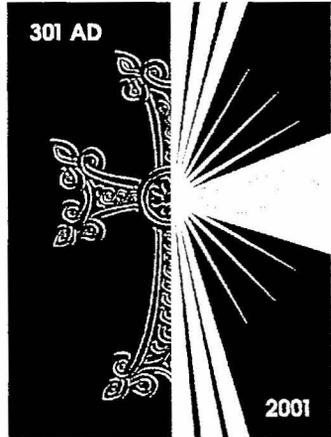


ARMENIA

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**WALKING IN
THE LIGHT OF
OUR LORD**

Diocese of the Armenian Church of America
Առաջնորդութիւն Հայոց Ամերիկայի Արեւելեան Թեմի

His Eminence
Archbishop Khajag Barsamian
Primate

presents

The Light of Music

A Concert of Sacred Music

FEATURING THE

KOMITAS CHAMBER CHOIR OF ARMENIA
Hovhannes Mirzoyan, *conductor*

GUEST ARTISTS

Sato Moughalian, *flute*
Leon Khoja-Eynatian, *percussion*

Friday, October 19, 2001
Eight o'clock in the evening

Diocese of the
Armenian Church
of America

Առաջնորդութիւն
Հայոց Ամերիկայի
Արեւելեան Թեմի

630 Second Avenue
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St. Vartan Armenian Cathedral
630 Second Avenue
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Beginning a Concert Tour of the Eastern U.S.
October 19 through 28, 2001

NEW YORK CITY / PROVIDENCE / BOSTON
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THE KOMITAS CHAMBER CHOIR

State Conservatory of Armenia

Hovhanness Mirzoyan
Artistic Director & Principal Conductor

Nektar Mirakyan
Choirmaster

Artur Adamyan
Organist

Soprano

Era Hovsepyan
Roza Hovsepiyan
Gayane Khooyetsyan
Hrachuhi Khumaryan
Lusine Meliksetyan
Narine Ojakhyan
Sofya Sayadyan

Mezzo Soprano

Shushan Darbinyan
Nektar Mirakyan
Anna Shroyan
Alina Sirunyan
Lilit Yedigaryan
Susanna Zhamkochyan

Tenor

Serzh Hakobyan
Gegham Manukyan
Karen Mirzoyan
Rubik Nuriyanyan
Sargis Sargsyan
Suren Zuzabyan

Bass

Garegin Babayan
Boris Hakobyan
Gor Harutyunyan
Arshak Gasparyan
Vagan Makvetsyan
Nerses Paronyan

Sahan Arzruni
Executive Producer concert tour

The Komitas Chamber Choir, also known as the Komitas Ensemble of Soloists, was established as part of the Armenian State Conservatory's Opera Studio. It participates in operatic productions as well as functioning as an independent group. The Choir has premiered many works by contemporary Armenian, Russian and European composers, including the French composer Pascal Dusapin's oratorio *Nibole*, debuted in 1995 on the 80th anniversary of the Armenian Genocide.

Hovhannes Mirzoyan, artistic director and principal conductor of the Komitas Chamber Choir, was born in Yerevan, Armenia to an artistic family. He studied conducting at the State Conservatory, where he was appointed to his present position in 1986. He has conducted a number of operas by classical and contemporary composers, and has premiered several choral works with the Komitas Chamber Choir. He records for the Albany and Melodia labels as well as for Armenian RTV.

Flutist *Sato Moughalian* is well known in North and South America, Europe and North Africa as a soloist, recitalist and an orchestral player. She is the artistic director of the Perspectives Ensemble in residence at New York's Columbia University, and was recently appointed to direct the Rutgers University summer music festival.

Percussionist *Leon Khoja-Eynatian*, a graduate of Armenia's Komitas State Conservatory, has performed with the Armenian Philharmonic, Moscow's Pekarsky Percussion Ensemble, and the Moscow Modern Music Ensemble, as well as with groups in the U.S. and Europe. Since moving to the U.S. he has played with orchestras in the Washington area.

The organist *Artur Adamyan* is a graduate of the Komitas State Conservatory of Armenia, where he currently teaches piano and organ. He has toured extensively in the U.S., Russia and Eastern Europe. Mr. Adamyan has premiered many organ compositions by Armenian composers and has made organ arrangements of works from other media.

Choirmaster *Nektar Mirakyan* is a graduate of the conducting as well as the voice departments of the Armenian State Conservatory. She joined the Komitas Chamber Choir in 1986 as its associate conductor.

