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THE OPERA “PARVANA” BY NIKOL GALANDERYAN:
THE FORGOTTEN ECHO OF ARMENIAN ROMANTICISM*

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Abstract

In the history of Armenian music, certain names endure forever. One of them is the Iranian-Armenian composer, pedagogue, and musical-public figure Nikol Galanderyan (1881–1944).

His opera “Parvana”, whose libretto is written to Hovhannes Tumanyan’s legend of the same name, is a unique fusion of folk mysticism. Oriental lyricism and traditions of European classical opera.

Galanderyan created the said opera in a historically complicated period (the first half of the XX century), while living and creating in Tehran. “Parvana” is the first and, perhaps, for now the only attempt to bring to the opera stage Tumanyan’s profound national, almost mystical text. “Parvana” became one of Galanderyan’s large-scale pieces, as he is better known for his songs, many of which have become folk songs. With this work, the composer created his own model of chamber opera.

This soft and lyrical piece – tragic and luminous at the same time – holds a special place in the history of Armenian classical music of the early XX century. Because of the composer’s remoteness from Armenia, on the one hand, and absence of operatic theaters in the cities of Iran, where he lived, on the other, “Parvana” had not had the stage life, which the operas, written by his contemporaries in Yerevan, enjoyed. This opera can be rightfully considered an “unsung song”, since it hasn’t been produced to this day.

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Nevertheless, “Parvana” can be attributed to the best examples of the XX century Armenian musical theater. It is perceived as the epoch’s soft echo, in which the music tried – through Tumanyan’s genius – to conceptualize the perpetual problems of love and death.

The rebirth of interest towards Nikol Galanderyan’s opera today is not just a tribute to the past, but a vital process of preservation of musical memory between Armenia and Diaspora.

Introduction

As is known, musical Tumanyaneana has traversed a fruitful path. On Tumanyan themes, operas and ballets, symphonic, vocal-symphonic, chamber-instrumental, choral works were created, songs and romances. Children’s operas and songs, music for cartoons constitute a notable page in musical Tumanyaneana.

The deepest mark on the opera theater left Tumanyan’s oeuvre. To his immortal works were written Armen Tigranyan’s “Anush” (first staged at the People’s House in Alexandropol on August 4, 1912, then on March 27, 1935 – at the Yerevan Opera Theater; stage director Armen Gulakyan, conductor Sergey Shatiryan, stage designer Michael Arutchyan; with Haikanush Danielyan as Anush, Shara Talyan as Saro), up to now holding its stable place in the repertoire; Alexander Spendaryan’s “Almast” (director Arshak Burjalyan). With the latter’s production the Yerevan Opera Theater opened its doors for music lovers on January 20, 1933.

Tumanyan’s work attracted composers after his death, too. In 1970, Erik Harutyunyan’s opera “A Drop of Honey” in two acts, based on the fairy tale for adults, and in 1980 – Vardan Ajemyan’s “The Death of Kikos” were staged at the Yerevan Opera Theater.

Diasporan composers were also inspired by Tumanyan’s oeuvre. In 1927 Nikol Galanderyan wrote his “Parvana”. Hambardzum Perperyan’s two of three pieces for musical theater are based on Tumanyan’s poems: his second opera – “Shoghik” (1939) – is written to Tumanyan’s “In the Homeland”, and the third – “Areqnazan” – to “Seizure of the Tmuk Fortress”. In 1958, Loris Tjeknavorian wrote his one-act opera “The Dove’s Monastery”.

The goal of our research is, for the first time, to comprehensively study one of the valuable pages of musical Tumanyaneana – the Iranian–Armenian composer, pedagogue and musical-public figure Nikol Galanderyan’s (1881–1944) opera “Parvana”, to reveal the specificities of the musical language and dramaturgy of the opera, to determine the role and place of the opera both in N. Galanderyan’s oeuvre and in Armenian operatic art. The clavier¹ of the opera, prepared for publication by the meritorious employee of the Museum of Literature and Art of RA, musicologist Marineh Musheghyan, served as a material for study.

¹ Գ ա լ ա ն դ է ր ե ա ն. 2003, 154–208:

the moon” (op. 669); the choral songs “The weep of a partridge” (op. 21) and “The damned daughter-in-law” (op. 195).

