

## AL. SPENDIARYAN'S CREATIVITY IN G. TIGRANOV'S OBSERVATIONS

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### Abstract

*Introduction:* The article is devoted to the scientific assessment, statements about the work of the founder of Armenian classical musician A. Spendiaryan, given by the famous musicologist G. Tigranov. *Methods and materials:* By means of historical and musicological methods we have studied G. Tigranov's articles, notes. *Analysis:* We have analyzed many articles, scientific reports of G. Tigranov, dedicated to the life and work of A. Spendiaryan. *Results:* G. Tigranov devoted most of his scientific activity to the study of the life and work of the famous Armenian composer Al. Spendiaryan. These voluminous works have left their mark on the study of the history of Armenian music.

**Key words:** *A. Spendiaryan, G. Tigranov, composer, folk song, Armenian classical music, tradition*

## ԱԼ. ՍՊԵՆԴԻԱՐՅԱՆԻ ՍՏԵՂԾԱԳՈՐԾՈՒԹՅՈՒՆԸ Գ. ՏԻԳՐԱՆՈՎԻ ԱՇԽԱՏՈՒԹՅՈՒՆՆԵՐՈՒՄ

*Անի Ասատրյան*

Երևանի Կոմիտասի անվան պետական կոնսերվատորիայի  
Գյումրու մասնաճյուղ

ՀՀ ԳԱԱ Շիրակի հայագիտական հետազոտությունների կենտրոն  
Հայաստանի Հանրապետություն

### Ամփոփում

*Նախաբան.* Հոդվածը նվիրված է նշանավոր երաժշտագետ Գ. Տիգրանովի կողմից հայ դասական երաժշտության հիմնադիր Ալ. Սպենդիարյանի ստեղծագործությանը նվիրված դրույթներին: *Մեթոդներ և նյութեր.* Պատմաերաժշտագիտական մեթոդով դիտարկված են Գ. Տիգրանովի հոդվածները, գրառումները և ելույթները: *Վերլուծություն.* Վերլուծել ենք Գ. Տիգրանովի հեղինակած մենագրությունները, բազմաթիվ հոդվածները, գիտական զեկուցումները՝ նվիրված Ալ. Սպենդիարյանի կյանքին ու ստեղծագործությանը: *Արդյունքներ.* Իր գիտական գործունեության մի մեծ հատված Գ. Տիգրանովը նվիրել է մեծանուն հայ կոմպոզիտոր Ալ. Սպենդիարյանի կյանքի և ստեղծագործական գործունեության ուսումնասիրությանը: Ծավալուն այդ աշխատություններն իրենց ուրույն հետքն են թողել հայ երաժշտության պատմության ուսումնասիրության գործում:

**Բանալի բառեր՝** *Ա. Սպենդիարյան, Գ. Տիգրանով կոմպոզիտոր, ժողովրդական երգ, հայ դասական երաժշտություն, ավանդույթ*

## ТВОРЧЕСТВО АЛ. СПЕНДИАРЯНА В ТРУДАХ Г. ТИГРАНОВА

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### Аннотация

Введение: Статья посвящена научной оценке, высказываниям о творчестве основоположника армянской классической музыки А. Спендиаряна, давшим известным музыковедом Г. Тиграновым. Методы и материалы: Статьи, заметки и выступления Г. Тигранова исследованы историко-музыковедческим методом. Анализ: Мы проанализировали множество статей, научных докладов Г. Тигранова, посвященных жизни и деятельности А. Спендиаряна. Результаты: Г. Тигранов посвятил большую часть своей научной деятельности изучению жизни и творчества известного армянского композитора Ал. Спендиаряна. Эти объемные труды оставили свой след в изучении истории армянской музыки.

**Ключевые слова:** А. Спендиарян, Г. Тигранов, композитор, народная песня, армянская классическая музыка, традиция

**INTRODUCTION** Georgi Tigranov was born in Petersburg in 1908, died in 1934. He graduated from the historical department of the Leningrad Conservatory, studied B. Asafyev, S. Ginsburg, R. Gruber, then taught history of music in Leningrad, and then also at Komitas State Conservatories in Yerevan. In the course of his long-term scientific activity, G. Tigranov has written valuable works dedicated to foreign, Russian and Armenian music, compiled and edited many collections dedicated to B. Asafyev, A. Khachaturyan, to the life and work of Sarajev and others.

Tigranov dedicated a large part of his scientific activity to the famous Armenian composer Spendiaryan's life and creative activity. Those voluminous works have left their own mark in the study of the history of Armenian music.

In 1901 after completing the Rimsky-Korsakov courses, Spendiaryan moved to Yalta (Crimea) and lived here for about 15 years. It was in Crimea that the beginning of the new, independent phase of the creative life of the Spendiaryan composer was made. The following years in his life were marked by multifaceted music-giving-social and compositional activities, and also contributed to his creative development.

