Korsakov and Balakirev,[29] with the success described earlier. Finally, Yekmalyan introduced the complete version of his Liturgy to the fathers of the Armenian Apostolic Church in Etchmiadzin. This was done only after he had the support of prominent Russian composers and the appreciation of Armenian communities outside Armenia. Yekmalyan took these preliminary steps in order to avoid the unfortunate fate of the four previously composed settings of the *Surb Patarag* by Kropyvnytsky, Bianchini, Abgar and Kara-Murza. Incidentally, Bianchini and Kara-Murza attempted to introduce their multi-voiced settings directly to the fathers of the Armenian Apostolic Church and were both rejected on the grounds of the Church's age-old doctrinally motivated tradition of performing the Liturgy monodically. Knowing all this, Yekmalyan first ensured the Liturgy's successful reception by the international community. Once that was achieved, it became much easier for him to ensure its successful reception and ultimate acceptance by the fathers of the Armenian Apostolic Church. The multi-voiced setting of the *Surb Patarag* by Yekmalyan received the blessing of the Catholicos of All Armenians, Mekertich I, who officially allowed it to be performed in all churches within Armenia and throughout the Diaspora, an unprecedented achievement in the history of Armenian sacred music. A centuries-old melodically performed

[29] Balakirev was the founder of the famous group of Russian composers known as "The Five" (or "The Mighty Handful") that consisted of such composers as N. Rimsky-Korsakov, Alexander Borodin (1833–1887), Cesare Cui (1835–1918), Modest Mussorgsky (1839–1881) and M. Balakirev himself.

Surb Patarag was superseded in the Armenian Apostolic Church by Yekmalyan's multi-voiced setting, supported by the latter's ingenious dissemination strategy.

As Nikoghos Taghmizyan points out, "The Yekmalyan Liturgy spread in Armenia and in the other Armenian communities […] in a short period of time. It acquired a high appreciation from distinguished Armenian and European musicians, including Komitas, Giuseppe Verdi (1813–1901), Camille Saint-Saëns (1835–1921) and others. Komitas was the first composer to review the *Surb Patarag* by Yekmalyan from a professional viewpoint. In his article *Chants of the Holy Liturgy*, Komitas showed a high appreciation of Yekmalyan's work, underlining its important role in the development of Armenian musical culture."[30] Indeed, as Komitas himself wrote, "The honoured musicologist, Makar Yekmalyan has laid the foundation of the hitherto unexplored harmonization of our singing art. We are deeply moved; it can now be made known that we Armenians also have not been remiss in the development of the elevated – and the most perfect – art of music."[31] Following its acceptance by the Armenian Apostolic Church, Yekmalyan's settings became increasingly popular among the clergy and Armenian congregations inside Armenia and in the Armenian Diaspora. After Yekmalyan, Komitas harmonized the

30 Nikoghos Taghmizyan, Makar Yekmalyan: Life and Oeuvre (Yerevan: Soviet Writer Publishing House, 1981), 34.

31 Komitas, The Armenian Sacred and Folk Music, trans. Edward Gulbekian (Richmond: Curzon Press, 1998), 140. It should be noted that despite Komitas's strong endorsement of Yekmalyan's Surb Patarag, he expressed, nonetheless, some reserve with regards to certain aspects of Yekmalyan's setting of the Divine Liturgy. For instance, Komitas remarked that the relationship between the accentuation of the text and the music in Yekmalyan's setting at times displaced some of the tonic accents of the words, thus creating accents on unaccented syllables. This, in turn, created certain imperfections in the words-to-music relationship. For the complete list of Komitas's comments, see Komitas, "The Singing of the Holy Liturgy," first published in Ararat (Etchmiadzin, 1898), 111-117 and subsequently, in idem, Armenian Sacred and Folk Music (London: Routledge, 1998), 123–141.

monodic Armenian chants of the Liturgy and in 1915 wrote another separate setting of the *Surb Patarag* for a male chorus. The two settings of the Liturgy written by Yekmalyan and Komitas are thoroughly dissimilar in their approach. While Yekmalyan's setting is harmonized mostly homophonically, Komitas, on the other hand, harmonized his setting of the Liturgy mostly polyphonically. It must be noted, however, that since its creation in 1892, all Armenian churches have mostly performed Yekmalyan's Liturgy during their Sunday services, which is likely attributable to its simpler harmonizations. Yekmalyan himself attests to this in the Preface to his setting of the *Surb Patarag*: "In preparing these harmonizations, we approached the matter with great caution and piety because it was, of course, necessary to transcribe the mother melodies without alteration, as printed at Holy Etchmiadzin in European notation, and to arrange the harmonization in such a way that, in accord with the spirit of our church singing, it should be simple and decorous."[32] And indeed, Yekmalyan's setting characterized both by its unpretentious harmonic qualities and by his painting the original melodies of the sacred chants in their unaltered versions. Yekmalyan approached the harmonization of medieval monodic chants in a straightforward, and by his own admission, "simple" manner, ensuring long-lasting favour with the Armenian people. As Gayane Amiraghyan points out, "Up to now, the Yekmalyan Liturgy continues to be the most performed spiritual work both in Armenia and in the Armenian communities all over the world."[33] It has become "the standard used today by the Armenian Apostolic Church."[34]

[32] Makar Yekmalyan, Preface to the Chants of the Divine Liturgy of the Armenian Apostolic Church, Tiflis, 1896. Translated by Edward Gulbekian in "The Armenian Sacred and Folk Music", 123.

[33] Amiraghyan, Makar Yekmalyan's Liturgy, xxxix.

[34] Jonathan McCollum and David G. Hebert eds, Theory and Method, 219.

Yekmalyan's Choices and the Original Chant Sources

Yekmalyan chose the most frequently sung and the best examples for his harmonization of the medieval monodic sacred *sharakans*. The enormous task of collecting and transcribing the ancient chants of the Armenian *Surb Patarag* had been entrusted to the eminent Armenian composer, musicologist and pedagogue Nikoghayos Tashjian (1841–1885), who was invited to Etchmiadzin in 1873 by the Catholicos Gevorg (George) IV (1813–1882). Fortunately, Tashjian was not alone in this immense task of collecting and transcribing the medieval sacred chants that had been sung across Eastern and Western Armenia.[35] He was aided by several of his students, among whom the most promising was Makar Yekmalyan. From 1873-74, Yekmalyan took part, therefore, in one of the most significant events in the history of Armenian sacred music. Tashjian and Yekmalyan transcribed and compiled the chants into three distinct collections that were published in Etchmiadzin: the *Chants of the Divine Liturgy of the Armenian Apostolic Church,* published in 1874; *Sharaknots* (Hymnary) consisting of more than eighteen hundred examples of *sharakans*, published in 1875; and *Zhamagirk'* (Book of Hours), published in 1877.[36] Not only did the publication of these three important collections safeguard the sacred medieval chants from virtual oblivion but it also made the sacred melodies available to future generations of composers to employ as a source for their own compositions. And this is precisely what Yekmalyan did for the purpose of his harmonization of the medieval sacred chants for a multi-voiced

[35] Up to the year 1915, Armenia was split into two parts: Western and Eastern Armenia. Western Armenia was part of the Ottoman Empire while the Eastern Armenia was part of the Russian Empire following the 1826 Russo-Persian War.

[36] Jonathan McCollum, "Analysis of Notation in Music Historiography: Armenian Neumatic Khaz from the Ninth Through Early Twentieth Centuries" in Theory and Method in Historical Ethnomusicology (Lanham: Lexington Books, 2014), 219.

choir. As a student of the St. Petersburg Conservatory (1882–1888) under Nikolay Rimsky-Korsakov, Yekmalyan had already embarked on the tremendous task of harmonizing the ancient chants of the Armenian Apostolic Church that he had helped to collect and transcribe several years earlier while studying in Etchmiadzin. Thus, Yekmalyan's knowledge of the ancient Armenian sacred hymns had been truly deep and thorough for, while transcribing them, he gained a unique first-hand knowledge and had the opportunity to internalize the structure and the melodic intricacies of the chants. One suspects that, had the composer not been involved in the primary ethnological work of collecting, transcribing and compiling these chants, he may never have had the courage and the confidence to harmonize them at all. Indeed, through his unique knowledge of the monodic medieval sacred hymns, Yekmalyan was able to successfully carry out his historic work.

Chapter Two

The Divine Liturgy: Structure, Text, and Ritual

As the principal liturgical ceremony of the Armenian Apostolic Church, the *Surb Patarag* celebrates the Eucharist (Holy Communion) each Sunday,[37] as is evident from the earliest writings in the Classical Armenian language, Grabar,[38] written down in the fifth century right after the invention of the Armenian alphabet by Saint Mesrop Mashtots (362 AD – 440 AD) and showing that the Eucharistic celebration in Armenia dated back to Apostolic times.[39] In this chapter, we will examine more closely the overall

[37] One of the earliest references to the Eucharist is found in St. Paul's First Letter to the Corinthians (11:23-25) in the New Testament, most likely dating back to the mid-fifties of the first century AD. In his letter to the Corinthians, St. Paul evokes Christ's words: "[…] Lord Jesus in the night in which He was betrayed took bread; and when He had given thanks, He broke it and said, 'This is My body, which is for you; do this in remembrance of Me'. In the same way He took the cup also after supper, saying, 'This cup is the new covenant in My blood; do this, as often as you drink it, in remembrance of Me'. For as often as you eat this bread and drink the cup, you proclaim the Lord's death until He comes." Thus the celebration of Holy Communion is an act of compliance with the Words of Jesus Christ, who taught His Disciples and ultimately His followers to celebrate the Eucharist both in remembrance of Him and as a path to salvation.

[38] Mesrop Mashtots was the inventor of the Armenian Alphabet in 405 AD. He translated the Bible into the classical Armenian language, Grabar, around the year 434 AD and was also the author of the first Armenian sacred hymns, sharakans, such as Ankanim arrachi Ko ("I Kneel Before Thee"), Voghormya indz, Astvats ("Have Mercy On Me, God"), and others.

[39] Moreover St. Paul's First Letter to the Corinthians reveals that the "Eucharist even pre-dates the New Testament [for] St. Paul discusses the Eucharist not as a novelty, but as an already established practice." See also Michael Daniel Findikyan, Frequently Asked Questions on the Patarag, The Divine Liturgy of the Armenian Church (New York: St. Vartan Press, 2013), 5. Findikyan states that the Surb Patarag "has deep roots in early Jewish worship customs as they are described in the Old Testament, especially in the books of Exodus, Deuteronomy, and others." Ibid., 8. If one looks at the text of the Surb Patarag's opening Hymn of the Censing (Barekhosutyamp), sung right at the

structure of the *Surb Patarag*, its evolving texts, and the rituals embedded in it while providing necessary historical context.

General Structure

Despite the fact that the *Surb Patarag* text has evolved and expanded over the centuries, incorporating new hymns, traditions and ceremonial attributes and thus never remaining static, its basic structure has remained unchanged.[40] This text consists of two main parts: the Synaxis (also called the Liturgy of the Word, *Tchashu Zham*) and the Eucharist (*Gohabanutyun*),[41] each symbolized by a sacred object.

During the Synaxis, Christ's Words come through to the worshippers by means of the Bible. Therefore, the main object of the Synaxis is the Bible that is placed at the centre of the Sacred Table on the Altar during the first part of the Divine Liturgy. It is important to note that the word Bible in Armenian is *Astvatsashunch*, which literally means "Breath of God." Thus, while attending the *Surb Patarag*, parishioners receive the "Breath of God" as they partake in the Divine Liturgy and open their hearts to the readings of the Gospel.

At the beginning of the Eucharist, the Bible is replaced by another object that symbolizes the Eucharist, the Chalice filled with unmixed wine. When celebrating the Eucharist, the Armenian

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beginning of the Synaxis, one finds a reference to the Old Testament Prophet, Zachariah, who used incense for religious purposes. The Hymn of Censing contain the following lines: "This day we, classes of priests, deacons, clerks and servers here assembled, offer incense before you, O Lord, as Zachariah did of old. Accept from us our prayers with offerings of incense, like the sacrifice of Abel, of Noah and of Abraham. […]" The reference to the use of censing by Old Testament patriarchs points to traditions of great antiquity, originating long before the Christian era.

40 See page 32 of the present study for more information regarding the expansion of the structure of the Surb Patarag.

41 Findikyan, Frequently Asked Questions, xi.

Apostolic Church has traditionally used wine without mixing it with water. In fact, this church is "the only church in Christendom that does *not* add water to the chalice of wine during the Divine Liturgy."[42] Similarly, Armenians have used unleavened bread for Holy Communion throughout the centuries. Just like the use of unmixed wine, unleavened bread embodies historical practices adhered to since the sixth century. For the sake of ritual comparison, it bears noting that the Armenians brought to the altar the same kind of bread that they ate in their homes, a flat, yeastless bread. Furthermore, the use of unleavened bread in the *Surb Patarag* pays tribute to the biblical practices that stem from the Old Testament. An essential part of the celebration of the Passover was the family meal-gathering in which unleavened bread was eaten (Exod. 23:15, Mark 14:1, Acts 12:3). In the Bible the "feast of the unleavened bread" was to remind people what their ancestors ate while they were slaves in Egypt. It should also be noted that Armenia's Christian neighbours, including the Syriac Orthodox Church, the Georgian Orthodox Church, as well as other Eastern Orthodox Churches, use leavened bread for their Eucharistic celebrations. However, the Roman Catholic Church has used unleavened bread in their Holy Communion starting from the eleventh century. Thus, while Armenians differ from the Churches of the rest of the world with regards to the use of unmixed wine in the celebration of their Eucharist, they share a common ground with the Roman Catholic Church in terms of the use of unleavened bread in Holy Communion.[43]

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[42] Virtually all the other Churches of the Christian world have traditionally mixed wine with water in the Eucharist. The water and wine in the Eucharist of a non-Armenian Church symbolize the blood and water that poured from Jesus' side when He was pierced on the Cross. The twelfth century Catholicos, Nerses Shnorhali (Nerses IV the Gracious, 1102–1173) justified the position of the Armenian Apostolic Church of not using water with wine as follows: "The wine without the water is unstained, immaculate, pure as the Word."

[43] See esp. Roberta R. Ervine, ed., Worship Traditions in Armenia and the Neighboring Christian East (Crestwood: St Vladimir's Seminary Press, 2006),

Despite the fact that the basic two-part structure of the Armenian Divine Liturgy has remained unchanged throughout the centuries, during the High Middle Ages (twelfth and thirteenth centuries) the structure of the *Surb Patarag* expanded. The two main parts (the Synaxis or the Liturgy of the Word and the Eucharist) were expanded by a preparatory introduction before the Synaxis and a brief conclusion, Dismissal, at the end of the Eucharistic. While the preparatory introduction of the *Surb Patarag* that includes the Hymn of Vesting, *Khorhurt Khorin* ("O Mystery Deep*"*) was added to the Synaxis as late as 1205, the Dismissal at the end of the Eucharist was added from the Roman Liturgy at the time of the Crusades (the exact date is unknown). Thus, while the inner two-part ancient structure of the Armenian Divine Liturgy has remained unchanged, the outer parts of the *Surb Patarag* were expanded during the High Medieval Period. Moreover, it must be noted that the Hymn of Vesting that precedes the Synaxis was an original invention of Armenian ecclesiastics. Incidentally, no other nation in the world sings a Hymn of Vesting while the priest puts on his vestments and prepares himself to serve the Divine Liturgy. This was a unique creation of the Armenians that was added to the *Surb Patarag* in the thirteenth century and has remained in practice ever since.

To sum up, the overall structure of the Armenian Divine Liturgy now consists of four main parts of varying length and origin: (1) The Preparation; (2) The Synaxis, also known as The Midday Office or the Liturgy of the Word; (3) The Eucharist; and (4) the Conclusion.

Table 1: The Structure of the Armenian *Surb Patarag*

Part One	Part Two	Part Three	Part Four
The Preparation	The Synaxis (The Midday Office, The Liturgy of the Word)	The Eucharist	The Conclusion (Dismissal)

107 and 329; Findikyan, Frequently Asked Questions, 8.