When he taught singing, as a token of his boundless love and care for children and to enrich the meager musical literature for children at the time, to refine their musical taste and ennoble their souls, Galanderyan wrote 46 songs, endowed with unique characteristics, of which 28 are in Armenian, based on H. Tumanyan’s, Gh. Aghayan’s, Hakob Aghabab’s and other children’s authors’ verses, and 18 – in Persian. The composer also wrote children’s operas, small musical-dramatic pieces. These were staged in Tehran many a time, evoking the young listeners’ delight.

Galanderyan’s works based on Tumanyan’s oeuvre include: children’s songs “Shake, shake, churn” (op. 369) and “Beads” (op. 374), as well as children’s operas “Poghos-Petros” (op. 387, Meshed, October 17, 1935), “The black goatling” (op. 612) and “The end of evil” (op. 13, Nor Jugha, June 19, 1942).

In Galanderyan’s Tumanyaneana, “Anush” holds an important place. The vocal-instrumental ensemble “Overture to “Anush””⁵ (op. 88, op. 724, op. 869) was first written by Galanderyan as a choral song in 1929, then he added some fragments, and “in 1943, the choral fragments were combined with instrumental parts into one whole”⁶. This resulted in an ensemble for soprano, alto, tenor, bass, cello and piano.

It was the sounds of “Overture to “Anush”” that accompanied the composer to immortality.

A year following the duet, on March 2, 1944, after a month of severe disease, Galanderyan bade farewell to his earthly life in the Baheri hospital in Tehran. On the same day, in the presence of a multitude of grieving crowd, the composer’s body was carried on shoulders to the Holy Moher of God church. The next morning, on the initiative of the Armenian Community of Tehran, the funeral ceremony was held in the courtyard of the church. In emotional funeral orations, the invaluable merits in the field of education and music, personal virtues of the deceased were emphasized. The coffin covered with flower wreaths was carried to the “Burastan” cemetery in Dulabi, where the funeral ceremony took place. “The artist is being put to grave under the golden rays of the sun and the melancholic “Woe, woe to you, Anush” from his four-part “Overture to “Anush””, performed by the “Galanderyan” choir”⁷.

The opera “Parvana”

Tumanyan wrote the legend about everlasting love in 1902. It was first printed in 1903, in first issue of “Murch [Hammer]” literary, public and political

⁵ Գ ա լ ա ն դ էր ե ա ն. 2003ա, 63–101:

⁶ Մ ու շ ե ղ ե ա ն. 2003ա, 6:

⁷ Եր ե մ ե ա ն. 1947, 38:

magazine⁸. The footnote read: “Lake Parvana is 20 versts north-east of Akhalkalaki. The night-butterflies flying around a lamp are also called Parvana”⁹.

It is known that “Parvana” aroused controversies among the Armenian Tuman-yan scholars. Some underscored the immortality of yearning, some others – the collapse of daydreams, the others – the perpetuity of man’s dream and search as soul’s eternal feature of all times, and the ballad was considered “a symbol of everlasting love”¹⁰.

Once Tumanyan suggested “Parvana” to Alexander Spendiaryan as a literary basis for libretto.

In 1916 Spendiaryan visited Tiflis, where he and Hovhannes Tumanyan first met.

Beginning from his very first days in Tiflis, the composer showed interest in Tumanyan’s poem “Anush”. On an evening, Tumanyan read him his poem, but its plot seemed unfamiliar to the composer. To familiarize the latter with the nature of Lori, the people and their lifestyle, they decided to travel there together in summer.

Then they pass on to “Parvana” legend. Spendiaryan liked it, saying, “A good stuff, yet concisely written. No space to unfold, too much of lyricism ...”¹¹. And he asks Tumanyan to somewhat expand it, add songs and thus make it suitable for composing an opera.

However, Spendiaryan made his choice in favor of the poem “The seizure of the Tmuk Fortress”, on which basis the opera “Almast” was written.