OUR FATHER

Komitas

Edvard Hayrapetyan
Hrachuhi Khumaryan, soprano

Khoren Mekanedjian

Dikran Tchouhadjian
Roza Hovsepyan, soprano

Makar Yekmalian

HYMNS OF THE SUNRISE OFFICE

Arranged by Wardan Sarxian

"O Light"

"Congregations of the Righteous"

"The Way and the Truth"

Gor Harutyunyan, bass & Narine Ojaklyan, soprano

"O Willing Sacrifices"

PSALMS

Yervand Yerkanian, "Praise the Lord"

Komitas, "By the Waters of Babylon"
Suren Zurabyan, tenor & Roza Hovsepyan, soprano



Suren Zakarian, "Legend"
(Commissioned especially for this occasion)

Sato Moughalian, *flute*
Leon Khoja-Eynatian, *percussion*

THE LIGHT OF MUSIC / PROGRAM

HYMNS OF THE MIDDAY OFFICE

Arranged by Alan Hovhaness

"Unto the King of Glory"

"Christ the King"

"By the Light of Thy Godhead"

"With Infinite Triumphant Power"

Gor Harutyunyan, bass & Hrachuhi Khumaryan, soprano

HYMNS OF THE MEMORIAL OFFICE

Komitas, "Lord, Have Mercy"

Suren Zurabyan, tenor & Narine Ojakhyan, soprano

Edgar Manas, "Lord, Have Mercy"

Alan Hovhaness, "Amen. And with Thy Spirit"

Anna Shroyan, mezzo soprano

Alexandre Harutunyan, "Lord, Have Pity"

Nikol Galanderian, "Lord, Have Mercy"

Sergei Aghachanyan, "Lord, Have Mercy"



Richard Yardumian, "Resurrection"

Artur Adamyan, organ



THE LORD'S PRAYER

Amy Abkar Krikor Chulkhayan Ara Bartevidan

Edgar Manas Komitas

ARMENIAN CHURCH MUSIC ORIGINATED IN THE 5TH century A.D., but its roots lie even further back, in Jewish biblical cantillations, Zoroastrian ritual melodies and pre-Christian folk songs. The earliest known examples of Armenian liturgical chant are credited to such figures as St. Mesrop, deviser of the Armenian alphabet (e.g., "*Ankanim araji ko*"), the catholicos St. Sahak ("*Aysor golov i Betania*"), and the historian Movses Khorenatsi ("*Khorhurd mets yev skancheli*").

The crown jewel of Armenian Church music is the *sharakan*, or canonical hymn, and the sheer volume of *sharakan* created over the centuries indicates how beloved the genre was among Armenian monks. Eventually, these hymns were compiled in the *sharaknots* (or "book of *sharakan*"), and were canonized by assigning specific *sharakan* to particular days in the church calendar.

Arguably the most eloquent creator of Armenian Church music was the 12th-century Catholicos Nerses Shnorhali, who perfected the *sharakan* form and added several hundred by his own hand (e.g., "*Norahrash*") to an already large repertoire. Like other hymnographers, Shnorhali created both the melody and the text, and chanted the music he authored.

Unlike Western musical compositions, traditional Armenian music is monophonic, consisting of a single melodic line without support of harmony. It is built on melody-modes, which differ significantly from Western major and minor scales. Its rhythm is organized according to intricate cyclic formations rather than regular metric divisions. The most ancient chants were written as prose, with versified hymns becoming prominent later. The setting of the text also evolved over time from syllabic (one note to a syllable) to neumatic (a few notes to a syllable), to melismatic (extended melodic patterns to a single syllable). Traditionally, Armenian Church music is chanted by men alone, and without accompaniment by Western musical instruments, such as the organ.

Armenian musical culture did not adopt Western compositional methods and tools until the mid-19th century, when liturgical chants, along with art music, underwent substantial change. Curiously an Italian,

Pietro Bianchini, was the first composer to set the music of the Armenian Divine Liturgy for four-part mixed choir; his work was published in Venice in 1877. Makar Yekmalian's familiar setting of the liturgy first appeared in an 1896 Leipzig edition. In Calcutta, India in 1897, Amy Apcar arranged the melodies of the Divine Liturgy for four parts; Komitas employed Apcar's setting as a model for his own. Komitas was still working on his version (arranged for a cappella male choir) in 1915, but in the aftermath of the tragic events of that year he was never able to complete it. The Komitas liturgy was eventually published in Paris in 1933, after editing by his student Wardan Sarxian.