Text and Ritual

The text of the *Surb Patarag* comes from several different sources, combining the Liturgy of Basil of Caesarea (329 AD – 379 AD), the Liturgy of St. John Chrysostom (349 AD – 407 AD), and the Liturgy of St. James (d. 69 AD). With the exception of the Rites of Ablution and the Dismissal, which were borrowed from the Roman Liturgy during the time of the Crusades, the text has remained basically unchanged since the twelfth century. And it is this text that is currently used in Armenian churches all over the world.[44]

The first hymn sung during the preparatory part of the *Surb Patarag* is the Hymn of Vesting, *Khorhurt Khorin* ("O Mystery deep").[45] As mentioned earlier, this hymn became part of the *Surb Patarag* rather late (at the beginning of the thirteenth century). The author of this hymn is Khachatur Taronetsi (Khachatur of Taron, d. 1184) whose authorship is revealed through the acrostic writing of the text.[46] This hymn is of considerable length, comprising nine extended stanzas. The first eight stanzas reveal the name of its author (Kh-A-Ch-A-T-U[47]-R) while the last one reveals the first letter of his last name (T).

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44 Moreover, Father Findikyan states that "Virtually every word we hear in the prayers and hymns of the Divine Liturgy [… is] either a direct quotation from the Bible; a poetic paraphrase of a specific Biblical passage; or a reflection on a specific text from Scripture." Ibid.

45 One of the deacons holds a bowl with incense in his right hand while the other holds an Armenian cross embellished with floral elements. See illustration of an Armenian priest in his garments, along with two deacons process from the vestry into the sanctuary. in Michael David Findikyan, The Divine Liturgy of the Armenian Church With Modern Armenian and English Translations, Transliteration, Musical Notation, Introduction and Notes (New York: St. Vartan Press, 2011), 4.

46 In the acrostic writing used in this case, the first letter of each stanza either spells the name of the author or starts with a new letter of an alphabet in its chronological order. The earliest acrostic hymns (sharakans) composed in Armenia were written in the seventh century and belonged to the pen of the Catholicos of all Armenians, Komitas I Aghtsetsi. Komitas Aghtsetsi's most famous acrostic sharakan is called Andzink Nviryalk ("Devoted Souls"), which spelled acrostically the thirty-six letters of the Armenian alphabet.

47 In the Armenian language, the vowel "u" is spelled with two symbols, "n" and

After the priest has vested, he processes from the vestry into the sanctuary in a solemn ceremony of accession while the choir sings the Hymn of Vesting. Since the Hymn of Vesting consists of nine extended stanzas, it has seldom been performed in its entirety in the Armenian church, though the size of the church and the distance from vestry to sanctuary is the determining factor.[48]

In the lecture-recital to which the present study refers, three stanzas of the Hymn of Vesting were performed: the first, the second and the last (ninth) stanza. The following is a conflated translation of these stanzas:

> O mystery deep, inscrutable, without beginning,
> You have decked your supernal realm
> As a nuptial chamber to the light unapproachable
> And adorned with splendid glory the ranks of the fiery spirits.
> With ineffably wondrous power Thou didst create Adam, the lordly image,
> And didst endue him with gracious glory in the paradise of Eden, the place of delights.
> Heavenly king, Preserve your Church unshaken
> And keep in peace
> Those who worship your name.[49]

"ւ." Thus while in English the name Kh-a-ch-a-t-u-r contains seven letters, the spelling of the letter "u" in the Armenian with two symbols, adds an extra symbol thus bringing the overall number of letters up to eight, "Խ-ա-չ-ա-ռ-ն-ւ-ր."

48 The shortening of this hymn during the Divine Liturgy, however, has a functional purpose. While the priest goes around the church from the vestry into the sanctuary, the Hymn of Vesting is performed. But if the church in question is small and the priest with the deacons (after his solemn procession throughout the church) arrive at the altar early, the choir may need to skip some verses in the middle of the hymn to ensure the smooth continuity of the Surb Patarag after the priest's arrival at the sanctuary. However, if the church is big, then performing the Hymn of Vesting in its entirety or with the majority of the verses is essential. Thus, traditionally the size of the church determines the length of the Hymn of Vesting.

49 All the English translations of the Armenian Divine Liturgy are taken from

As explained in Roberta E. Ervine's *Worship Traditions in Armenia and the Neighboring Christian East*, "In the second stanza of the Hymn of Vesting the creation of Adam is praised as an image of the Lord […]. Here, Adam is the type of the priest who, dressed in his garments, enters the garden of Eden, which is the church, the place of joy."[50] Ervine further elucidates the meaning of the hymn by pointing out that "This hymn for the faithful offers an interpretation of what is happening during the vesting of the priest, which they cannot see. The liturgical garment of the priest becomes the intellectual garment that the faithful put on before the beginning of the Eucharistic celebration. In phrases such as 'keep the worshippers of your name in peace' the whole congregation feels included: the people participate in the liturgical ministry of the priest in his very person."[51]

The introductory part of the *Surb Patarag* is not very long. As we have explained, its main hymn is the Hymn of Vesting that accompanies the priest's procession with the deacons from the vestry to the sanctuary.

The first hymn that opens the Synaxis is the Hymn of Censing, *Barekhosutyamp'* ("Through the Intercession"). While the choir sings The Hymn of Censing, "the priest comes down into the church together with the deacons, and going up again, he bows to the altar three times." The translation of The Hymn of Censing is as follows:

> Through the intercession of your virgin Mother accept the supplications of your servants, O Christ, who with your blood have made your holy Church more resplendent than the heavens. You have also appointed within her, after the pattern of the heavenly hosts, the orders of apostles, prophets and holy teachers. This day we, classes of priests, deacons,

Findikyan, The Divine Liturgy of the Armenian Church.

50 Ervine, Worship Traditions in Armenia, 108.

51 Ibid.

> clerks and servers here assembled, offer incense before you, O Lord, as Zachariah did of old. Accept from us our prayers with offerings of incense, like the sacrifice of Abel, of Noah and of Abraham. Through the intercession of your supernal hosts maintain ever unshaken the See of the Armenians.[52]

The next hymn to which the aforementioned lecture recital refers is *Surb Astvats* ("Holy God") sung during The Trisagion,[53] which is part of the lesser entrance of the Gospel Books. The Trisagion in the Armenian Apostolic Church (as well as in other Oriental Orthodox Churches) is sung towards the beginning of the Armenian Divine Liturgy. The Holy Gospel is elevated by one of the deacons while the choir sings the hymn of The Trisagion.[54] The middle part of the hymn changes depending on the day of the Liturgical Calendar. For Easter, Eastertide and Sundays of Resurrection the choir sings: "Holy God, holy and mighty, holy and immortal, who rose from the dead, have mercy on us." For Theophany, Transfiguration, the Presentation of the Lord to the Temple, Palm Sunday and Pentecost: "Holy God, holy and mighty, holy and immortal, who came and is to come, have mercy on us." For the Assumption of the Holy Mother of God: "Holy God, holy and mighty, holy and immortal, who came to take your mother, the Virgin, have mercy on us." And lastly, for the Cross, the Church, Saints, and Fasts: "Holy God, holy and mighty, holy and immortal, who was crucified for us, have mercy on us."[55]

52 It must be noted that The Hymn of Censing is preceded by the ceremony of The Presentation of the Gifts (the unleavened bread and the unmixed wine) that is presented by the deacon to the priest. This happens behind the closed curtain. "The priest blesses the gifts with the sign of the cross." Quoted from Findikyan, The Divine Liturgy of the Armenian Church, 9.

53 The word "Trisagion" is derived from the Greek τρισάγιον ("Thrice Holy"). See Kenneth Levy, Trisagion (Grove Music Online, 2001). https://doi-org.proxy3.library.mcgill.ca/10.1093/gmo/9781561592630.article.28396 (Accessed: July 13, 2021).

54 See an illustration of the elevation of the Bible by a deacon, in Findikyan, The Divine Liturgy of the Armenian Church, 13.

55 Ibid., 14.

According to the tradition and regardless of the version sung, The Trisagion hymn is repeated three times. As explained by Fr. Findikyan, "The elevation of the Gospel book and the procession with it around the altar expresses our belief that the Gospel is the Word of God. The Gospel's authority is so vast that in reading it, we encounter not only Christ's words, but Christ the Lord himself. To him we sing the ancient Christian hymn of the Three Holies, *Surb Astvats,* proclaiming the one who rose from the dead to be 'Holy God, holy and mighty, holy and immortal.'"[56] The Easter, Eastertide and Sundays of Resurrection versions of the text, "Holy God, holy and mighty, holy and immortal, who rose from the dead, have mercy on us" were selected for the lecture-recital.

It should be mentioned here that the text of The Trisagion sparked heated debates and Christological controversy ever since the fourth ecumenical council, the Council of Chalcedon, 451 AD. While the original Byzantine version of the text praises the entire Trinity (God the Father, God the Son and The Holy Spirit), both the Eastern Orthodox Churches as well as the Oriental Orthodox Churches, including the Armenian Apostolic Church, sing The Trisagion in honour of Christ. This can be observed from both the translation of the Armenian version of The Trisagion and the explanation of the doctrine of the Armenian Apostolic Church by Father Findikyan. In particular, the inclusion of the phrase "who was crucified for us", has a direct linkage to Christ whereas the Byzantine version of The Trisagion does not contain this phrase at all. Thus, by not containing the phrase "who was crucified for us", the Byzantine version of The Trisagion pays tribute to the entire Trinity by stating that God in all His three hypostases was "holy, mighty and immortal." At the same time, the inclusion of the phrase "who was crucified for us" into The Trisagion, both of the Eastern churches (including the Church of Assyria) and the Oriental Orthodox Churches entirely and solely focuses on

[56] Ibid., 13.

Christ as the God "who was crucified for us, has risen from the dead and was born and manifested for us."[57] Thus, because Christ was crucified for us as a human and then rose from the dead as a God, the *oneness* of Christ in both his Human and Divine natures was further established by the doctrine of the Oriental Orthodox Church, of which the Armenian Apostolic Church is part.[58] It must also be mentioned that The Trisagion in the Roman Catholic Church is sung exclusively for the Adoration of the Cross ceremony during the liturgy on Good Friday and contains both the Byzantine (non-Chalcedonian) text with Latin text interpolations: *Agios o Theos, Sanctus Deus* ("Holy God"), *Agios ischyros, Sanctus fortis* ("Holy Strong"), *Agios athanatos, eleison imas sanctus immortalis, miserere nobis* ("Holy, Immortal, have mercy on us")."[59] Thus the Roman Catholic version of the text contains a bilingual interchange between a Greek phrase and its Latin reiteration. The Trisagion hymn of the Armenian Apostolic Church, *Surb Astvats,* closes the first part of the Divine Liturgy, the Synaxis (or the Liturgy of the Word), towards the end of which the Nicene Creed is recited in full.

The Eucharist commences with the ceremony of the Transfer of the Gifts, also called the Great Entrance.[60] During the ceremony, the deacon brings to the priest the veiled chalice, containing bread and wine. The Chalice symbolizes "Christ [who] comes to us in his Body and Blood."[61] Thus the main object of the Synaxis, the

57 Vrej Nersessian, The Orthodox Christian World (London: Routledge, 2012), 46.

58 For further reading on the subject, see Armin Karim "The Meaning of the Trisagion in East and West," in Chant and Culture / plain-chant et culture. Proceedings of the Conference of the Gregorian Institute of Canada. University of British Columbia, August 6–9, 2013 Université de Colombie-Britannique, 6 au 9 août 2013, eds. Armin Karim and Barbara Swanson. (Lions Bay, BC: The Institute of Mediaeval Music, 2014), 23-41.

59 Henry Hugh, "Agios O Theos" in The Catholic Encyclopedia. Vol. 1 (New York: Robert Appleton Company, 1907). https://www.newadvent.org/cathen/01211b.htm (Accessed: August 24, 2021).

60 Illustrated in Findikyan, The Divine Liturgy of the Armenian Church, 23.

61 Ibid., 17.

Bible, which had been placed on the left side of the Holy Table on the altar is replaced by the Chalice during the Eucharist proper, "the heart of the Divine Liturgy."[62] Following the hymn of the Great Entrance, *Marmin terunakan* ("The Body of the Lord"), and the Hagiody hymn *Hreshtakain* ("With an Angelic Order"), sung according to the proper of the day, the hymn of the Kiss of Peace *Kristos i Mech* ("Christ is Revealed Among Us") is sung by the choir. According to St. Paul, "the earliest Christians greeted one another 'with a holy kiss' [Rom 16:16, 1 Cor 16:20, 2 Cor 13:12, 1Th 5:26], a sign of their unity and love in Christ. […] The Kiss of Peace is the liturgical seal of reconciliation and love."[63] During the Kiss of Peace both the clergy and the parishioners present at the Divine Liturgy greet each other either "with a kiss on the cheek, or with a more ritualized inclination of the head, first to the left, and then to the right of the person being greeted."[64] The kissing of the person that is being greeted during the Kiss of Peace from the left to the right symbolizes the direction in which the Armenians (as well as the worshippers of the Western Churches, including the Catholics) cross themselves (from the left shoulder to the right shoulder).[65] The direction the crossing oneself from left to right, as done by both Oriental Orthodox Christians and Catholics, symbolizes "a Christian mov [ing] from 'misery' (left) to 'glory' (right) 'just as Christ crossed over from death to life'. […] Jesus suffered for us (left) and then ascended to heaven (the preferred right)."[66] During the Kiss of Peace, the person offering

62 Ibid., 23.
63 Ibid., 26.
64 Ibid.
65 It must be noted that the representatives of the Eastern Orthodox Church, including the Byzantines (the Greeks) and the Russian Orthodox Church, who are the direct followers of the Byzantine tradition, cross themselves from right to left. One of the reasons for this is the mirroring of the movement of the priest who, when facing the parishioners, crosses them from the left to the right.
66 Richard Osling, Why do the Catholics and Orthodox "cross themselves" differently?, July 11, 2016. https://www.patheos.com/blogs/religionqan-

the kiss says: "Christ is revealed among us"; this is followed by the response: "Blessed is the revelation of Christ."[67] Here is a translation of the hymn of the Kiss of Peace:

> Christ in our midst has been revealed; He Who Is, God, is here seated. The voice of peace has resounded; Holy greeting is commanded, This Church has now become one soul, The kiss is given for a full bond. The enmity has been removed; And love is spread over us all. Now, Ministers, raise your voices, And give blessings with one accord To the Godhead consubstantial, While angels sing: Holy, Holy, Holy.[68]

Father Findikyan further points out that the hymn *Kristos i Mech* entered the *Surb Patarag* sometime after the tenth century and so was a somewhat later addition to the *Surb Patarag*.

> The hymn *Kristos i Mech* […] is a uniquely Armenian composition that was not a part of the ancient *Patarag* (although the Kiss of Peace is one of the oldest elements of the Liturgy). *Kristos i Mech* entered our *Patarag* spontaneously; we have no record of any canon, synod or official decree introducing it into the Liturgy. Sometime after the tenth century, an unknown composer penned the song and began to sing it during the *Patarag* in some local church. The hymn caught on. People liked it: the lyrics were inspiring; the melody was uplifting; the words were consistent with their understanding of the *Patarag* and, specifically with the Kiss of Peace. Consequently the use of the hymn spread. […] By the fourteenth century, the hymn was so beloved and well known that an Armenian author named Frik […] wrote a poetic meditation on its words.[69] Historians of the liturgy

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da/2016/07/why-do-the-catholics-and-orthodox-cross-themselves-differently/ (Accessed: March 18, 2019).

67 Findikyan, The Divine Liturgy of the Armenian Church, 26.

68 Ibid., 27.

69 Frik was an Armenian medieval poet, whose lifetime spanned approximately 1234 to 1315. See Frik, The Divan (New York: AGBU, 1952); Fr. Pakrad Bour-

> have shown that this is how liturgies grow; not abruptly, from above, by hierarchical decree; but from below, over time, out of the prayerful, created heart of the faithful, as tributes lovingly presented to God. Liturgical development is only rarely the work of a synod of bishops or a committee of theologians seated around a table. More often than not it is popular, spontaneous, and drawn-out over centuries. Furthermore, additions to the Liturgy tend not to replace older elements of the Liturgy, but to accumulate beside them. This is why the Liturgy has tended to grow over the centuries.[70]

It becomes clear that certain hymns (*sharakans*) in the *Surb Patarag* were the creation of the faithful, added to the existing chants over the centuries. As mentioned earlier, there was no official synodal decree prescribing which hymns should be included in the *Surb Patarag*. Instead, the faithful used their creative imagination, composing certain melodies and words that were inspired by the various rites of the *Surb Patarag*. Over time, these new *sharakans* became so beloved that they spread and became part of the *Surb Patarag* alongside the older *sharakans.*

Following the Anaphora,[71] or Eucharistic Prayer ("the longest and most important prayer of the Divine Liturgy, [which] expresses the faith of the Armenian Church"),[72] the choir sings the hymn *Surb, Surb* ("Holy, Holy" or the "Sanctus" in the Western

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jekian and Michael E. Stone's Three Poems by Frik (Jerusalem: St. James Press, 1971), 338-340. http://apocryphalstone.com/uploads/poetry/7_7.%20Frik%20Translations%201,2,3-Ararat%20(Word%205)%20-%202001.pdf (Accessed: August 24, 2021).