After the poet’s death, Armenian composers many a time turned to “Parvana”. The poem of eternal love was musically embodied in the genres of opera, symphonic and chamber music. In 1954, Yuri Gevorgyan’s symphonic poem “Parvana” for big symphony orchestra was written; in 1969, Ts. Bekaryan’s poem “Parvana” for chamber ensemble, piano and women’s choir was premiered by the Chamber Orchestra under Zareh Sahakyants’ baton. In 1969 a musical cartoon was shot based on “Parvana”, whose director and animator was Valentin Podpomogov, and Robert Amirkhanyan was the composer¹².

Galanderyan was the first and, so far, the only one to embody “Parvana” in the genre of opera.

Inspired by the success of his first opera “Hunting in Lalvar”, based on Vahan Miraqyan’s poem of the same name, Galanderyan took up creating his second one. In 1927, the composer wrote the opera “Parvana”, whose plot was based on Hovhannes Tumanyan’s ballad of the same name. The composer, following

⁸ Թ ու մ ա ն ե տ ա ն ց. 1903, 33–38:

⁹ Թ ու մ ա ն ե տ ա ն ց. 1903, 33:

¹⁰ See: Հ ո վ հ ա ն ն ի ս յ ա ն. 2025, 259:

¹¹ Թ ու մ ա ն յ ա ն. 1958, 68:

¹² See: Հ ո վ հ ա ն ն ե տ ա ն Թ ու մ ա ն յ ա ն ը երաժշտության մեջ. 1999, 57:

Tumanyan, called the opera “Legend”. “Years later, in 1931-1932, while having preserved the music core of this piece (choral songs in the main), N. Galanderyan wrote the opera “Parvana” in three acts and ballet scenes to a new libretto”¹³.

As the composer’s biographer Aram Yeremyan pointed out, “In 1931–1932 Galanderyan composed a new opera (in 3 acts). It is Hovhannes Tumanyan’s “Parvana” legend. While adapting it into a libretto, he basically changed the essential structure of the tradition. While working on the stage production, he delved into the depths of history, depicted the life of Armenians in the pre-Christian, Paganism period, in particular, the festivities of Navasard in August, which was the first month in the Old Armenian calendar. We should also note that the music comprises 13 fragments for big mixed choir and 14 – for symphony orchestra”¹⁴.

Regretfully, in the composer’s archive stored at the Literature and Art Museum of RA, the music score for symphony orchestra, choir and soloists is missing. The complete edited version of 1934, mentioned in the composer’s “Autobiography”, is missing, too. Only two draft versions of the clavier, both dated 1927, are extant¹⁵.

“Parvana” has never been staged as an operatic performance. Galanderyan wrote in his autobiography: “In 1931–1932 I wrote the opera “Parvana” in three acts with ballet, yet there were neither opportunities, nor furthering circumstances to stage it”¹⁶. On the other hand, the production was not carried out because of the “tremendous expenses it required, and, apart from it, there were other circumstances hindering staging”¹⁷.

The libretto of “Parvana” in Galanderyan’s archive is dated “Tehran 1929... preparation of the musical part began in Tehran on July 26, 1931”¹⁸. Here are also the drafts of “Parvana”, the music score of the Prelude (instrumental and piano parts), isolated fragments with the composer’s note: “overall processed in 1934, additions and corrections were made”¹⁹.

The opera is based on one of the most beautiful and sad Armenian legends. The princess of the Parvana fortress promises to marry the lionheart who brings her the “unquenchable fire” of true love. The knights head out, yet years pass to no avail. The princess grows old, weeping in expectation, her tears fill a deep lake, while the knights, having not reached their goal, change into night-butterflies forever destined to fly into flame and perish.

Nikol Galanderyan’s opera “Parvana” consists of two acts²⁰. The main

¹³ Մ ու շ ե ղ ե ա ն. 2003, 5:

¹⁴ Ե ռ ե մ ե ա ն. 1947, 18:

¹⁵ See: Մ ու շ ե ղ ե ա ն. 2003, 5:

¹⁶ Գ ա լ ա ն դ է ռ ե ա ն. 1999, 18:

¹⁷ Մ ու շ ե ղ ե ա ն. 2003, 5:

¹⁸ Մ ու շ ե ղ ե ա ն. 2003, 5:

¹⁹ Մ ու շ ե ղ ե ա ն. 2003, 5:

²⁰ The content of the opera “Parvana”. See: Հ ա կ ո թ յ ա ն. 2015, 100–107:

characters are: the Choir as narrator, Father, the King of Parvana (bass), Girl (mezzo) and the Caucasus courageous men (men’s choir).