At the beginning of the 20th century, Yalta became the center of major cultural forces, which undoubtedly had a great impact on the spiritual life of that provincial coastal city. In Yalta, Al. Spendiaryan found himself in the midst of progressive intellectuals, began to live with their spiritual interests [1, p. 69].

Endowed with high human qualities and personal charm, Spendiaryan enjoyed the sincere love and respect of his contemporaries. He had close relationships with many people. Both the extensive correspondence of the composer and the memories of his contemporaries provide a clear idea of this. In the Spendiaryans' house, one could meet both folk singers, whom the composer liked to listen to and recorded folk melodies from, as well as prominent figures of culture: Aivazovsky, Gorky, Shalyapin, Glazunov and others [2].

In a short period of time, the Spendiaryans' house turned into an important cultural center of Yalta. During that period, Spendiaryan was already attracted to folk art. He collected, recorded, processed and used samples of folk music in his creations with great love.

There is an opinion that Spendiaryan's life in the Crimea was devoid of particularly significant events and generally went smoothly. We tend to assume that this point of view was born solely from Spendiaryan's modesty (he wrote his autobiography in a very restrained tone), as well as from insufficient research of many facts of his meaningful life.

Actually, during the considered period, Spendiaryan's creative biography was full of significant events. The first of them was his meeting with

Gorky in 1902 in summer. Contact with the great writer was of great importance for the creative biography of the composer. Gorky's high humanism, libertarianism and true democracy could not have an influence on the formation of Spendiarov's world view. His memories about Gorky are full of enthusiastic lines, the composer is delighted with the simplicity, sincerity and kindness of the writer [3, p. 7-9].

Almost every winter, Spendiarov visited St. Petersburg, met Rimsky-Korsakov and Glazunov. He kept the feeling of infinite love and respect for his great teacher throughout his life. In turn, Rimsky-Korsakov responded to these feelings with an unconditional recognition of his student's exceptional giftedness [2, pp. 24-27]. Spendiarov not only loved the teacher's music, but also knew it perfectly. According to Tigranov, in the personal library of the composer, a large place was devoted to the works of Rimsky-Korsakov. Spendiarov described his creative activities in detail in his letters to his teacher. The teacher's death in 1908 deeply influenced Spendiarov. "There will be no second one like Rimsky-Korsakov," said the composer, "his name will always remain alive and familiar" [4, p. 76].

According to Tigranov, Spendiarov also established close ties with Glazunov during the Crimean period of his life. In Yalta, the latter was an expected guest at Spendiarov's house. Both composers were actively involved in each other's lives and shared their creative ideas [2, p. 38].

According to G. Tigranov, interesting information about Spendiarov's creative meetings during the period under study can also be found in M. Gnesin, S. Vasilenko and B. Asafyev's memories [2, p. 88]. Asafyev's memories about Spendiarov are especially worth mentioning. "I started meeting him, writes Asafyev, "in former Petersburg, back in my university years, and very quickly I felt affection for him [2, p. 90].

Thanks to Spendiarov, Asafyev became interested in Armenia and Armenian culture. "I started getting acquainted with Armenian poetry and the melodies of folk songs. Spendiarov and Brusov's book about Armenian poetry left a special impact on me" [6, p. 14].

During the Crimean period of his activity, Spendiarov also established close relations with Armenian artists. At first he got acquainted with V. Surenyants and Tatevosyan.

According to Tigranov, the growing importance of Armenian themes in Spendiarov's work was directly dependent on the strengthening of his ties with Armenian literature. 1900 since then, he established contacts with Tsaturyan, Shahaziz and Hovh. Hovhannisyants was acquainted with Kh. Abovyan and R. Patkanyan's works [1, p. 81].

One of the most significant events in Spendiarov's creative life was his acquaintance with Hovh. with Tumanyan. The a-masculine classic of Armenian literature was a passionate fighter for realism and nationalism in national literature and art. His works had a great impact on Armenian musical art. His poems are an inexhaustible source of inspiration for Armenian composers. A. was written based on Tumanyan's works. Tigranov's opera "Anoush", A. Ter-Ghevond-yan's symphonic poem "Akhtamar". By the way, Komitas also tried to write an opera with the plot of "Anoush" for a long time.

According to Tigranov, the given information gives an opportunity to get an idea of the spiritual atmosphere in which Spendiarov lived and worked creatively during the Crimean period of his life. Acquaintance with the works written in these years allows to form a certain image about the famous composer. "Soft, shy, gentle and extraordinarily modest," Ahavasik G. Tigranov's description of Spendiarov [1, p. 83].

Spendiarov was a hard-working man with wide interests and an inexhaustible love for music. Creating a new work, he devoted himself wholeheartedly to it. C. According to Tigranov, the composer's obsession with his own work could often leave the impression of a scattered person, someone withdrawn from life [1, p. 83].