70 Findikyan, Frequently Asked Questions, 52.

71 "Anaphora", derived from the Greek word ἀναφορά ("offering"), is a part of the Eucharist which contains the consecration, anamnesis, and communion. Cf Andrew Shipman, "Anaphora" in The Catholic Encyclopedia, Vol. 1 (New York: Robert Appleton Company, 1907). https://www.newadvent.org/cathen/01451a.htm (Accessed: March 19, 2019).

72 Findikyan, The Divine Liturgy of the Armenian Church, 29.

Christian Church). "*Surb, Surb* is the hymn sung by the angels in the unending praise of God in heaven […]. The heavenly hosts are God's perfect worshippers. Christ's self-revelation and sacrifice have restored us from our former state of exile from God and made us worthy to worship God our Father as perfectly as the angels do, by joining their choir of praise."[73] Thus, the singing of the "Holy, Holy" is the human evocation of the angelic hymn of praise to God in Heaven. The translation of the hymn "Holy, Holy" is as follows:

> Holy, holy, holy Lord of hosts; Heaven and earth are full of your glory. Blessing in the highest. Blessed are you who did come and are to come in the name of the Lord. Hosanna in the highest.[74]

The Hymn to the Father, *Hayr Yerknavor* ("Heavenly Father"), is followed by the Hymn of Praise, *Hamenayni Orhnyal es Ter* ("In all things blessed art thou, O Lord. We bless thee, we praise thee; We give thanks to thee; We pray unto thee, O Lord our God").[75] The "Holy, Holy", "The Hymn to the Father" and "The Hymn of Praise" are all sung during the Anamnesis part of the Eucharist.[76]

The Epiclesis[77] part of the Eucharist of the Armenian Divine Liturgy opens with the Hymn to the Son, *Vorti Astutso* ("Son of

73 Ibid., 30.

74 Ibid.

75 Tiran Archbishop Nersoyan, Divine Liturgy of the Armenian Apostolic Church with Variables, Complete Rubrics and Commentary (London: Saint Sarkis Church, 1984), 77.

76 The word "Anamnesis" (anamnēsis) has a Greek origin, which means "remembrance." During this part of the Eucharist the Passion, Resurrection, and Ascension of Christ are recalled. Cf Adrian Fortescue, "Epiklesis" in The Catholic Encyclopedia. Vol. 5 (New York: Robert Appleton Company, 1909). https://www.newadvent.org/cathen/05502a.htm (Accessed: August 26, 2021).

77 The word "Epiclesis," which derives from a Greek word ἐπίκλησις ("invocation") is the part of the Eucharistic prayer in which the presence of the Holy Spirit is invoked to bless the elements of the communicants. See Fortescue, "Epiklesis."

God, who art sacrificed to the Father for reconciliation, bread of life is distributed amongst us, through the shedding of the holy blood, we beseech thee, have mercy on thy flock saved by thy blood").[78]

The Hymn to the Son is followed by the Hymn to the Holy Spirit, *Hoki Astutso* ("Spirit of God, who descending from heaven, dost accomplish through us the mystery of him who is glorified with thee, by the shedding of his blood, we beseech thee, grant rest to the souls of those of us who have fallen asleep").[79] As explained by Fr. Findikyan, "at this point in the Eucharist the priest calls on God the Father to send his Holy Spirit upon all of the assembled faithful and on the gifts of bread and wine, to make them truly the Body and Blood of our Lord Jesus Christ."[80] The Hymn to the Holy Spirit is sung during the Diptychs part of the Eucharistic Prayer.[81]

The Hymn to the Holy Spirit is preceded by the Litany of the Lord's Prayer, which follows the phrase *Yev ent hokvuyt kum* ("And with Thy Spirit"). This section of the Eucharist represents a "dialogue" between the deacon reciting parts of the Eucharistic prayer and the interjections of the choir asking for Lord's mercy. The Litany of the Prayer marks the end of the Eucharistic Prayer.

The Dominical Prayer, *Hayr Mer* ("Our Father"), is followed by the Litany of the Lord's Prayer. The Lord's Prayer in the *Surb Patarag* is sung right before receiving Holy Communion; thus, by reciting the Lord's Prayer parishioners prepare themselves to receive Holy Communion. The translation of the Lord's Prayer is the following: "Our Father, who art in heaven, hallowed by thy name; thy kingdom come; thy will be done on earth as it is in heaven. Give us this day our daily bread; and forgive us our

78 Nersoyan, Divine Liturgy of the Armenian Apostolic Church, 79.
79 Ibid., 81.
80 Findikyan, The Divine Liturgy of the Armenian Church, 33.
81 A priest blesses Holy Communion while the deacon incenses it with his right hand and a lit candle in his left hand. See illustration in Findikyan, The Divine Liturgy of the Armenian Church, 33.

debts, as we forgive our debtors; and lead us not into temptation; but deliver us from evil."[82] As mentioned above, Lord's Prayer is a "preparation for receiving Holy Communion. It begin [s] with the deacon's litany, followed by the Lord's Prayer. No gesture or ritual more clearly demonstrates our redeemed dignity than when the faithful stand boldly before almighty God and are privileged to call him 'Our Father.'"[83] Thus its placement at this point of the Divine Liturgy has a highly theological underpinning.[84]

The two following hymns are sung, "in praise of Christ and of the Holy Trinity."[85] The first one, the Hymn of Elevation,[86] *Miayn Surb* ("The One Holy"), praises Christ: "The one holy, the one Lord, Jesus Christ, in the glory of God the Father. Amen").[87] The second one is the Hymn of the Doxology,[88] *Amen. Hayr Surb* ("Amen. Holy is the Father"). Here is a translation of the hymn of the Blessing of the Holy Trinity. "Holy is the Father, holy is the Son, holy is the Spirit, now and always and unto ages of ages. Amen."[89] After the choir sings the Hymn of the Doxology, "For the first time the priest turns toward the people with the chalice and proclaims it to be the 'holy and precious Body and Blood of our Lord and Saviour Jesus Christ.'[90] The curtain closes while the celebrant offers his own personal prayers and receives Holy Communion himself. While the curtain is closed, the choir and people sing the hymn *Ter, Voghormya* ("Lord, Have Mercy"), an opportunity for personal

82 Ibid., 41.
83 Ibid., 39.
84 The placement of the Lord's Prayer before Holy Communion is similar in the Roman Catholic Mass.
85 Ibid., 41.
86 During the Elevation rite, the consecrated elements such as the bread and the wine are being elevated for adoration.
87 Ibid.
88 "Doxology" derives from a Greek word doxologiā, ("praise"). A hymn of praise to God. See The Century Dictionary and Cyclopedia, 1752. http://www.global-language.com/CENTURY/. (Accessed: August 24, 2021).
89 Findikyan, The Divine Liturgy of the Armenian Church, 43.
90 Ibid., 44.

prayer and reflection before receiving Holy Communion."[91] Thus this is a very special moment for the parishioners to reflect and to contemplate on their own needs and prayers. While the choir sings the hymn *Ter, Voghormya*, the parishioners have the opportunity to meditate and to pray to God for the fulfilment of their innermost prayers. It is significant that at this point in the *Surb Patarag* the curtain is closed, for two practical reasons: to enable the priest to say his private prayers in a more personal and peaceful setting; to allow the parishioners to contemplate by not being visually distracted by the deacons "performing practical tasks."[92] Thus the closing of the curtain enables both the priest and the parishioners to have some private time for personal reflection. The translation of the hymn *Ter, Voghormya* is the following:

> Lord have mercy. Lord have mercy. Lord have mercy. Lord have mercy. O all-holy Trinity, grant peace to the world. And healing the sick, the Kingdom to those at rest. Lord have mercy. Lord have mercy. Jesus, Saviour, have mercy on us. By means of this holy and immortal and life-giving sacrifice. Receive, Lord, and have mercy.[93]

Ter, Voghormya is followed by the Hymn of Communion, *Orhnyal e Astvats* ("Blessed is God"). Just like the previous hymn, it is sung while the curtain is closed. "The priest himself is the first to consume his portion of the Body and Blood of Jesus Christ in Holy Communion. […] When the curtain opens, the rest of the people come forward for Holy Communion."[94] The translation of the Hymn of Communion is the following:

> Christ is sacrificed and distributed amongst us. Alleluia. His Body he gives us for food and he bedews us with his holy

91 Ibid.
92 Findikyan, Frequently Asked Questions, 25.
93 Ibid., 45.
94 Ibid., 25.

> Blood. Alleluia. Draw near to the Lord and take the light. Alleluia. O taste and see that the Lord is sweet. Alleluia. Praise the Lord in the heavens. Alleluia. Praise him in the heights. Alleluia. Praise him, all his angels. Alleluia. Praise him, all his hosts. Alleluia.[95]

It is significant that Christ is associated with light. And by approaching the altar to receive Holy Communion, the parishioners approach the source of light. Thus, they have a unique opportunity to receive Christ's Body and Blood which is a source of light.[96]

After all the parishioners in the Church have received Holy Communion, the choir sings the hymn *Astvats Mer, yev Ter Mer* ("Our God and our Lord has appeared to us, Blessed is he who comes in the name of the Lord").[97] This hymn comes after the Prayer of the Tasting. Following the post-Communion hymn *Astvats Mer* the Thanksgiving section of the *Surb Patarag* begins. The first hymn of the Thanksgiving part of the Divine Liturgy is the Hymn of Glory, *Letsak i barutyants Kots Ter* ("We have been filled with your good things, O Lord, by tasting of your Body and Blood. Glory in the highest to you who have fed us. You who continually feed us, send down upon us your spiritual blessing. Glory in the highest to you who have fed us").[98] The hymn of Glory is followed by the Hymn of Thanksgiving, *Gohanamk ezKen, Ter* ("We give thanks to you, Lord, who have fed us at your

95 Nersoyan, Divine Liturgy of the Armenian Apostolic Church, 97.

96 See Findikyan, The Divine Liturgy of the Armenian Church, 49 for an illustration of a parishioner receiving Holy Communion. In the Armenian Apostolic Church (as well as according to the Roman Catholic tradition) Holy Communion is placed directly on the tongue of the parishioner by the priest's hand. It should be noted that in the Greek Orthodox Church (as well as its "descendant" Russian Orthodox Church), Holy Communion is placed on the mouth not from the priest's hand but from a spoon that is specifically designed for Holy Communion.

97 Ibid., 50.

98 Ibid.

table of immortal life; distributing your Body and your Blood for the salvation of the world and for life to our souls").[99] Thus by singing these two hymns of thanksgiving, the parishioners thank God for the opportunity to spiritually come closer to Christ by receiving His Body and Blood during Holy Communion.

The Conclusion of the *Surb Patarag* follows the Hymn of Thanksgiving. It starts with the Prayer Amid the Church, which is sung on the text of the Prayer of St. Chrysostom, *Orhnyal e Astvats. Amen* ("Blessed is God. Amen"). This is followed by the singing of Psalm 113:2, "Amen. Blessed be the name of the Lord from this time forth for evermore."[100] This phrase is repeated three times. During the Last Gospel the deacons and the choir recite in alternation. The deacon proclaims *Ortee* ("Stand Up") and the choir responds *Yev ent hokvuyt kum* ("And with Thy Spirit"), after which the deacon responds *Yerkyughatsutyamp levaruk* ("Listen Attentively"). The choir responds *Parrk kez Ter Astvats Mer* ("Glory to you, O Lord our God"), to which the deacon responds *Proskhumeh* ("Be Attentive"). The final phrase that the choir sings is the phrase *Aseh Astvats* ("God is Speaking"). This final phrase of the choir leads to the priest's recitation of John 1:1–14, followed by the Prayer of the Cross. The final part of the *Surb Patarag*, the Dismissal, contains the Psalm of Dismissal (Psalm 34:1). According to Father Findikyan, "After the final blessing, the people should come forward and kiss the Gospel book,[101] saying, "May the Lord remember all your sacrifices." The priest responds, "May the Lord grant to you according to your heart."[102] After all the parishioners have kissed the Bible at the end of the *Surb Patarag*, "the priest shall turn towards the east and shall

99 Ibid., 51.

100 Nersoyan, Divine Liturgy of the Armenian Apostolic Church, 107.

101 See Findikyan, The Divine Liturgy of the Armenian Church, 55, for an illustration of a parishioner kissing the Bible during the dismissal part of the Surb Patarag.

102 Ibid.

bow thrice before the Holy Table and shall say: 'Lord Jesus God, have mercy upon me.' And going into the vestry he shall take off his vestments and shall depart in peace."[103]

As mentioned at the beginning of this chapter, the *Surb Patarag* consists of four parts of differing lengths. While both the preparatory introduction and the conclusion with the dismissal (parts one and four) could be considered as being the two shortest parts, the Eucharist (part three) is the longest, with the Synaxis or the Liturgy of the Word (second part) being slightly shorter than the Eucharist proper.

The structure of the *Surb Patarag* can be correlated to a person who goes for a visit to a friend's house. The person who visits the friend's house first has a conversation with the host, after which the guest is invited to have a meal. Shortly after the meal, the guest leaves the house. Thus this metaphor, the guest (the parishioner) visiting a friend's house (the Church), who, before a meal (the Eucharist), has a conversation (the Synaxis or the Liturgy of the Word), further deepened my understanding of the nature of the *Surb Patarag* and its main twofold structure.[104]

[103] Nersoyan, Divine Liturgy of the Armenian Apostolic Church, 113.

[104] See Appendix C for the summary of the hymns of the Surb Patarag and their theological meaning. For this unfolding of the structure of the Surb Patarag I am grateful to Father Hagop Gyadayan, priest of the church of Surb Hagop (Saint Jacob) in Laval, Quebec.

Chapter Three

The Surb Patarag: Modal Features and Yekmalyan's Treatment

In the first part of this chapter, the particularities of the *octoechos* system as well as the tetrachordal system of Armenian music will be discussed. After explaining the structure of the Armenian *octoechos* as well as its genesis, an analysis of the four types of tetrachords primarily employed in Armenian music will be provided.

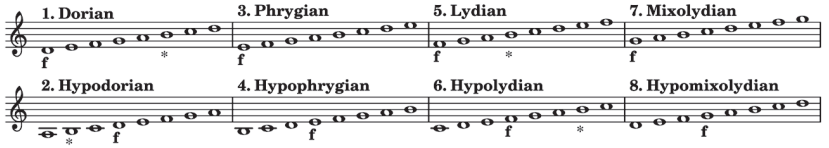
The second part of this chapter will focus specifically on the analysis of Yekmalyan's *Surb Patarag* from its modal perspective, with special emphasis on the tetrachordal component of the liturgical chants. Many of the *sharakans* employed in Yekmalyan's harmonized setting contain an upward perfect fourth *leitmotif* motion. This tetrachordal intonation of a fourth, which is often found both at the beginning and in the middle sections of various *sharakans*, unites the *Surb Patarag* in its motivic aspect. Several of the *sharakans* containing the perfect fourth *leitmotif* will be analyzed in order to elucidate the tetrachordal structure of the *sharakans* employed in the *Surb Patarag.*

The Armenian *Octoechos*

For many centuries, both sacred and secular Armenian music possessed two distinct features. First, it remained essentially monodic until the mid-nineteenth century, and second, it was based on the Armenian *octoechos* system of modes. Unlike its Byzantine, Latin and Slavonic counterparts, the Armenian *octoechos* consists of eight modes that are not divided into authentic and plagal families. Unlike the Byzantine, Latin and Slavonic modal systems, where plagal modes lay a perfect fourth below authentic modes and every even-numbered mode is derived from the corresponding

odd-numbered mode (see Example 1), there are no plagal modes in the Armenian modal system. Instead, the even-numbered modes of the Armenian modal system (called *Side* modes, so First Side Mode, Second Side Mode, and so on) are either independent of, or only loosely related to, their odd-numbered counterparts.

Ex. 1: Latin Modes



* Under certain conditions, the B is flatted in modes 1, 2, 5, and 6.