Particularly extensive is the role of the choir, performing functions characteristic of antique theater. The choir is not just a background, rather, it is the voice of the people, nature, sometimes – of the “fate”; it is the narrator, interprets the events and creates mystical atmosphere around the fortress.

Here is Tsitsilia Brutyan’s observation, “In essence, the opera lacks musical dramaturgical structure, it follows the principle of song series with fragmentary sequence”²¹.

In reality, it is a song-opera. It is no secret that N. Galanderyan entered the history of Armenian music primarily as a master of song and romance. Naturally, it left its imprint on the musical language of “Parvana”, notable for its melodiousness. The melodies in the opera are endowed with oriental lyricism, plasticity, they are songful and deeply moving. Moreover, the opera’s recitative fragments, too, “breathe” melodically. The musical language of the characters is very natural. It follows the rhythm and overtones of the Armenian language, making the vocal parts suitable for performers and enjoyable for listeners.

Lack of monumentality and intimacy characterize the opera, the main accent in it is put on disclosing the inmost emotions of the heroine, her inner world. Unlike monumental operas (like Spendiaryan’s “Almast”), Galanderyan’s “Parvana” is more intimate, focused on the characters’ emotions.

It is obvious, that Galanderyan’s chamber opera “Parvana” is a unique piece of its kind.

Galanderyan masterfully juxtaposed national originality with the European technique. The music has an archaic, “serene” sound and transparent texture: the composer avoided dense, ponderous orchestral narration. The musical accompaniment is pure and light, and does not muffle the singers.

The opera is not divided into separate musical sections, it develops in one breath. The composer opted for the principle of end-to-end flow of music.

The peculiarities of the libretto do not suggest particular involvement of musical characters, except that of the Girl, whose exposition is given in a mediated manner: in the choir’s part “Parvana King had a girl” of the Introduction to Act 1²². The main heroine’s exposition is prepared by the choir’s entrance: the antecedent G-moll is juxtaposed to the third order relation E-moll. As we see, the composer accentuated the main heroine’s exposition with a sharp tonal shift. While from the perspective of intonation, the Girl’s musical language is close to that of Parvana, being revealed from the very beginning. The same upward small sixth interval followed by downward movement, the same 4/4 measure. Thereby, the Girl’s close bond with Parvana is emphasized.

²¹ Բրուտյան Ն. 1968, 194:

²² Գալանդերյան Ն. 2003, 164:

The Girl's first appearance is in the recitative «Daddy, it may happen that a weak good man is overcome by an arrogant ignoble one, who cannot be dear to my heart»²³. It sounds in silence, without an accompaniment, a cappella. Here, the Girl's tonal tension is moved to g-moll. And if in the exposition of the Girl's image the choir described her beauty, here, with the help of the melodic recitative, her inner beauty, lofty moral virtues and values are unveiled to the audience.

The development of the Girl's image continues in Act 1, in the a cappella expanding tuneful recitative “What do I need for gold, and silver, or the star in the sky?”²⁴ The dramaturgical culmination of the opera is reached on “he, who brings me the unquenchable fire, is my favored bridegroom”²⁵.

As we see, in Act 1 the Girl's musical language is exclusively vocal, without any accompaniment.

In Act 2, the Girl's image is enriched with new colors in the dialogue with the King. For the first time the recitatives “Daddy, why didn't those brave men, seeking love, come back”, and “Daddy, daddy, can there be no unquenchable fire?” already expand with an accompaniment, in which sustained tonic accompaniment prevails.

In the Girl's part is also given the dramaturgical denouement: “In this world, there is no unquenchable fire”. The development of the Girl's musical image continues in the choir part, as was given in the exposition. “She looked and looked up on the hills, desert roads, and her hopes broke, she sobbed and wept, wept a lake of tears, the lake covered the town and fortress”²⁶. Here is the denouement, which once again is related to the Girl's image.

Among the major features of musical dramaturgy of the opera is the use of leitmotifs and leit-intonations, due to which thematic arches form over the space, even more reinforcing the musical dramaturgy of the opera.