Stubborn in his creative pursuits, excessively demanding and strict towards himself and others, he became harsh and irritable, facing the manifestation of vulgarity and impurity in life and art. During the study-loving period of his life, the soft, sincere, introspective lyricism and tendency to reflection were most often emphasized in Spendiarov's work.

At the same time, G. Tigranov considers it important to emphasize a new direction in the development of Spendiarov's work: the composer's ever-growing interest in social, philosophical, heroic-liberational themes. At first in an allegorical, then also in an open form, Spendiarov embod-

ied disturbing thoughts about the plight of his people in his creations. Calls for justice and freedom appear in his works. The composer accepts with pain the fact of the beginning of the First World War, worries about the fate of Armenians living in Turkey.

Spendiaryan rarely spoke about his ideological and artistic principles and ideals. Nevertheless, G. of the composer's works. Tigranov's analysis convincingly shows the following. Spendiaryan's work developed in a realistic direction. Not recognizing abstract art, he tried to fill music with vital content. One of Spendiaryan's main requirements for his work was popularity.

He strove to embody the life and interests of a common man in his works, to connect his work more and more firmly with popular music, to make it understandable for the broad circles of society. If folk music was one source that nourished Spendiaryan's creative mind, the other source was classical music. Mastering the traditions of Russian music of the 19th century gave him the opportunity to raise the Armenian musical art to a new level, take it on the path of creating great opera and symphonic works, helped him to raise the music of his people to the level of classics.

According to Tigranov, the most important thing, in which the unique originality of Spendiaryan's work is manifested, is that he managed to discover the "new east" in music. With his works, he introduced a new, previously unknown Armenian world of images and melodies into chamber and symphonic music. During the Crimean period of his life, Spendiaryan becomes an Armenian national composer, a person who has the courage to solve the problems faced by the young Armenian school of composers. He is constantly enriching his musical language, looking for new means of expression.

**CONCLUSION:** Summarizing the brief examination of the Crimean period of the activity of the great Armenian composer, we should note the following. As an artist, he reached his artistic maturity until 1917. 1900-1917 the created works received great recognition from the music community. His music was played in concert halls, city parks, homes and elsewhere.

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### **Տեղեկություններ հեղինակի մասին**

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## **ԲՆՈՒԹՅԱՆ ՍԻՄՎՈԼԻԿ ԸՆԿԱԼՈՒՄԸ ՀՈԳԵԿԱՐԳԱՎՈՐՄԱՆ ԳՈՐԾԸՆԹԱՑՈՒՄ**

### ***Կարինե Սահակյան***

ՀՀ ԳԱԱ Շիրակի հայագիտական հետազոտությունների կենտրոն,  
Շիրակի պետական համալսարան, Հայաստանի Հանրապետություն

### ***Վարվարա Սիդորովա***

Մոսկվայի պետական հոգեբանական և մանկավարժական  
համալսարան Ռուսաստանի Դաշնություն,

### ***Շողիկ Միքայելյան***

Շիրակի պետական համալսարան  
Հայաստանի Հանրապետություն

### **Ամփոփում**

**Նախաբան.** Մշակույթի և բնության բարդ փոխհարաբերությունները ազդում են մեր ֆիզիկական և հոգեկան առողջության վրա: Թերևս մշակույթը բաղկացած է վերացական հասկացություններից, իսկ բնությունը՝ մեր կյանքի շոշափելի մասն է: **Մեթոդներ և նյութեր.** Մարդկանց, բնության և մշակույթի հարաբերակցությունը ուսումնասիրելու համար մենք վերլուծել ենք գիտական աղբյուրները, իրականացրել ժողովրդագրական և էթնոհոգեբանական հարցումներ, հոգե- բանական զրույցներ, ապրոբացիաներ, ինչպես նաև կիրառել ենք արվեստը՝ որպես բնության հետ ստեղծագործական կապ հաստատելու միջոց: **Վերլուծություն.** Բնության պատկերները համարվում են միստիկական սիմվոլներ, որոնք դուրս են մարդու ըմբռնումից և ներկայացնում են ինչպես մարդկային, այնպես էլ արխետիպային մտածողությունը: Հայկական մշակույթում բնությունը ծառայում է որպես հոգեկարգավորման միջոց՝ ապահովության զգացում առաջացնող արքետիպային խորհրդանիշների և կերպարների առկայության շնորհիվ: **Արդյունքներ.** Մենք հեռացել ենք բնությունից՝ լցնելով դատարկությունը երազներով: Արդյունքում բնությունը հաճախ է հայտնվում մեր երազներում: Մեր աշխարհագրական շրջապատը՝ լուսինը, արևը, երկիրը, կրակը,