Unlike plagal variants of authentic modes, the tones of the Armenian *Side* modes do not overlap their odd-numbered counterparts, nor do they lie a fourth below. The names of the eight modes of the Armenian *octoechos* system, together with their English translations, are shown in Table 2 hereafter:

Table 2: Names of Armenian Modes

Armenian Terms	English Translation
Arajin Dzayn (ADz)	First Mode
Arajin Koghm (AK)	First Side Mode
Yerkrord Dzayn (BDz)	Second Mode
Yerkrord Koghm (BK)	Second Side Mode
Yerrord Dzayn (GDz)	Third Mode
Yerrord Koghm (GK)	Third Side Mode
Chorrord Dzayn (DDz)	Fourth Mode
Chorrord Koghm (DK)	Fourth Side Mode

A, B, G, D are the first four letters of the Armenian alphabet. Thus, the letter A is equated with one, B with two, G with three and D with four. Therefore, *A* (first) *Dzayn* (voice) means First Mode (abbreviated ADz), while *Koghm* means *Side.* Thus, for example, *Arajin Koghm* (abbreviated AK) means First Side Mode.

The Primary Modes

Below are the eight modes of the Armenian *octoechos* system, from musicologist Nikoghos Taghmizyan's book *Theory of Music in Ancient Armenia*.[105]

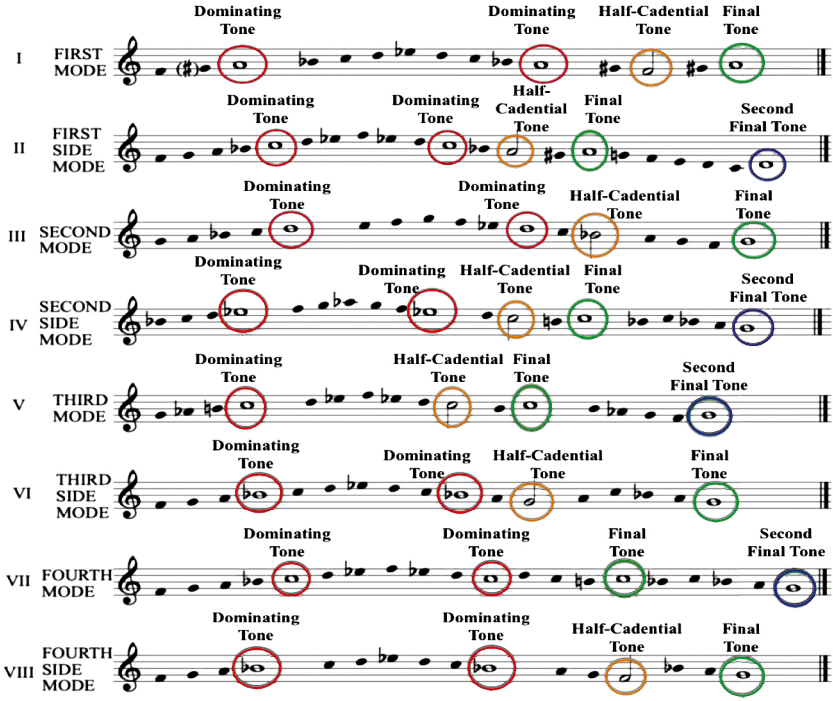
As can be seen, unlike the plagal and authentic modes of the Western European modal system, the Side modes of the Armenian *octoechos* system bear no real resemblance to their odd-numbered counterparts (Example 2).

In his thorough analysis of the Armenian modal system, Taghmizyan explains the characteristics and peculiarities of each of the eight modes. In particular, each of the eight modes has a *dominating tone*, a *final tone*, a *secondary final tone*, plus one or more *half-cadential tones*, *characteristic tones* and *pedal tones*.[106] The dominating tone (circled in red) is the most important tone of the mode, around which the melody revolves most frequently. For example, in the First Mode the dominating tone is A (marked in *semibreves*), while in the First Side Mode it is C (also marked in *semibreves*). The final tone (circled in green) ends the entire melody in that mode (the *finalis* of the Western European modal system).

[105] Taghmizyan, Theory of Music in Ancient Armenia, 185.

[106] The entirety of the information extracted from Taghmizyan, Theory of Music in Ancient Armenia, 160-86 has been translated from the Russian by the author of this study.

Ex. 2: Armenian Modes [107]



In four of the above-mentioned modes, there is a melodic phrase that highlights a new area in the range of those modes. The second final tone (circled in blue) therefore reinforces a new final tone representing the melodic range of that additional cadential phrase. For instance, while the final tone of the First Side Mode is A (marked in *breve*), the additional final tone of that Mode is D (also marked in a *breve* at the end of the Mode); similarly, while the final tone of the Second Side Mode is C (marked in *breve*), the additional final tone of that Mode is G (also marked in *breve* at the end of the Mode). Half-cadential tones (circled in orange) are used to conclude various intermediate sections of a

[107] Ibid.

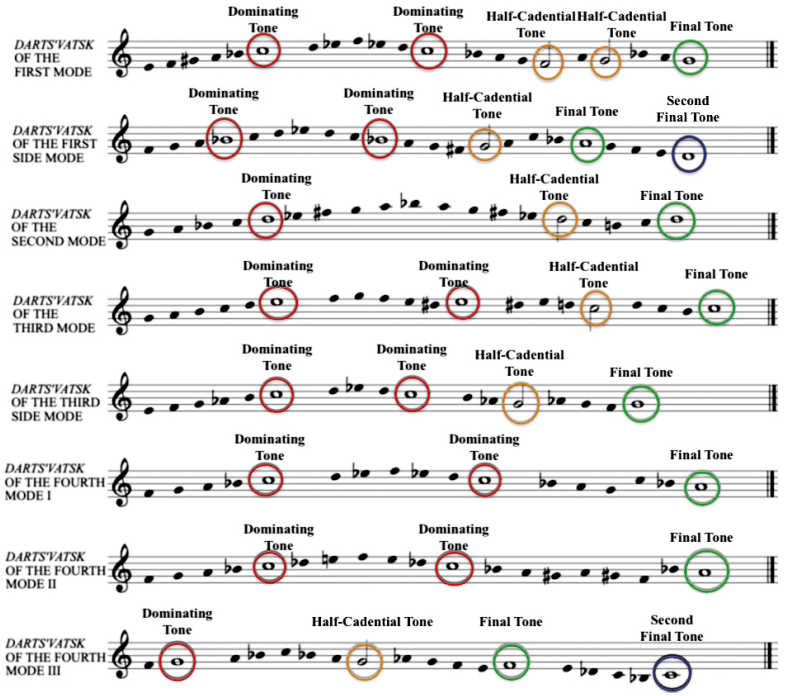
melody in that mode. For instance, while in the Third Side Mode the half-cadential tone is G (marked in *minim*), F (also marked in *minim*) assumes the role of half-cadential tone in the Fourth Side Mode. Characteristic tones are chromatically altered tones of the mode. For instance, G and G-sharp are characteristic tones of the First Mode, while the same G-sharp is the characteristic tone of the First Side mode. Finally, pedal tones function as the harmonic foundations of the mode. In monodic Armenian music, the pedal tones take on the role of a drone whenever another voice or instrument is employed to accompany the monodically conceived melody. According to Armenian musicologist Kristapor Kushnaryan, Armenian woodwind instruments such as the *duduk* or *zurna* would typically be used for this purpose. For sacred music, only the voice would have been used since instrumental music was banned from Armenian churches until the mid-nineteenth century. As Kushnaryan explains, pedal tones have a special character and are regarded as the "preserving" tones or "guardians" of the melody.[108] The pedal tones for the Second Side Mode are C, E-flat and G, while those for the Third Voice are G and C.

Darts'vatsk: The Concomitant Modes

In addition to the eight modes in the Armenian system, each of the above-mentioned modes has one or more concomitant modes called *Darts'vatsk*. The *Darts'vatsk* serve as supplements or companions to the eight main modes (Example 3).

[108] Khristaphor Kushnaryan, Armenian Monodic Music: The History and Theory (Leningrad: Muzgiz, 1958). Transl. Vrej Nersissian, 2016, 39.

Ex. 3: *Darts'vatsks* of Armenian Modes [109]



A *Darts'vatsk* was normally used when a melody in one of the eight primary modes required modulation. In practice, the *Darts'vatsk* provided various, and sometimes extensive, melodic phrases enabling modulation within a composition. They could also be used for independent and self-contained pieces not dependent on the main modes with which they were associated.

Steghi

In addition to the eight primary modes with their concomitant *Darts'vatsks*, the Armenian *octoechos* system contains two additional modes, the *Steghi*, bringing the total number of Armenian primary modes to ten. The *Steghi* are not confined

[109] Taghmizyan, Theory of Music in Ancient Armenia, 179.

to the boundaries of any specific mode but instead combine the tones of two or more modes, thus going beyond the limitations of a single mode. There is but a subtle distinction between the concepts of *Darts'vatsk* and *Steghi*. While the *Darts'vatsk* introduce modulation to the Armenian modal system by adding new pitches not contained in the primary mode with which it is associated, the two *Steghi* modes are rich in their construction and combine components from several different primary modes.

Evolution of the Armenian Modal System

With regards to the genesis of Armenian modes, a fifth-century saint, Sahak (Isaac) Partev (348 AD – 439 AD) associated the combined ten modes with both the Ten Commandments of God and the ten strings of the lyre,[110] to the accompaniment of which King David sang his Psalms. Thus, the ten modes had a sacred association for St. Sahak, but he also linked the four Main modes (without their Side modes) with the four elements of nature: the First Mode with Earth, the Second Mode with Water, the Third Mode with Air and the Fourth Mode with Fire. It was St. Sahak who augmented the four main modes with the four Side Modes and who added the two *Steghi* modes, thus creating the ten modes of the Armenian modal system. Interestingly, the ten modes of the Armenian modal system had secular as well as divine associations, since St. Sahak also correlated them with the sounds of various crafts, materials, and objects: the First with carpentry, the Second with blacksmithing, the Third with rivers, the Fourth with mills, the Fifth with iron, the Sixth with sea animals, the Seventh with the waves, the Eighth with cattle, the Ninth with land animals and the Tenth with birds. Taghmizyan relates that, in the centuries that

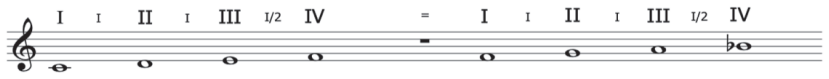
[110] "Whenever the spirit from God came on Saul, David would take up his lyre and play. Then relief would come to Saul; he would feel better, and the evil spirit would leave him." See 1 Samuel, 16:23 (New International Version).

followed, Stepanos Syunetsi (680 AD – 735 AD) gave a different explanation of the genesis of the four main modes, acknowledging their association with the four elements of nature, but arguing that each element possessed two distinct qualities: "fire can be dry and warm, earth can be dry and cold, water can be cold and warm, and air can be wet and warm."[111] We thus have eight modes. Syunetsi's explanation, while archaic, suggests a more organic and logical origin for the four Side modes, since it associates them with the corresponding four main modes.[112]

Tetrachordal Structure

As mentioned at the outset, an important special feature of Armenian music is its tetrachordal structure. In tetrachordal constructions, the highest note of the preceding tetrachord becomes the lowest note of the following tetrachord, thus creating a chain of tetrachords.

Ex. 4: Tetrachordal construction



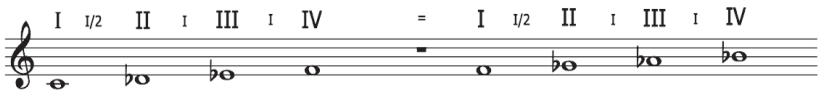
This construction, much like the Western hexachord, enables Armenian music to completely avoid an octaval concept of scales that contain both a tritone and a leading tone. Tritone (tritonus), in particular, was "strictly forbidden as being untuneful and contrary to the tetrachord system."[113] In his article "The Singing of the Holy Liturgy," Komitas wrote "None of our [Armenian] church melodies has a scale; they are based on the system of

[111] Taghmizyan, Theory of Music in Ancient Armenia, 134.
[112] Ibid., 162.
[113] Komitas, Armenian Sacred and Folk Music (London: Routledge, 1998), 125.

tetrachords."[114] According to Komitas this tetrachordal structure of the Armenian music came from the ancient Greeks who tuned the strings of their lyres in fourths: "The primitive musical instrument of the Greeks was the four-stringed lyre […] In the course of time a second set of strings was added, but in such a way that the last string of the first set (IV) served also as the first string of the second set."[115] Thus the foundation of Armenian music (both sacred and secular) comes from the ancient Greek concept of tritoneless tetrachordal tuning.

It should be noted that tetrachordal systems are part of the musical lexicon of other Eastern countries as well, including for example Persia and Turkey. However, while the structure of their tetrachords changes from the outside, by either augmenting or diminishing their outer formation, the intervallic relationship of the tetrachords of Armenian music changes from within by changing the intervals inside a given tetrachord. Thus, the whole tone interval between the first and second tones of the tetrachords in Example 4, might be changed to a semitone, followed by two whole tones (Example 5). Or a semitone could occur in between the second and the third tones (Example 6).

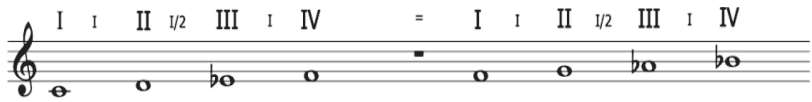
Ex. 5: Tetrachords with Semitone in First Interval



[114] First published in Ararat Etchmiadzin, 1898, 111-117. Furthermore, the melodic structure of the chant Hayr Mer incorporates a chain of two tetrachords of the Mixolydian framework C-F-Bb (See Example 9, p. 59 infra). These framework notes are highlighted in green (See Example 14, p. 62 infra).

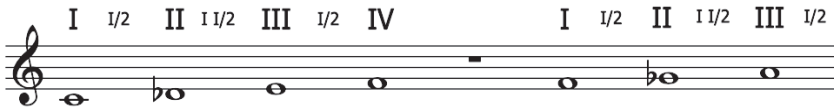
[115] Ibid.

Ex. 6: Tetrachords with Semitone in Second Interval



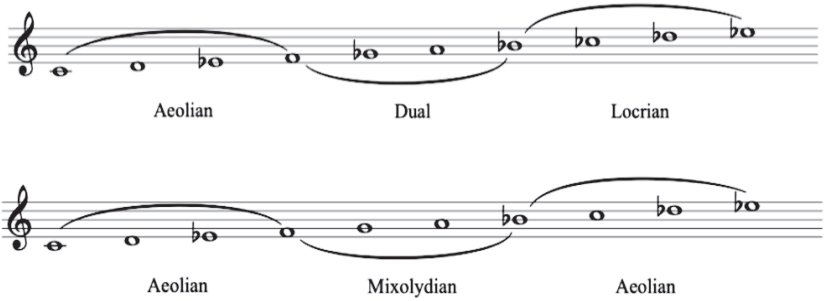
These three main varieties of tetrachords laid the foundation for the first three primary and the most ancient tetrachords of Armenian music, namely, the Mixolydian tetrachord (G-A-B-C, C-D-E-F, etc.), the Aeolian tetrachord (A-B-C-D, D-E-F-G, etc.,) and the Locrian tetrachord (B-C-D-E, E-F-G-A, etc.). These were expanded by a new addition over the centuries. The new tetrachord incorporated the interval of an augmented second, preceded and followed by a minor second. Due to the position of the augmented second between the two minor seconds, it has been named "dual" (Example 7).

Ex. 7: Dual Tetrachords with Two Semitones



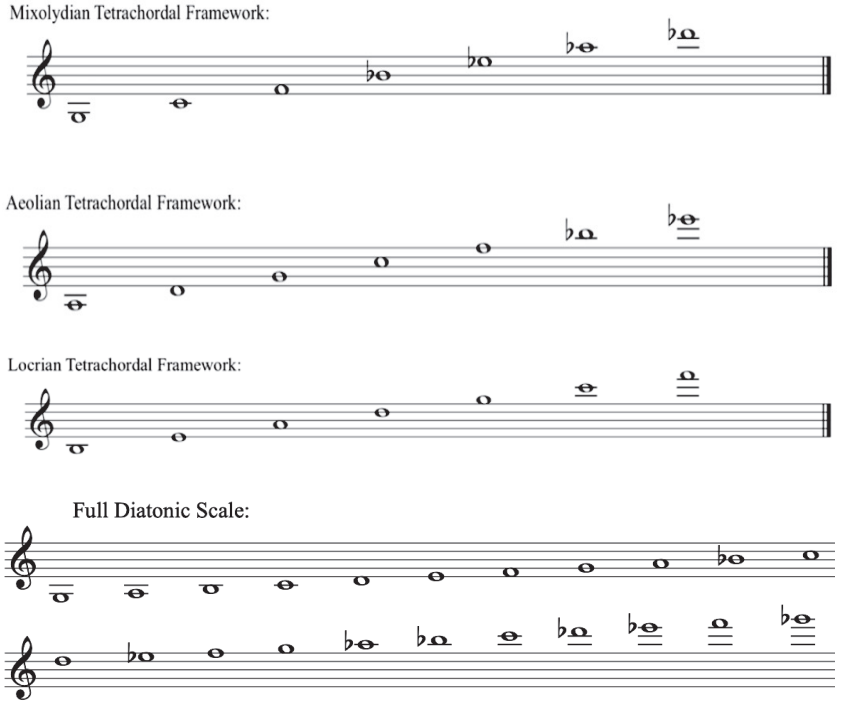
As noted by Komitas, Armenian music, both sacred and secular, uses several tetrachord types in various combinations in the musical landscape of a piece. For example, an Aeolian tetrachord might be followed by a dual tetrachord or by a Mixolydian tetrachord (Example 8).