Let's have a look at one of them.

In the introduction to Act 1, the very first part of the choir – “High-peaked Abul and dark hills”²⁷ – begins with an upward minor sixth interval followed by an upward move toward the tonic (Score 1). This leitmotif, as the musical characterization of Parvana, permeates the musical language of all the characters: the King, the Girl and the Choir-narrator. Thus, it sounds in the King's arioso “Look, my daughter, at these brave princes square-shouldered”²⁸, yet transformed: 4/4 is substituted for 6/8 (Score 2). Due to the change of measure and fluctuating accompaniment, this intonation acquires a waltzing feature, which from time to time is intervened with

²³ Գ ա լ ա ն դ է ռ ե ա ն. 2003, 182:

²⁴ Գ ա լ ա ն դ է ռ ե ա ն. 2003, 184:

²⁵ Գ ա լ ա ն դ է ռ ե ա ն. 2003, 185:

²⁶ Գ ա լ ա ն դ է ռ ե ա ն. 2003, 194–195:

²⁷ Գ ա լ ա ն դ է ռ ե ա ն. 2003, 160:

²⁸ Գ ա լ ա ն դ է ռ ե ա ն. 2003, 178:

the use of syncopes in the accompaniment.

Thereafter, the composer applies this leitmotif in the choir part. In the Finale of Act 1: “Flew away to find and bring the girl the unquenchable fire”²⁹ (Score 3), and in Act 2: “The deep Lake Parvana ripples”³⁰ (Score 4).

This leitmotif appears not only in the vocal, but also in the orchestral parts, like, for instance, in Act 1³¹.

It is noteworthy that in the musical canvas, the composer quoted the intonations of the first line of the Armenian folk song “Wake up, man” both in the choir part³² (Score 5) and in the accompaniment³³ (Score 6).

The Finale of the opera is also noteworthy: the emergence of the lake of tears and the appearance of night-butterflies. Between these two phenomena the composer placed a lengthy ballet scene³⁴, written as a march (Tempo di marcia).

The opera’s oriental color is ensured by the use of repeated harmonic minor of the IV# and VII# degrees.

Conclusions

Nikol Galanderyan’s opera “Parvana” about everlasting love is the first and, as for now, the only embodiment of Hovhannes Tumanyan’s legend in the opera genre.

From the genre perspective, the opera “Parvana” may be characterized as a variant of a chamber opera, considering that it is small-scale, in only 2 acts and limited number of characters. Yet, as opposed to chamber opera, the composer used choir and orchestra. The former, acting as the narrator, is the main character of and has great dramaturgical significance. Galanderyan presented his own, “chamber” kind of opera music, which, in no way betraying the European genre with centuries-old history, is clear and easy to perceive.

“Parvana” is not just an opera, it is the musical incarnation of the Armenian soul, endlessly looking for the ideal, that very “unquenchable fire”.

The musical peculiarities of the opera “Parvana” are accounted for by the fact that the composer was, first of all, a renowned lyrical melodist and dedicated follower of the Komitas school. Hence, “Parvana” is a song-opera, and the entire musical canvas is permeated with tunefulness. Cantilena permeated the heroes’ recitatives as well.

One of the major features of the musical dramaturgy of the opera is the use leitmotifs, due to which musical-thematic arches are formed over the space. The

²⁹ Գ ա լ ա ն դ էր ե ա ն. 2003, 186:

³⁰ Գ ա լ ա ն դ էր ե ա ն. 2003, 197:

³¹ Գ ա լ ա ն դ էր ե ա ն. 2003, 170:

³² Գ ա լ ա ն դ էր ե ա ն. 2003, 181:

³³ Գ ա լ ա ն դ էր ե ա ն. 2003, 196:

³⁴ Գ ա լ ա ն դ էր ե ա ն. 2003, 199–202:

composer opted for the principle of end-to-end development.

Unlike the large-scale heroic-epic operas of the time, “Parvana” is deeply psychological and intimate. If we compare it to Tumanyan-inspired prime Armenian opera, Tigranyan’s “Anush”, we notice the key difference between the two: Tigranyan follows the path of realism and description of everyday life, introducing grand folk scenes, while Galanderyan is more inclined to symbolism and psychology. His “Parvana” is not a domestic drama, but rather a philosophical essay about an unreachable ideal.