Ex. 8: Tetrachordal Combinations



The framework (the first and the last note of the chain of tetrachords, without their inner notes) of the three primary tetrachords (Mixolydian: G-C-F-Bb-Eb-Ab-Db, Aeolian: A-D-G-C-F-Bb-Eb, and Locrian: B-E-A-D-G-C-F) and their combinations laid the foundation for the entire diatonic scale of Armenian sacred and secular music (Example 9).

Ex. 9: Derivation of Diatonic Scale from Tetrachordal Framework

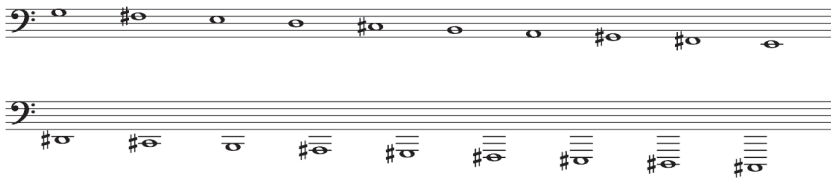


Tetrachordal versus Scalar

It is important, however, not to confuse the full diatonic scale of Armenian music with the scalar construction of Western European music. The reason Armenian music is non-octaval (non-scalar),

but rather tetrachordal, in structure is that even though some notes, such as G, A, C, D, F, are heard in several octaves of the full diatonic scale,[116] their position and function within the tetrachords in those octaves is not the same. For example, while G is the first note of the Mixolydian tetrachord, it becomes the second note of the tetrachord in the first octave, thus changing its function from being the foundation of the tetrachord in one octave to being of secondary importance in the next. The first note of a given tetrachord often takes on the function of a *finalis* (the last note of a piece) in Armenian music. Thus, if a melody changes its range the *finalis* is also changed. Also, other notes of the full diatonic scale, such as B, E, A, form a diminished octave, so further contributing to the non-octaval construction of Armenian music. It is interesting that while, under the circle of fifths of Western musical tradition, the keys gain sharps when ascending from middle C and flats when descending, it is the exact opposite with Armenian music where, due to its tetrachordal construction, a melody gains flats when ascending and sharps when descending (Example 10).

Ex. 10: Descending Diatonic Scale



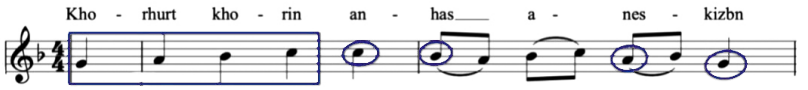
It was these four main varieties of tetrachords used in Armenian music (Mixolydian, Aeolian, Locrian and later Dual with an augmented second) that gave birth to the modes and their several varieties.

[116] See the full diatonic scale supra.

Melodic Shape and Rhythmic Variations in Tetrachordal *Sharakans*

By analyzing the overall shape of the melodies of the *sharakans* used in Yekmalyan's setting of the Divine Liturgy, two specific characteristics that apply to most of the chants' melodic and rhythmic shape may be discerned: 1) the melodic contour of the opening phrases of the chants are shaped around the interval of a perfect fourth. This corresponds to the ancient tetrachordal system of Armenian music; 2) rhythmically, most of the melodies of the *sharakans* have a somewhat slow ascending motion and a rather faster (more ornamented) motion on their way down. See, for example, the first bar of the opening Hymn of Vesting of the *Surb Patarag, Khorhurt Khorin* ("O Mystery Deep") (Example 11).

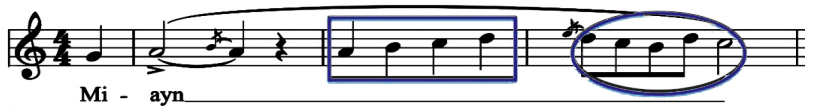
Ex. 11: *Khorhurt Khorin*



While the first half of the bar ascends from G to C in an even stepwise motion, the second half descends back to G in a more ornamented fashion. The melody of this hymn employs the Aeolian tetrachord with its minor second in the middle.

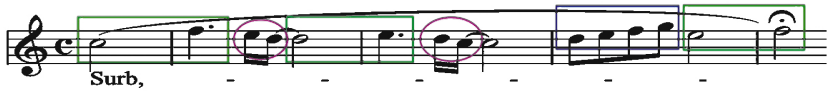
Another movement containing an Aeolian tetrachord in its melodic structure is the pre-communion movement *Miayn Surb* ("The One Holy"). As in the previous example, this movement contains a slow ascending line followed by a faster descending one (Example 12).

Ex. 12: *Miayn Surb* (Opening Phrase)



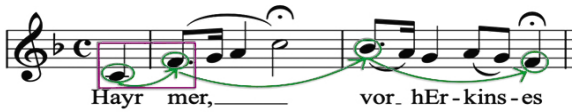
The following example from the *Sanctus* of the *Surb Patarag*, *Surb, Surb* ("Holy, Holy"), employs two tetrachords in its melodic contour. The first is Mixolydian in nature and somewhat concealed in the overall melodic shape of the *sharakan* (C-D-E-F marked in green). The second, towards the end of the opening phrase, is Aeolian (marked in blue). Here again, the upward motion of this *sharakan*, with its slow rhythmic values, contrasts with the faster rhythmic values of the descending motion (marked in purple) (Example 13).

Ex. 13: *Surb, Surb* (Opening Phrase)

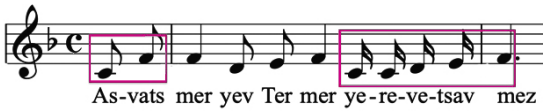


The upward perfect fourth intonation at the onset of the *Sanctus* (Example 13) occurs in several other *sharakans* of the *Surb Patarag*, including the pre-communion chant *Hayr Mer* ("Lord's Prayer", Example 14), and several post-communion thanksgiving chants, such as *Astvats Mer* ("Our Lord", Example 15), *Gohanamk* ("We Give Thanks to Thee, O Lord", Example 16). The perfect fourth motif found in these *sharakans* differs in range, being an octave lower.

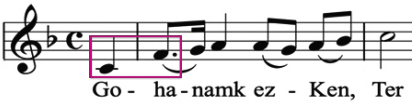
Ex. 14: *Hayr Mer* (Opening Phrase)



Ex. 15: *Astvats Mer* (Opening phrase)



Ex. 16: *Gohanamk ezKen, Ter* (Opening Phrase)



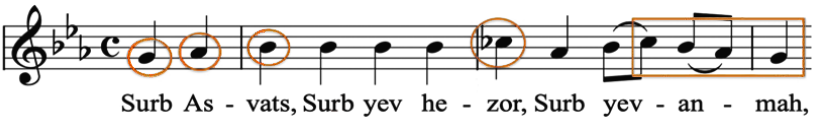
Furthermore, the melodic structure of the chant *Hayr Mer* incorporates a chain of two tetrachords of the Mixolydian framework C-F-Bb (See Example 9 above). These framework notes are highlighted in green (Example 14).

The Perfect Fourth as *Leitmotif* in the *Surb Patarag*

It appears that Yekmalyan was using a *leitmotif* principle (by choosing various *sharakans* that were sung in different churches across Armenia) to unite several movements of the *Surb Patarag*, with the aim of producing a more unified structure.

The following example is the first phrase of the Trisagion hymn *Surb Astvats* ("Holy God"). Here, once more, slow rhythmic values occur in rising motion with faster values in descending motion (Example 17).

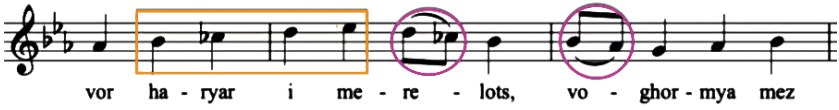
Ex. 17: *Surb Astvats* (Opening Phrase)



In Example 17, the opening phrase comes from the Locrian tetrachord. However, the melodic structure of this hymn has an extra peculiarity: the inclusion of a minor second (Bb-Cb) in the place of a major second (Bb-C) in the upper section of the tetrachord (so G-Ab-Bb-Cb instead of the more usual G-Ab-Bb-C).

The second phrase of the Trisagion hymn *Surb Astvats* employs the more conventional variety of the Locrian tetrachord, wherein the augmented second is enclosed between two minor seconds on (in this case, the notes Bb-Cb-D-Eb). As before, the downward motion contains faster rhythmic values (Example 18).

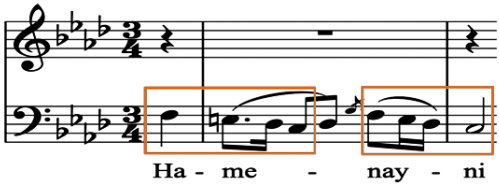
Ex. 18: *Surb Astvats* (Second Phrase)



An example of a dual tetrachord is employed as a primary medium in the opening phrase of the chant *Hamenayni Orhnyal Es Ter* ("In All Things Blessed Art Thou, O Lord").

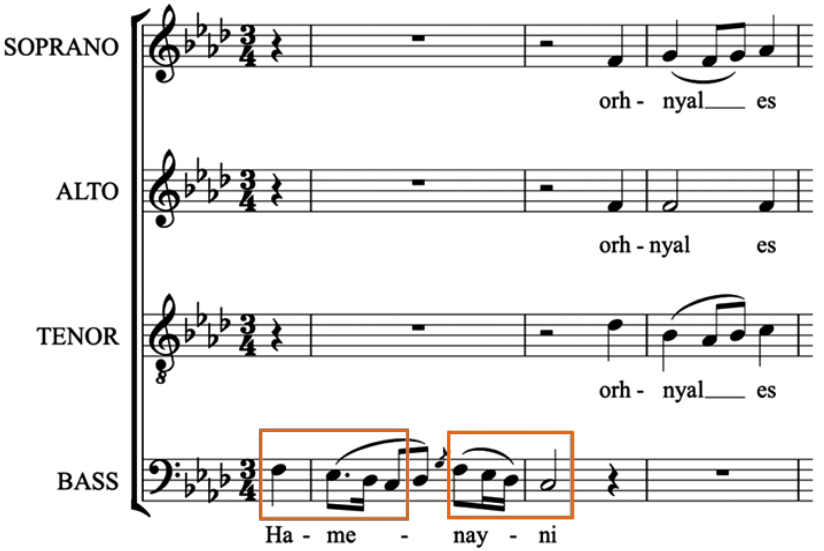
Here, the motion of the opening phrase of the movement is descending, so quicker rhythmic values are used (Example 19).

Ex. 19: *Hamenayni Orhnyal Es, Ter* (Opening Phrase)



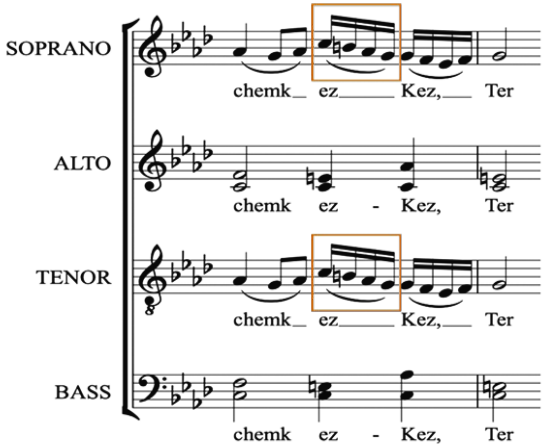
A particular feature of Yekmalyan's approach to this *sharakan* is its antiphonal treatment, with the opening phrase set in the bass line and the continuation answered in the three upper voices (Example 20).

Ex. 20: *Hamenayni Orhnyal Es, Ter* (Antiphonal Opening Phrase)



This *sharakan* concludes with a second dual tetrachord built above the first one. The combination of two dual tetrachords gives this *sharakan* a unique sonority. It combines the notes of three of the Armenian Modes into one unifying whole. The G-Ab-B-C dual tetrachord belongs to the Third Mode as well as to the *Darts'vatsk* of the Third Side Mode while the dual tetrachord C-Db-E-F belongs to the *Darts'vatsk* of the Fourth Mode III of the Armenian *octoechos* system (Example 21).

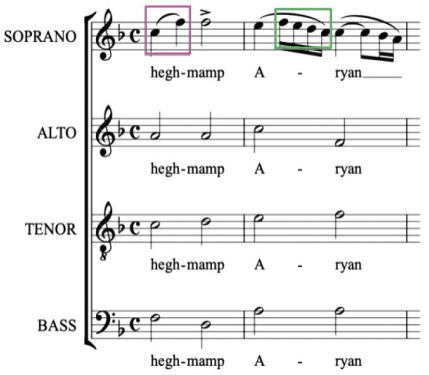
Ex. 21: *Hamenayni Orhnyal Es, Ter* (Continuation)



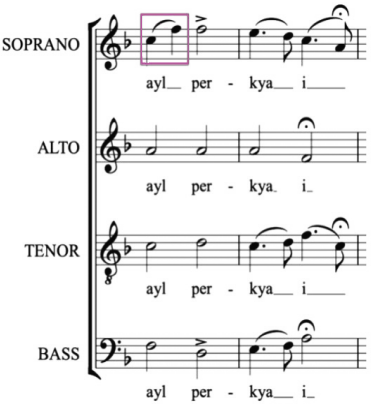
As we have seen, the upward perfect fourth motion functions as a unifying *leitmotif*, appearing in several of the *sharakans* of the *Surb Patarag*. Whereas it occurs at the onset of *Hayr Mer*, *Astvats Mer* and *Gohanamk* (where it is placed one octave down), it is found towards the end, and in the original (higher) octave, in *Hayr Mer* and several other chants: *Arrachi Ko, Ter* ("Before Thee, O Lord"), *Hoki Astutso* ("Spirit of God"), *Orhnyal e Astvats* ("Blessed is God") (Examples 22, 23, and 24, respectively).[117]

[117] It should be mentioned that two prominent Armenian musicologists of the 20th century, Robert Atayan and Nikoghos Taghmizyan, discussed the aspect of unity in Yekmalyan's setting of the Surb Patarag. While Atayan, in his 1981 article Makar Yekmalyan: Oeuvre, addressed the unifying aspect in the melodic texture of the various movements, Taghmizyan, in his 1981 book Makar Yekmalyan: Life and Oeuvre, discussed the unifying kernel of the leitmotiv, namely the unification of the Patarag's structure by means of various closing cadential phrasings. See R. Atayan, Makar Yekmalyan: Oeuvre (On the Occasion of the 125th Anniversary of His Birth) (Yerevan: The Historic-Philological Journal, 93, no. 2, 1981), 45, and Taghmizyan, Makar Yekmalyan: Life and Oeuvre (Yerevan: Soviet Writer Publishing House, 1981), 73. The present study elaborates further by focussing specifically on the unifying aspect of the interval of the perfect fourth and its presence in the melodic canvas of various movements of the Surb Patarag as a unifying factor. Thus, it is safe to conclude that the unifying principle of the leitmotiv,

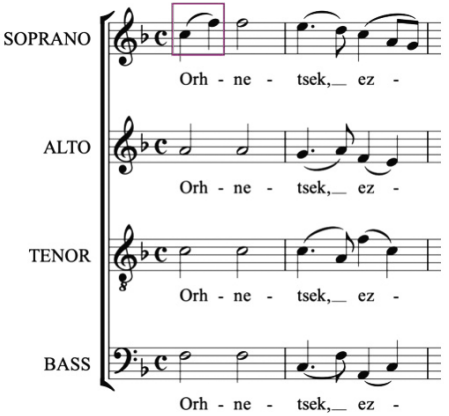
Ex. 22: *Arrachi Ko, Ter* (Latter Section)



Ex. 23: *Hayr Mer* (Latter Section)



Ex. 24: *Orhnyal e Astvats* (Latter Section)



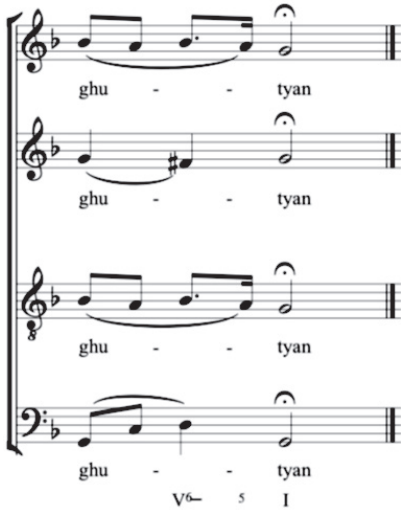
In summary, the tetrachordal concept of Armenian music is deeply rooted in, and vividly represented by, the *Surb Patarag*, with many examples of *sharakans* built on the various tetrachords that form the basis of Armenian music.

in its various aspects (both harmonically and melodically), is deeply rooted in the structure of Yekmalyan's setting of the Surb Patarag.

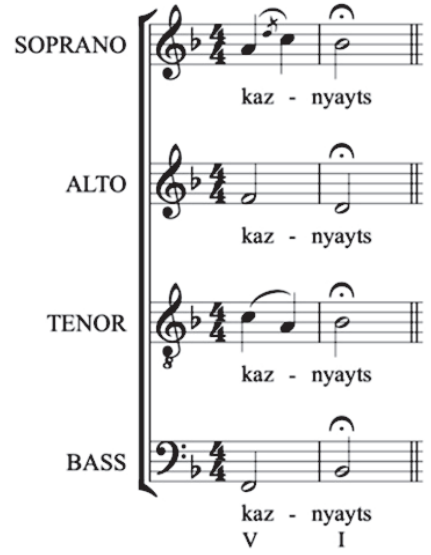
Yekmalyan's Harmonizations

As mentioned previously, Yekmalyan used several *sharakans* containing the upward-moving interval of a perfect fourth thus unifying the overall structure of the *Surb Patarag* by means of a *leitmotif*. He used a somewhat similar approach to unite it harmonically. For this purpose he employed three primary types of cadences: (1) authentic; (2) plagal; (3) full. While the two first chants of the *Surb Patarag*, namely the *Khorhurt Khorin* (Example 25) and the *Barekhosutyamp* (Example 26), end with an authentic cadence, the next two, the Trisagion chant *Surb Astvats* (Example 27) and the Kiss of Peace chant *Kristos i Mech* end with a plagal cadence.

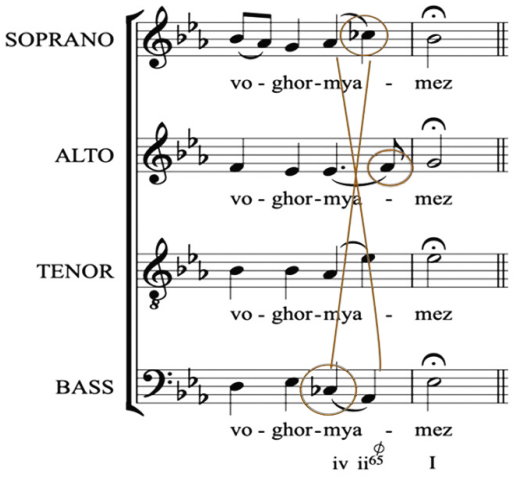
Ex. 25: *Khorhurt Khorin* (Authentic Cadence)



Ex. 26: *Barekhosutyamp* (Authentic Cadence)



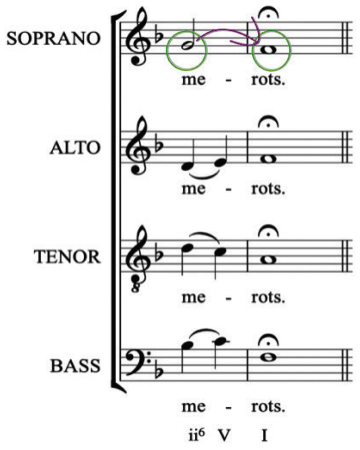
Ex. 27: *Surb Astvats* (Plagal Cadence)



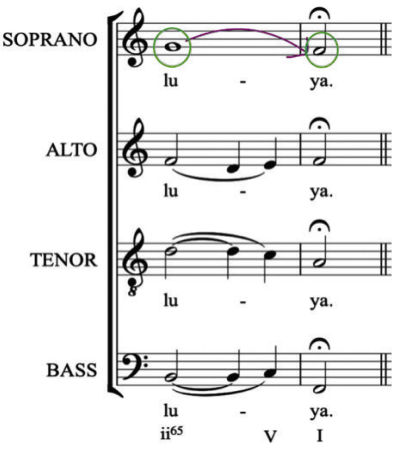
Both the Trisagion chant, *Surb Astvats* and the Kiss of Peace chant, *Kristos i Mech*, have a particular alteration in the upper tone of the Locrian tetrachord (G-Ab-Bb-Cb instead of G-Ab-Bb-C), so Yekmalyan needed to adapt his harmonization accordingly. He chose to use the lower note of the Locrian tetrachord, G, as the third scale degree of the key of Eb major. Consequently, the following notes of the tetrachord, Ab-Bb-Cb, became the fourth, fifth and the flat sixth scale degrees of the same key. Thus in place of a more conventional major subdominant harmony, the lowering of the sixth scale degree to Cb made the cadential subdominant major harmony into a minor subdominant harmony (Ab-Cb-Eb). In order to prepare the Cb in the soprano on the fourth beat of the penultimate bar of the chant, Yekmalyan wrote a Cb on the preceding third beat in the bass to avoid the false relation C-Cb (which would have been foreign to the nature of the chant). Finally, he chose to enrich the (minor) subdominant cadential harmony by adding an F in the alto line, thus turning the minor subdominant harmony into a half-diminished seventh chord, first inversion (Example 27). However, since the second scale degree harmonies (along with the sixth scale degree harmonies) belong to the subdominant harmony, the function of the cadential chord is not changed, remaining in the subdominant harmonic realm.

The remaining chants of the *Surb Patarag* ended with a full cadence, where the subdominant function is given to either the supertonic (second scale degree) triad, first inversion (ii6), or to a supertonic seventh chord, also first inversion (ii6/5) (Example 28 and Example 29, below). Incidentally, the three upper tones of the supertonic seventh chord contain the scale degrees of the subdominant triad. The incorporation of supertonic harmony is dictated by the construction of the original monodic chant that normally descends from supertonic to tonic.

Ex. 28: *Gohanamk* (Full Cadence)



Ex. 29: *Orhnyal e Astvats* (Full Cadence)

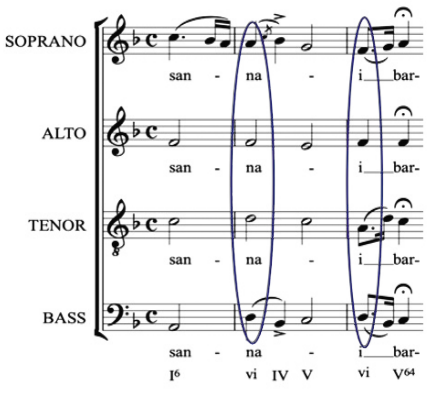


Another harmony employed by Yekmalyan that finds prominence in several of the chants of the Divine Liturgy is the submediant (sixth scale degree) harmony. It is obvious that Yekmalyan uses the submediant harmony as an alternative for the tonic harmony. Generally speaking, Western composers of the pre- and post-Classical era have aimed to use the tonic harmony rather sparingly in the middle of their pieces in order to avoid the sense of conclusion and finality that the tonic harmony brings with itself. By substituting the submediant in the place of the tonic, Yekmalyan followed other Romantic composers of his time (including Johannes Brahms (1833–1897) who used the similar means to achieve an evaded effect.[118]

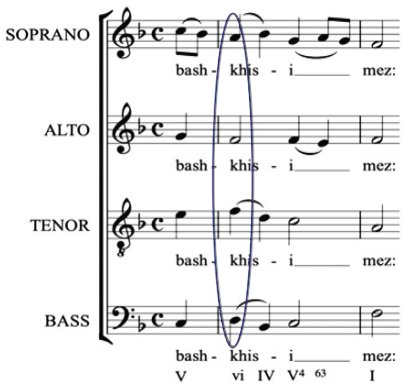
These two examples, from chants *Surb, Surb* and *Arrachi Ko, Ter*, show the use of an evaded cadence, with a submediant harmony (Example 30 and Example 31, respectively).

[118] See for instance Brahms's choral arrangement of O schöne Nacht (Op. 92, No. 1, bars 44-45) as well as his German Requiem, Wie lieblich sind deine Wohnungen (Op. 45, movement IV, bars 41-42) as an example of evaded (deceptive) cadence.

Ex. 30: *Surb, Surb* (Preparation of Final Cadence)

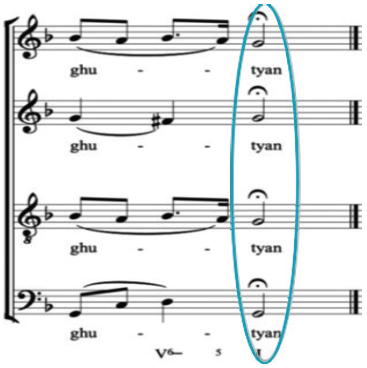


Ex. 31: *Arrachi Ko, Ter* (Preparation of Final Cadence)

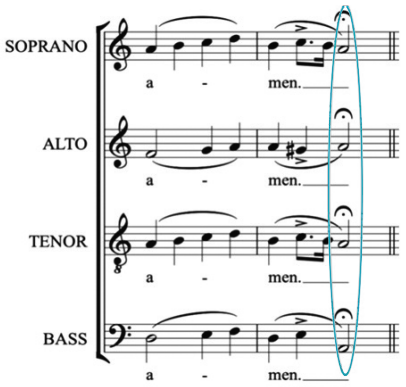


It is interesting that in three of the chants Yekmalyan ends with an octave unison after either an authentic cadence (Example 32, *Khorhurt Khorin)* or a full cadence (Example 33, *Miayn Surb* and Example 34, *Ter, Voghormya*).

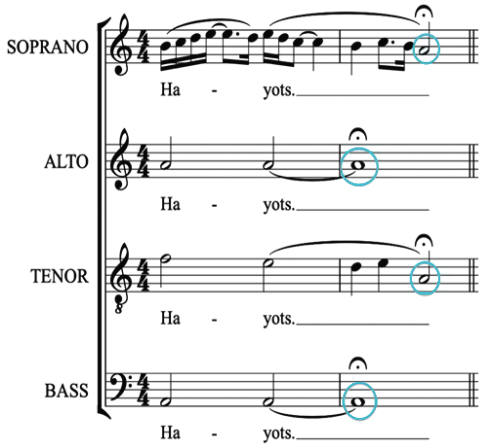
Ex. 32: *Khorhurt Khorin* (Octave Unison Ending)



Ex. 33 *Miayn Surb* (Octave Unison Endin)



Ex. 34: *Ter, Voghormya* (Octave Unison Ending)



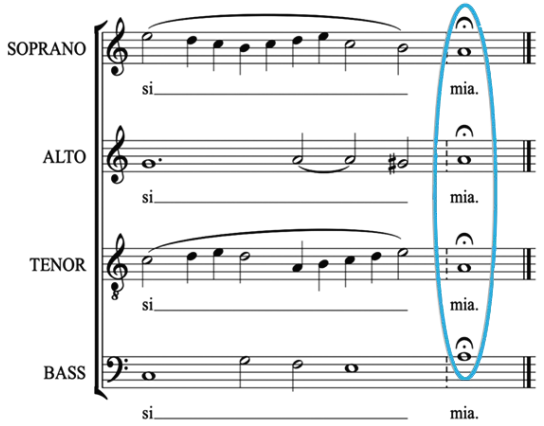
The use of an octave unison on the final notes of these chants gave a special and idiosyncratic effect to their ending by unifying all four voices into one organic whole. By leaving the final chords of these chants of the Divine Liturgy in their "plain" and "unaltered" version (without using either the third or even the fifth of the chord), Yekmalyan paid tribute to the original ancient monodic Armenian chants that were sung without supporting harmonies of any kind. The plain octave endings may also symbolize the worshippers' unanimity in their praise of God and the theological doctrine of oneness of Christ in which both His Human and Divine natures are united as one, this being particularly appropriate for the Elevation chant *Miayn Surb* ("The *One* Holy").

While comparing the harmonization of Yekmalyan's setting of the *Surb Patarag* to some Russian sacred choral music,[119] it became evident that composers such as Nikolay Rimsky-Korsakov and Mily Balakirev sometimes used octave unisons at the end of their

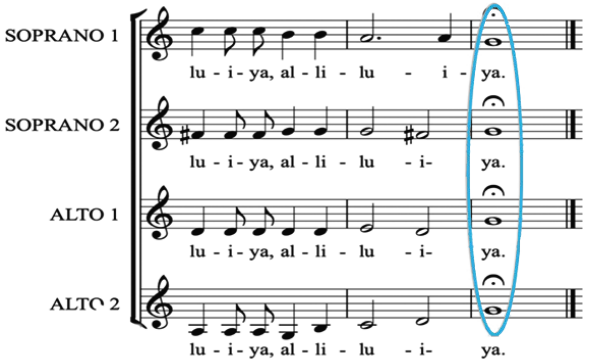
[119] A comparative analysis with Russian sacred music is relevant since Yekmalyan studied composition from 1878 to 1888 at the St. Petersburg Conservatory under Nikolay Rimsky-Korsakov. While in St. Petersburg, Yekmalyan would have had the opportunity to become acquainted with the choral and other works of the Russian masters, including Rimsky-Korsakov, Tchaikovsky and Balakirev.

sacred choral pieces, too. Examples are Rimsky-Korsakov's sacred chorus *Chertog Tvoy* ("The Bridal Chamber") of the Kievan Chant (Example 35) and Balakirev's sacred chorus *Da Molchit Vsyakaya Plot'* ("Let All Mortal Flesh Keep Silent," Example 36).

Ex. 35: Octave Unison Ending, *Chertog Tvoy* (Rimsky-Korsakov)



Ex. 36: Octave Unison Ending, *Da Molchit Vsyakaya Plot'* (Balakirev)

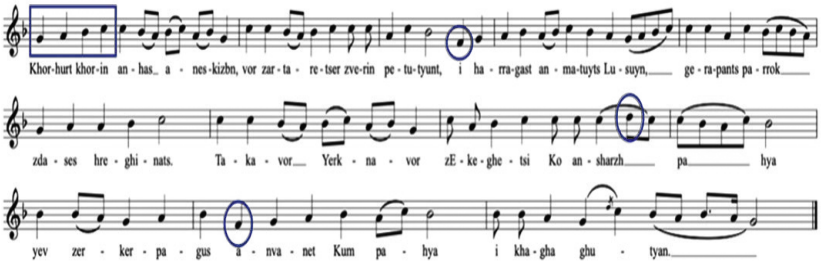


The incorporation of the octave unison into the texture could be due to the fact that for many centuries (ever since the adoption of Christianity in Russia in 988 and up until the end of the seventeenth century) *znamenny* monodic chant singing remained the sole type of singing in Russia. Thus, by incorporating octave unisons at

the end of their sacred choral pieces, Russian composers were looking back to the roots of a compositional style that contained no harmonization.[120]

It is interesting that Yekmalyan harmonized the *sharakan Khorhurt Khorin* in a particular way. As mentioned above the nucleus of the melody is based on the Aeolian tetrachord with the range G to C (G-A-Bb-C), occasionally expanded to a hexachord by adding of both the lower (diatonic) tone F and the upper (diatonic) tone D (Example 37).