The music of “Parvana” can be characterized as “noble minimalism”. It is a juxtaposition of dolor, clarity of folk melody and exquisite harmony. There is no outward theatrical luxury, yet there is a great inner power.

One may say that in “Parvana”, Galanderyan foreshadowed the development of chamber opera in Armenia, putting emphasis on the expression of feelings, rather than outward effects.

In the history of Armenian music, the opera “Parvana” holds a unique, although somewhat isolated place. If the classical operas based on Tumanyan’s works, like Tigranyan’s “Anush” or Spendaryan’s “Almast”, are the “fundamental pillars” of the national theater, then “Parvana” is its lyrical confession.

The fate of “Parvana” is as sad, as its plot. Galanderyan lived most of creative life in Tehran, far from Armenia’s musical stages of the time. The manuscript of the opera are stored at the Museum of Literature and Art of RA, and even though the clavier was published in 2003, “Parvana”. awaits staging to this day.

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Score 1

Բարձ - րա - գահ Ա - բույն ու սը - թին սա - բեր, ձեռք ձեռ - քի տը - ւած
 Ա - սուս են այն - տեղ, ար - ծը - ի ճը - ման, ծիծ - դուն կա - պու - տակ

Կանգ - նել վե - հա - փառ, ի - ռենց ու - սե - թին Ջա - ւախ - քից էլ վեր
 էր - կըն - քի ծո - ցում ապ - բուս էր էն սեգ սա - ռե - թի ար - քան

Score 2

Արքայ

Andante

Նա-լիր, դրստ-րիկ իշ-խա-նա-զուհ, այս քա-ջե-րին լայ-նա - լանջ,
 ալ-ծըմ պի-տի հան-դէս դուրս գան, պալ-քար մըտ-նեհ քո ա - ռաջ.

Score 3

Թի - անք հե - ծան, հապ - ճեպ թը - ուան
 հե - անք հե - ծան, հապ - ճեպ թը - ուան
 հապ - ճեպ թը - ուան
 Թի - անք հե - ծան հապ - ճեպ թը - ուան

թը - ուան շու - տով գըտ - նենք բե - րեն
 թը - ուան շու - տով գըտ - նենք բե - րեն
 թը - ուան շու - տով գըտ - նենք բե - րեն
 թը - ուան շու - տով գըտ - նենք բե - րեն

Score 4

Մած - կեց, կո - րան, ինքն էլ հե - տը, այ - ժըմ այն - տեղ

Մած - կեց, կո - րան, ինքն էլ հե - տը, այ - ժըմ այն - տեղ

Մած - կեց, կո - րան, ինքն էլ հե - տը, այ - ժըմ այն - տեղ

Մած - կեց, կո - րան, ինքն էլ հե - տը, այ - ժըմ այն - տեղ

տըր - տը - մա - շուք խոր Փար - ւա - ցա լինն է ծը - փում լըս - տակ ինչ - պէս

տըր - տը - մա - շուք խոր Փար - ւա - ցա լինն է ծը - փում լըս - տակ ինչ - պէս

տըր - տը - մա - շուք խոր Փար - ւա - ցա լինն է ծը - փում լըս - տակ ինչ - պէս

տըր - տը - մա - շուք խոր Փար - ւա - ցա լինն է ծը - փում լըս - տակ ինչ - պէս

Score 5

U - սաց ար - քան, ձեռ - քը ձը - գեց,
 U - սաց ար - քան, ձեռ - քը ձը - գեց,
 U - սաց ար - քան, ձեռ - քը ձը -
 U - սաց ար - քան, ա - սաց ար - քան, ձեռ - քը ձը - գեց, ձեռ - քը ձը - գեց,

Score 6

Lento assai

rit.

rit.