Ex. 37: *Khorhurt Khorin* (Melody)

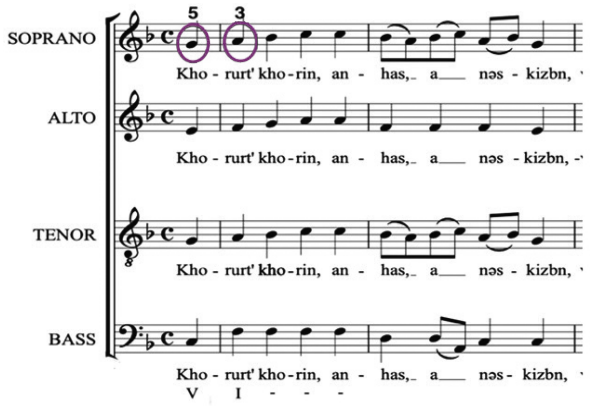


As can be seen in Example 37, the melody of this *sharakan* is constructed from notes belonging to the Third Side Mode. In this mode Bb is the dominating tone (the tone around which the melody revolves most frequently), to use Taghmizyan's terminology, while G is the final tone (*finalis*).[121] Thus G and Bb of the Aeolian tetrachord G-A-Bb-C become the two main notes in the Third Side Mode, suggesting G minor as a possible key for harmonization. However, Yekmalyan instead chose to give prominence to the two other notes of the tetrachord, A and C, by making them the third and fifth scale degrees of F major. Thus in this harmonization G becomes the fifth of the dominant harmony of F major while A becomes the third of the tonic of that key (Example 38).

120 For more information regarding the development of Russian sacred music over the centuries, see Morosan, Choral Performance in Pre-Revolutionary Russia.

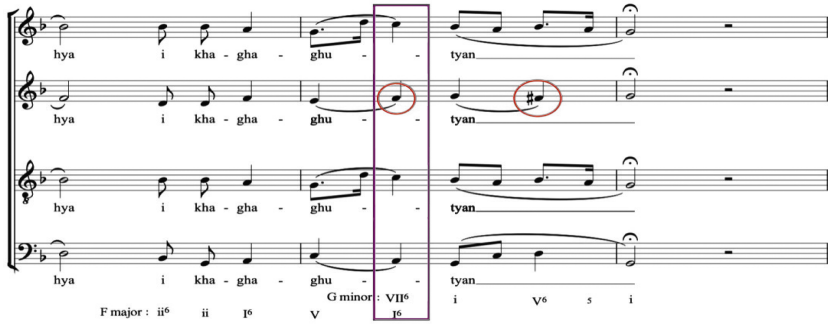
121 See Example 2 supra (p. 52) for a list of Armenian modes.

Ex. 38: *Khorhurt Khorin* (Harmonization)



While the *sharakan Khorhurt Khorin* as a whole tends towards F major, near the very end Yekmalyan modulates to G minor. Thus, in the penultimate measure he introduces F#, the leading tone of G minor, ultimately moving to G, the lowest tone of the Aeolian tetrachord. Yekmalyan achieves this modulation by means of a first inversion pivot chord that he places on the second beat of the penultimate measure. By this surprising modulation, Yekmalyan gives us an example of dual-mode harmonization (Example 39).

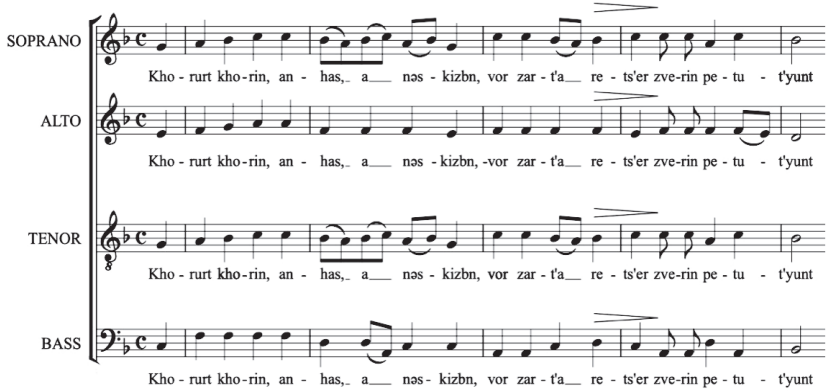
Ex. 39: *Khorhurt Khorin* (Closing Phrase)



Note that there are three main types of *sharakans* in Armenian sacred music: (1) syllabic, (2) neumatic and (3) melismatic. While in a syllabic *sharakan* there is one per syllable, in a neumatic *sharakan* there are three to four notes to the syllable. In a melismatic *sharakan* there are over four, and often twenty or more, notes to the syllable. Yekmalyan used different approaches, depending on the *sharakan* type. As a rule, he harmonized each note of a syllabic *sharakan* separately, thus emphasizing each syllable. For a neumatic *sharakan* he harmonized either just the first note of the group or the first and the last notes (usually the fourth note in the case of a neumatic *sharakan*). For melismatic *sharakans* he normally accompanied each melisma with an underlying drone of voices. Because melismatic *sharakans* require more competence and virtuosity from singers, Yekmalyan assigned them to soloists (normally tenor) rather than to choristers in order to keep the flexibility of the complex web of melismas intact. Below are the examples of all three *sharakan* types showing Yekmalyan's approach to harmonization in each case.

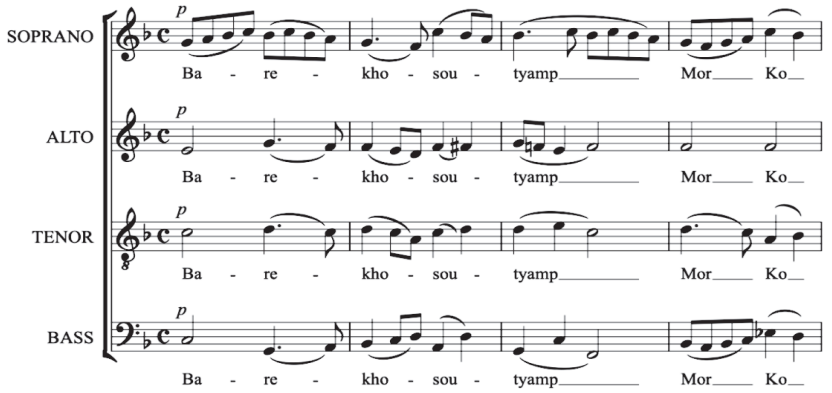
Syllabic harmonization occurs in the opening Hymn of Vesting, *Khorhurt Khorin* (Example 40).

Ex. 40: *Khorhurt Khorin* (Syllabic Harmonization)



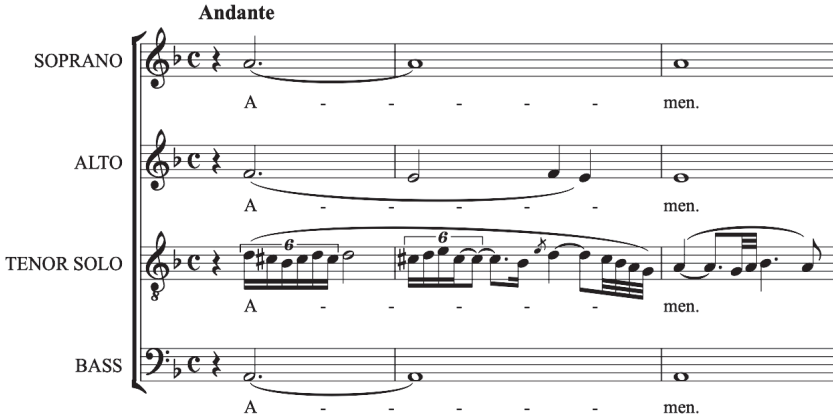
Neumatic harmonization is used in the hymn of Censing, *Barekhosutyamp* (Example 41).

Ex. 41: *Barekhosutyamp* (Neumatic Harmonization)



Melismatic harmonization, with a drone beneath and above the monody, is found in the Doxology hymn *Amen. Hayr Surb* (Example 42).

Ex. 42: *Amen. Hayr Surb* (Melismatic Harmonization)



It must be pointed out that the chants sung in the churches of Western and Eastern part of Armenia differed from each other in terms of their construction. In the Armenian churches of Constantinople, in the Ottoman Empire (the largest Western Armenian centre, with a population of nearly two and a half million people prior to the Armenian Genocide of 1915) the chants in fact differed from those sung in Etchmiadzin (Eastern part of Armenia where the Mother See of the Armenian Apostolic Church is located). While the *sharakans* sung in the Western Armenian churches involved tetrachords of the dual origin that incorporated the interval of an augmented second in the middle, the *sharakans* sung in the churches of the Eastern part of Armenia employed the more "diatonic" varieties of tetrachords, including the tetrachords of the Mixolydian, Aeolian and Locrian origin. Knowing of the existence of those two varieties, Yekmalyan made sure to incorporate both versions into his arrangement of the *Surb Patarag*. As a result, those chants sung in the Churches of Constantinople were put into his four-part male arrangement of the *Surb Patarag*, while the Etchmiadzin version of the monodic chants became the foundation of both his three-part male and four-part mixed choir arrangements.

Chapter Four

Performance Aspects of the *Surb Patarag*

The Organ in Armenian Liturgy: History and Practice

Historically, the use of instruments in the Armenian Apostolic Church, as a branch of the Orthodox Church, was forbidden ever since Armenia's conversion to Christianity in 301 AD. Indeed, in the Byzantine Orthodox Church and Russian Orthodox Church singing has remained *a cappella* to this day. As with the Armenian Apostolic Church, up until the beginning of the twentieth century, the ban on instrumental music by both the Greek and Russian Orthodox Churches was due to the association of instruments with pre-Christian religious ceremonies, which extensively used instruments, including horns, cymbals, Phrygian flutes, drums, and clappers to worship pagan Gods during their orgiastic rites.[122] As mentioned in *A History of Byzantine Music and Hymnography*, "Byzantine ecclesiastical music was entirely vocal and, whether chanted by one or more singers or by a choir, was always homophonic. The use of organs and other instruments was forbidden inside churches. Portable organs were carried in processions but had to be left outside when the procession went into the church. On certain solemn occasions, however, the appearance of the Emperor in the church was celebrated by a brass band, which accompanied the *Polychromia*, *i.e.* the Acclamations of the singers wishing him a long life."[123] Furthermore, with regards to the use of the organ in the Western church and its

[122] Wellecz, History of Byzantine Music, 92.
[123] Ibid., 32.

ultimate association with the Catholic, Lutheran and Anglican liturgy and church tradition, Egon Wellesz has asserted:

> The *organon* was played after the Divine Office, and therefore did not accompany the liturgical action between them. […] the sound of the instrument was used to mark the beginning of a new, secular, ceremony which followed the liturgical. […] The use of the instrument [the organ] in the Western Church may be explained in the following way. In 757 Constantine Copronymus [718–775, Byzantine Emperor] sent an organ as a present to King Pippin [714–768, King of the Franks]. In 812 Michael I [770–844, Byzantine Emperor] presented Charlemagne [742–814, King of the Franks] with another instrument. The gift was accompanied by musicians who knew how to play the organ, and who obviously taught their art to Frankish musicians. It is also reported that the instruments were copied by Frankish craftsmen and the new organs used to assist the teaching of Plainchant. Since all this work was done by the monks, it follows that the organ was gradually introduced inside the church and spread all over the West as a church instrument. Organs of a larger size were built, and the Byzantine portable organ was replaced by instruments of the size we know nowadays, one of the earliest being the great organ at Winchester [Hampshire, England], built in 980.[124]

Portable organs were used in the Byzantine Empire but, as we have seen, they never accompanied any of the Dominical services within the Byzantine Orthodox Church. The use of portable organs was exclusively associated with secular Byzantine music. On the other hand, when two of the above-mentioned Byzantine emperors presented portable organs to their Frankish counterparts,

[124] Ibid., 108.

the instrument started to be used by the monks to teach Plainchant, thus becoming assimilated into Dominical services of the Catholic Church. Ultimately, the organ came to be more widely associated with Dominical services in the Western Church.

As stated in the Introduction to the present study, in the Armenian Apostolic Church, liturgical music involving the organ is a relatively recent phenomenon. However, by the turn of the twentieth century, Armenian clergy had felt that liturgical reforms were long overdue, leading to two encyclicals promulgated in 1922 and 1923 by the Catholicos of All Armenians, Gevorg V (1847–1930), who "introducing reforms that he considered immediately necessary. Among other things, he allowed the use of the organ in Armenian churches…"[125] With these encyclicals, the ban on instruments, including the organ, that had been in effect for over sixteen centuries ended in 1923.

After his historic success in introducing harmonization to the centuries-old monodic singing of Armenian sacred chants, Yekmalyan seems to have taken one step further and include organ accompaniment (doubling the voices) in his 1892 setting of the Divine Liturgy. At a time when instruments were still not allowed in the Armenian Church, the organ part must have been perceived as yet another bold and revolutionary step forward from a pioneering young composer. One should not forget, however, that Yekmalyan was in the process of harmonizing the Divine Liturgy while studying at the St. Petersburg Conservatory under Rimsky-Korsakov and directing a church choir at the Saint Catherine's Armenian Apostolic Church in St Petersburg.[126] And although Russian Church singing has remained *a cappella* up to the

[125] Ervine, Worship Traditions in Armenia, 340.

[126] This church choir, which Yekmalyan directed at St. Petersburg, was his "lab" choir while he was harmonizing his setting of the Divine Liturgy. This allowed the composer to immediately hear the results of his harmonization and adjust certain details that he had felt needed some improvement.

present day and many Russian composers at the confines of the nineteenth and twentieth centuries, including Tchaikovsky and Rimsky-Korsakov wrote their sacred choral pieces with piano reductions intended for rehearsal purposes only and not for actual performance in the liturgy. Therefore, Yekmalyan's inclusion of the organ in his setting of the Divine Liturgy was merely a step to facilitate the learning process of his choristers and he would certainly not have expected to hear the *Surb Patarag* performed in church with the organ. Indeed, one may assume with utmost certainty that he never heard his harmonization of the *Surb Patarag* performed with the organ during his lifetime because it antedates by more than two decades Catholicos Gevorg V's historic encyclicals, which occurred after Yekmalyan's death.

Nevertheless, as mentioned above, the Armenian Apostolic Church had long aimed for liturgical reforms, and its independence from the Russian Empire in 1917,[127] prompted it to move forward.[128] Two choices presented themselves at this point: either continue with the Orthodox Church tradition, prohibiting the use of any instruments inside Armenian churches, or follow the path of the Western Churches that included the organ in Dominical services ever since the Middle Ages. It chose the latter.

When Yekmalyan included the organ reduction in the score of his setting of the Divine Liturgy in 1892, inadvertently or not, he predicted the path that the church would later take by enabling Armenian church fathers to move forward in incorporating the organ. Armenian churches were quick to adopt the novelty because of two main advantages: the sound of the organ facilitates

[127] The Russian Empire was founded in 1721 by the Tsar Peter I and collapsed in 1917 after the assassination of its last Tsar, Nikolas II, and his entire family by the Bolsheviks.

[128] As mentioned previously, Armenia was part of the Russian Empire from 1828 to 1917. As a result, the Armenian Apostolic Church was dependent on the ecclesiastical policies of the state it belonged to.

the creation of a devotional atmosphere within the church; and the organ accompaniment helped to keep the choir in tune. The former has a more spiritual connotation while the latter has a more practical impact.

The first "choirs" that performed the Yekmalyan's arrangement of the ancient monodic chants were the church servers who were involved in the service of the *Surb Patarag*. Depending on the number of servers present, either the three parts or the four-part male version of Yekmalyan's setting was performed. When women and non-clerical male singers learned the harmonized version of Yekmalyan's setting, they gradually replaced the church servers and started performing the mixed four-part arrangement of Yekmalyan's setting, thus establishing the first mixed choirs within the Armenian Apostolic Church. It is interesting to note that the musical part of the *Surb Patarag* belongs not only to the choristers, but also to the various deacons who are involved in the making of the *Surb Patarag.* While the choir is assigned with the role of singing all the *sharakans* that are included in the *Surb Patarag*, the deacons chant various short phrases that are sung before the choral movements throughout the *Surb Patarag.* These short chant-like phrases sung by the deacons function as preparatory invocations that introduce the proceeding *sharakan* sung by the choir thus creating a call-and-response effect throughout the *Surb Patarag.*

It must be pointed out that traditionally, the altar in the Armenian churches is always on the east side while both the organ and the choir are usually on the west side of the church, facing the altar. In this placement, the parishioners do not see the musicians but can only hear the music that comes from the back of the church.[129] Depending on the construction of the church, both the choir and the (portative) organ could also be placed on the south side of the

[129] This disposition of both the organ and the choir closely resembles the disposition of the musicians of the Catholic Mass.

altar (on the right-hand side if facing the altar). In this type of disposition, the parishioners could see all the musicians involved in the *Surb Patarag*, including the choir master, organist and choristers. It is interesting to note that the Armenian Apostolic Church has traditionally encouraged its congregations to actively participate in the *Surb Patarag* by singing with the choir. Thus, unlike the Greek and Russian Orthodox churches in which the role of the parishioners is mainly to listen and to observe both the theological and musical aspects of the Divine Liturgy with very little (if any) participation, the parishioners of the Armenian Apostolic Church have been actively encouraged by the church to sing along with the choir, thus not being mere observers but rather active makers of the *Surb Patarag* from within. In this sense, the *Surb Patarag* is not only performed *for* the people but *by* the people themselves. Perhaps the reason historically so many chants of the *Surb Patarag* have been created by the faithful themselves lies precisely in the fact that ordinary parishioners have been encouraged to participate in the *Surb Patarag* by singing its chant melodies. Thus, the Armenian Apostolic Church has nurtured the creative thought process of ordinary people and, as Findikyan notes:

> If we look carefully at the words of all of the hymns and choir parts of the Divine Liturgy one thing becomes apparent: the choir represents the worshipping voice of the people. The hymns express our prayers to God and our faith in Him. […] the people […] are part of the *Patarag's* prayerful dialogue between God and his people. Our words and deepest convictions as a worshipping community are expressed by the choir. So the choir's role is not to entertain or perform for the people, but to *lead the faithful in their participation in the liturgy*.[130]

[130] Emphasis mine. See Findikyan, Frequently Asked Questions, 18.