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ՆԻԿՈԼ ԳԱԼԱՆԴԵՐՅԱՆԻ «ՓԱՐՎԱՆԱ» ՕՊԵՐԱՆ.
ՀԱՅԿԱԿԱՆ ՌՈՄԱՆՏԻԶՄԻ ՄՈՌԱՑՎԱԾ ԱՐՁԱԳԱՆՔԸ

ԱՆՆԱ ԱՍԱՏՐՅԱՆ, ԼԻԼԻԹ ՀԱԿՈՐՅԱՆ

Ա մ փ ո փ ու մ

Բանալի բառեր՝ Նիկոլ Գալանդերյան, Հովհաննես Թումանյան, «Փարվանա» օպերա, երաժշտական թումանյանագիտություն, իրանահայ երաժշտություն:

Հայ երաժշտության պատմության մեջ կան անուններ, որոնք լուսավորում են մեղմ, բայց անշեջ: Այդ անուններից մեկն իրանահայ կոմպոզիտոր, մանկավարժ և երաժշտական-հասարակական գործիչ Նիկոլ Գալանդերյանն է (1881–1944): Նրա «Փարվանա» օպերան, որի լիբրետոն կազմվել է ըստ Հովհաննես Թումանյանի համանուն լեգենդի, ժողովրդական միստիկայի, արևելյան քնարականության ու եվրոպական օպերային դասական ավանդույթների ինքնատիպ սինթեզ է:

Ն. Գալանդերյանն օպերան ստեղծել է պատմական բարդ ժամանակաշրջանում (XX դարի առաջին կեսին)՝ ապրելով և ստեղծագործելով Թեհրանում: «Փարվանա» օպերան Թումանյանի խորապես ազգային, գրեթե միստիկական տեքստը օպերային բեմ փոխադրելու առաջին ու դեռևս միակ փորձն է: Ու թեև Գալանդերյանն ավելի հայտնի է իր երգերով, որոնցից շատերը դար-

ծել են ժողովրդական, «Փարվանան» դարձավ նրա ծավալուն աշխատանքներից մեկը: Այս օպերայով կոմպոզիտորն ստեղծեց կամերային օպերայի իր մոդելը:

Ն. Գալանդերյանի այս նուրբ ու քնարական երկը առանձնահատուկ տեղ է զբաղեցնում XX դարասկզբի հայ դասական երաժշտության պատմության մեջ՝ միաժամանակ ողբերգական և գեղեցիկ: Մի կողմից՝ Հայաստանից կոմպոզիտորի հեռավորության, մյուս կողմից՝ նրա բնակության վայրերում՝ Իրանի քաղաքներում, մեծ օպերային թատրոնների բացակայության պատճառով «Փարվանան» չունեցավ այնպիսի բեմական կյանք, ինչպիսին ունեցան Երևանում ստեղծագործող նրա ժամանակակիցների օպերաները: Այս օպերան իրավամբ կարելի է համարել «չերգված երգ», քանի որ չի բեմադրվել մինչ օրս:

Այնուամենայնիվ, «Փարվանան» կարելի է դասել XX դարի հայ երաժշտական թատրոնի լավագույն նմուշների շարքին: Այն ընկալվում է որպես մի դարաշրջանի նուրբ արձագանք, որտեղ երաժշտությունը փորձում էր իմաստավորել սիրո և մահվան հավերժական հարցերը՝ Թումանյանի ազգային հանճարի պրիզմայով:

Այսօր Ն. Գալանդերյանի «Փարվանա» օպերայի հանդեպ հետաքրքրության վերածնունդը ոչ միայն հարգանքի տուրք է անցյալին, այլև Հայաստանի և Սփյուռքի միջև մշակութային հիշողության պահպանման կենսական գործընթաց:

Աննա Ասատրյան – արվ. դ., պրոֆ., ՀՀ ԳԱԱ արվեստի ինստիտուտի տնօրենի ժամանակավոր պաշտոնակատար, երաժշտության բաժնի վարիչ: Գիտական հետաքրքրությունները՝ XIX–XXI դարերի հայ երաժշտության պատմություն և տեսություն: Հեղինակ է 12 գրքի և 270 հոդվածի:
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ОПЕРА НИКОЛА ГАЛАНДЕРЯНА «ПАРВАНА»:
ЗАБЫТОЕ ЭХО АРМЯНСКОГО РОМАНТИЗМА

АННА АСАТРЯН, ЛИЛИТ АКОПЯН

Резюме

Ключевые слова: Никол Галандерян, Ованес Туманян, опера «Парвана», музыкальная туманяниана, иранско-армянская музыка.