Vocal Style

With regards to the vocal style appropriate to the Armenian Apostolic Church, the Italian *bel canto* (that involves proper breath control, pure tone production and resonant singing, to name just a few) has been considered as the finest way of singing not only in the West, but also in both Russian and ultimately Armenian churches.[131] Peter the Great opened Russia to the West in the eighteenth century, and the nation "europeanized" itself by integrating European customs and usages in different aspects of life, including the performance of art music. European masters, including Italian *bel canto* masters, came to Russia to teach and conversely, elite Russian musicians went to Europe for training. Up until this point, there is much evidence that church singing in Russia had a more nasal quality, but after Peter the Great's reforms, this indigenous tone quality gave way to European manner of singing that eschewed that nasal tone.[132] Thus Armenia, which became part of the Russian Empire in the nineteenth century, absorbed many stylistic traits that Russia incorporated from Europe. As Aram Kerovpyan pointed out, "the existence of outside influences on Armenian Church music is undeniable, but it is also almost impossible to find an educated Armenian who has not undergone a strong influence in Western taste. This can be verified by […] the operatic style […] in Armenian singing."[133]

Any modern Armenian choral conductor, who has undoubtedly "undergone a strong influence in Western taste" aims to instill his

[131] See p. 14, note 5 infra. for studies by Toft, Morosan, Tadevosyan, Kerovpyan, Komitas and Poladian.

[132] Vladimir Morosan points out that vocal timbre in church singing in the nineteenth-century Russia became more "cultured" and Europeanized as opposed to its more "provincial" and "nasal" tone quality that had been in use in previous centuries. See Morosan, Choral Performance in Pre-Revolutionary Russia, 148.

[133] Aram Kerovpyan, Armenian Liturgical Chant: The System and Reflections on the Present Situation (Paris, 1995), 15.

or her choristers with such vocal skills as pure tone quality, good breath management, resonant singing, proper enunciation of text, shaping of the line that has a direction, and several other qualities necessary for both effective and affective communication of the music. For these reasons, Western vocal traditions have influenced and found a solid reflection in the vocal style of the Armenian vocal school of choral singing.[134]

[134] While the qualities of previous traditional Armenian singing are the subject of another study, it is important to note that Komitas, in his article "The Church Melodies of the Armenians," first published in Ararat (July 1894): 222-27; (August 1894): 256-260; indicated, or rather complained about the fact that, after the eighteenth century, a few cantors (tirats'ous) in Armenian Churches in Constantinople distorted the pure tone production characteristic of the authentic Armenian style of singing the sharakan melodies, by incorporating "arbitrary gurgles and vibrations." See Komitas, "The Church Melodies of the Armenians," in Armenian Sacred and Folk Music (NY: Routledge, 1998), 106. According to Komitas, such distortions were incorporated in order to please the ears and to impress the rich Turkish patrons (amiras) of the Armenian Church who, while admiring the Armenian church sharakans, fancied hearing them in a style he described as a more vocally elaborate, with "longwinded curlicues" (mugam) associated with a Turkish-Arabic style of singing. See Sirvat Poladian, "Komitas Vardapet and His Contribution to Ethnomusicology," in Essays on Armenian Music, ed. Vrej Nersessian (Kahn & Averill, London: 1978), 18. Furthermore, Komitas points out that "these [distortions] assisted considerably in the immolation of the former simplicity of the [sharakan] melodies." However, Komitas acknowledges that, "Nevertheless, the sharakan melodies have come down to us substantially unchanged." See Komitas, "Church Melodies of the Armenians," 106.

Conclusion

It is hard to fully grasp the breadth and depth of Makar Yekmalyan's role in expanding and broadening the horizons and harmonic possibilities of Armenian sacred music. His exemplar of harmonization opened new and hitherto uncharted avenues for the subsequent generations of Armenian composers who, in turn, broadened and enriched Armenian choral music with new harmonic soundscapes. After remaining monodic for nearly sixteen centuries, the sacred *sharakans* gained new and fresh impetus thanks to Yekmalyan's unprecedented efforts. Armenian society of the end of the nineteenth century was not used to hearing their sacred *sharakans* in a harmonized setting and clearly, Yekmalyan ventured into high-risk territory because he could not predict whether or not the Armenian church authorities, as well as society in general, would accept his novel ideas.

As we have seen, Yekmalyan's profound knowledge and understanding of the structure of Armenian sacred monodies and his ingenious approach to harmonization, exploiting rather than obscuring the ancient structure of the *sharakans*, created an eloquent fusion of the ancient monodies and Western European harmonies. For the first time ever, Armenian society heard their sacred chants sung not in unison but in harmony, either by multi-voiced male or mixed-voice choirs. Traditional Armenian sacred monodic chants were clothed in new harmonic garments by Yekmalyan's hand.

As we already pointed out, Yekmalyan, with knowledge of foresight, developed a strategy of dissemination of his arrangements that succeeded where previous composers had failed. He first introduced the settings to renowned composers of the Russian school, then had them adopted and "tried out" by the Armenian diaspora, who quickly absorbed them, and finally had

them approved by the Armenian Apostolic Church authorities. Within a brief period of time, the composer's newly created setting became increasingly popular and admired, spreading both within and outside Armenia and assuming a distinctive presence in the hearts of Armenians, as a valuable religious and sociocultural form of expression.

As illustrated, the centuries-old modal sacred *sharakans* that were based on four primary tetrachordal types, including the Mixolydian, the Aeolian, the Locrian and the Dual tetrachords, laid the foundation for Yekmalyan's choice of various Western European harmonies. The composer organically incorporated and synthesized the modal features of the monodic sacred *sharakans* with the traditional Western European harmonies. Moreover, the composer's employment of a *leitmotif* principle both in its melodic and harmonic aspect thus unifying the various *sharakans* throughout the *Surb Patarag*. As we have also seen, the composer incorporated an octave unison ending for several of his harmonized *sharakans* as a means of paying tribute to the original monodic chants. Furthermore, the three main types of *sharakans*, including the syllabic, neumatic and melismatic, received a different type of harmonization. For the melismatic type of *sharakans* (in which the *cantus firmus* melody is normally given to a tenor soloist), the composer used a drone principle of harmonization featuring very minimal and plain type of harmonization that functions as a background to the tenor soloist. On the other hand, the syllabic type of *sharakans* incorporated most of the harmonic motion whereas the neumatic type of *sharakans* involved moderate amount of harmonization compared to both the syllabic and melismatic types of *sharakans.* Lastly, Yekmalyan's incorporation of the organ as an accompanying instrument (used at first only for rehearsal purposes) brought Armenia, a country located at the crossroads of the East and the West, closer to the musical traditions of the Western Europe.

Yekmalyan's Legacy

Yekmalyan himself was a skilled choral conductor who not only directed several choirs both in St Petersburg and Tiflis but also trained many choral conductors who aspired to conduct his harmonized setting of the *Surb Patarag* in various Armenian churches. Not only did he harmonize the *Surb Patarag* but he (along with some other Armenian composers of the pre-Komitas era such as Kara-Murza)[135] was the founder of the first ever Armenian choral school, for the new creation of a canonical harmonized setting of the *Surb Patarag* performed by both male and mixed choirs ultimately led to several important achievements in the field of Armenian choral music: the arrangement of more sacred and secular monodies for multiple voices by future generations of Armenian composers;[136] the composition of new choral works promoting choral art in Armenia in the twentieth and twenty-first centuries. Finally, it led to the foundation of numerous professional and amateur choral ensembles inside Armenia and within the diaspora whose extraordinary professional qualities have been recognized by the international choral community.[137]

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135 See Ch. One, p. 17-18, supra.

136 There are many Armenian composers who have written choral works in the past two centuries. Among the most famous are Komitas, Kanachyan, Hovhannisyan, Arutiunian, Babadjanyan, Terteryan, Yeranian, Berberian, Mansurian, Altunyan, Sharafyan, Yerkanyan, Avanesov, Manvelyan.

137 Today there are many professional choirs in Armenia, including the Armenian State Academic Choir (director Hovhannes Chekijyan), the National Chamber Choir of Armenia (director Robert Mlkeyan), the Yerevan State Chamber Choir (former director Harutyun Topikyan, d. 2020), Hover State Chamber Choir of Armenia (director Sona Hovhannisyan), Armenian National Radio Chamber Choir (director Tigran Hekekyan) as well as the children's choir Little Singers of Armenia (director Tigran Hekekyan).

Among Armenian amateur choirs outside Armenia are Russia's Shogher Armenian Choir, Georgia's Nerses Shnorhali Armenian Choir, Lebanon's Ayg Armenian Youth Choir, Artsakh's Varanda Armenian Youth Choir, Egypt's Arax Armenian Choir, Estonia's Yerazank Armenian Choir, Iran's Tatev Armenian

Yekmalyan's achievement in bringing Armenia, a part of the Eastern Christian world, closer to the musical traditions of both the West and Russia manifested itself not only in his successful harmonization of the monodic sacred chants of the *Surb Patarag* but also in establishing a new socio-cultural norm within Armenian society. The creation of various choral ensembles throughout Armenia and the Armenian Diaspora has been one of the direct outcomes of Yekmalyan's work, which set a new precedent in choral singing that superseded unison singing in Armenian society's practice of cultural beliefs. This new socio-cultural phenomenon was another step in bringing Armenia closer to the cultural traditions of Western societies and of achieving the synthesis which Valery Bryusov, quoted at the very outset of this study, believed was its destiny.

Choir, Boston's Armenian National Choir, the Montreal Armenian Choir Ariag and many others.

Appendix A

Biographical Timeline of Makar Yekmalyan

- 1856 – born in Vagharshapat (former name of Etchmiadzin), Armenia on February 2nd.
- 1873 – began helping N. Tashjian to collect and transcribe the ancient monodic sacred *sharakans*.
- 1877 – sent to St. Petersburg by Catholicos Gevorg IV both to study music theory, harmony, composition and European notation and to set up a choir at the Saint Catherine's Armenian Apostolic Church.
- 1878 – accepted to St. Petersburg Conservatory studying composition with Nikolay Rimsky-Korsakov and Nikolay Solovyov (1846–1916) and music theory and harmony Julius Ernst Christian Johannsen (1826–1904). While studying at the St. Petersburg Conservatory, started working on the harmonization of three settings of the *Surb Patarag*: for a three-part male, a four-part male and a four-part mixed choir.
- 1888 – graduated from St. Petersburg Conservatory. His graduation work was "The Pilgrimage of the Rose", a choral cantata for soloists, choir and symphonic orchestra on a text by Moritz Horn (1814–1874). While living in St. Petersburg, met with P. I. Tchaikovsky and M. Balakirev on several occasions for professional advice.
- 1891 – moved to Tiflis, Georgia, where he taught music at the Nersessian Theological Seminary (Nersesian School).

- 1892 – finished harmonization of all the three settings of the *Surb Patarag.*
- 1896 – *Surb Patarag* was published in Leipzig by Breitkopf & Härtel.
- 1905 –died in Tiflis, Georgia on March 19th.

Appendix B

Armenian Alphabet and IPA Transliterations

Armenian Letters	IPA Transliteration	English Example
Ա ա	[a]	father
Բ բ	[b]	book
Գ գ	[g]	goal
Դ դ	[d]	dawn
Ե ե	[ɛ/jɛ]	yellow
Զ զ	[z]	zoo
Է է	[e]	desk
Ը ը	[ə]	about (schwa)
Թ թ	[tʰ]	tooth (aspirated)
Ժ ժ	[ʒ]	garage
Ի ի	[I]	free
Լ լ	[l]	lemon
Խ խ	[x]	Bach
Ծ ծ	[ts]	hats (non-aspirated)
Կ կ	[k]	cantabile (non-aspirated)
Հ հ	[h]	home
Ձ ձ	[dz]	sounds
Ղ ղ	[ʁ]	bonjour (guttural)
Ճ ճ	[ʧ]	choice (non-aspirated)

Մ մ	[m]	mellow
Յ յ	[h/j]	yawn
Ն ն	[n]	night
Շ շ	[ʃ]	show
Ո ո	[vo]	voice
Չ չ	[tʃʰ]	chair (aspirated)
Պ պ	[p]	presto (non-aspirated)
Ջ ջ	[dʒ]	judge
Ռ ռ	[ṙ]	presto (rolled)
Ս ս	[s]	silk
Վ վ	[v]	voice
Տ տ	[t]	toccata (non-aspirated)
Ր ր	[r]	rule
Ց ց	[tsʰ]	hats (aspirated)
Ու ու	[u]	rule
Փ փ	[pʰ]	point (aspirated)
Ք ք	[kʰ]	close (aspirated)
Օ օ	[o]	morning
Ֆ ֆ	[f]	face

Appendix C

Summary of the *Surb Patarag* Hymns and Their Theological Meaning

Surb Patarag Hymns	Theological Meaning
Khorhurt Khorin	Hymn of Vesting (the introduction of the *Surb Patarag*)
Barekhosutyamp	Hymn of Censing (opening hymn of the Liturgy of the Word)
Surb Astvats	Trisagion Hymn
Kristos i Mech	Kiss of Peace Hymn (part of the Eucharist proper)

Surb Patarag Hymns	Theological Meaning
Surb, Surb	Holy, Holy (The *Sanctus*)
Hamenayni Orhnyal Es, Ter	Hymn of Praise
Vorti Astutso	Hymn to the Son
Hoki Astutso	Hymn to the Holy Spirit
Hayr Mer	Pre-Communion Hymn (Lord's Prayer)
Miayn Surb	Hymn of the Elevation (in praise of Christ)
Amen. Hayr Surb	Hymn of the Doxology (in praise of God)
Ter, Voghormya	Hymn of personal prayer and reflection before receiving Holy Communion
Orhnyal e Astvats	Hymn of Communion
Astvats Mer	Post-Communion Hymn
Gohanamk ǝzKen, Ter	Thanksgiving Hymn
Orhnyal e Astvats. Amen	Hymn concluding the *Surb Patarag*

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CATHOLICOSATE OF ALL ARMENIANS

Makar Yekmalyan's *Divine Liturgy*: The Implementation of Polyphony in Armenian Sacred Music

by Dr. Gohar Manvelyan

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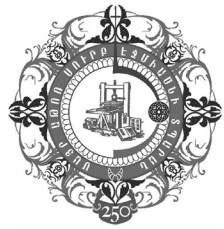

The Armenian-born choral conductor and pianist, Gohar Manvelyan, started her music studies at the age of 4 with her father, the distinguished Armenian composer Haik Manvelyan who taught at the Yerevan State Conservatory after Komitas. At the age of 5, she was accepted to the Tchaikovsky Music School for gifted children in Yerevan as her music skills, including the perfect pitch and the exceptional musical abilities were noted by the adjudicators. At the age of 10, Gohar with her family moved to Moscow, Russia, where she studied both the piano and the organ at the Miaskovsky music school. After completing the school she entered the Academic Music College of the Moscow Conservatory after Tchaikovsky where she double majored in piano and choral conducting finishing both majors with Distinction. In Russia, she was voice coach/accompanist at Academic Music College at the Moscow State Conservatory (September 2005-May 2007), accompaning the voice lessons and playing at the recitals.

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Gohar Manvelyan has worked as Chamber Choir Assistant Conductor at Concordia University (September 2008-April 2015), assisting Christopher Jackson at the rehearsals of the chamber choir and directing the choir at the concerts; University Chorus Accompanist at McGill University (since September 2012), accompanying and assisting the rehearsals of the University Chorus. She currenly lives in Montréal, Québec.

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