Various versions of the Armenian Divine Liturgy abound today, including those by Ara Bartevidan, Egdar Manas, Parseh Atmaciyan and Khoren Mekanejian.

Unlike Western church music—with its rich variety of large-scale masses and oratorios—Armenian sacred music is more compact in dimension. Whether the form is common prayer or the high mass, Armenian services generally consist of brief spoken or intoned exchanges among the priest, deacon and clerks.

Following the general pattern of Armenian services, this evening's presentation begins and ends with the Lord's Prayer. The opening "*Hayr mer*" is the well-known version by Komitas (1869-1935) from his Divine Liturgy; the final variant in the program is also by his hand, albeit a rarely performed version discovered in the mimeographed score of the concert Komitas conducted in Paris on December 1, 1906.

The program also includes versions of the Lord's Prayer by Edvard Hayrapetyan (b. 1949), the Yerevan-born composer of several symphonies and the *Oratorio 1915*; Khoren Mekanejian (b. 1937), the choir director of New York's St. Vartan Armenian Cathedral; Dikran Tchouhadjian (1837-1898), the first professional Armenian musician and composer of the opera *Arshak II*; Makar Yekmalian (1856-1905), composer, conductor and teacher, best known for his setting of the Divine Liturgy performed almost universally today in Armenian sanctuaries; Amy Abcar (1863-1942), the first modern Armenian woman composer, whose liturgical setting is based on

Armenian melodies unique to New Julfa, Iran; Krikor Chulkhayan (1868-?), whose Divine Liturgy is better known as the *Fa mineur badarak*; Ara Barteveian (1903-1986), a distinguished composer of France recognized for his vocal works, including a *Mass-Oratorio* dedicated to the victims of the 1915 genocide; and Edgar Manas (1875-1965), a friend of Komitas who studied music privately with eminent Italian maestri in Venice.

The core of the program consists of liturgical music from the Sunrise Office (*Arevagal*), Midday Office (*Chashou*) and Memorial Office (*Hogehangisd*), as well as from the Psalms. The latter have been an enduring source of inspiration for composers, including Schubert, Mendelssohn and Liszt. Psalms (*mizmor* in the original Hebrew) are generally ascribed to King David, but also to Moses and Solomon. The term literally refers to a song sung to the accompaniment of a plucked instrument like the harp. In fact, many psalms in the Old Testament give specific instructions on the kinds of melodies, rhythms and musical instruments to be used.

Komitas composed Psalm 137, "*An Der Wassern Zu Babel*," in German in 1896, as a classroom assignment during his student days in Berlin. The work of a young composer, the piece shows Komitas' great technical skill along with his serious ideological and aesthetic concerns. In a letter to the dean of Holy Ejmiatsin's Gevorgian Seminary, dated November 22, 1896, Komitas wrote: "The musical trifles I compose seem to please my professor [Richard Schmidt], who is ready to publish them at his own expense... However, until I learn the very secrets of the musical arts I am unwilling to have anything published." In its solo parts, the composition weaves together strains of "*Mayr Araksi aperov*" ("By the Waters of the Arax River") and "*Yes lsetsi mi anush dzayn*" ("I Heard a Sweet Voice"). Musicologist Robert Atayan has suggested that the choice of this particular psalm—the song of the Hebrew exiles on the forced march to Babylon—along with the aforementioned "musical quotes," were Komitas' response to the massacres of Armenians by Turks in the years 1894 to 1896.

Another setting of a psalm in the program is by Yervant Yerkanian (b. 1951), one of the foremost representatives of the middle-generation Armenian composers. His works have been performed in numerous

countries, and he is the founder of two musical ensembles, Tagharan and Madrigal, which have performed in Armenia and abroad. Since last year, Mr. Yerkanian has served as head of Beirut's Barsegh Kanachian Music College. His setting of Psalm 150, "*Orhnetsek zAstvoats*" ("Praise the Lord"), is dedicated to the late Catholicos Vasken I.

The liturgical day is divided into distinct hours of prayer: *Vigils, Matins* (with *Lauds*), *Terce, Sext, None, Vespers* and *Compline*. The Hour of Matins, or the Sunrise Office, consecrates the day to God. In his book on prayer, *Conferences*, the early monastic writer John Cassian notes how the early morning ritual – the stretching forth of hands, the bending of the knee, rising from bed to stand, the first motion of the tongue, "the door of lips singing hymns" – all should be offered as "a sacrifice of joy."

The chants of the Sunrise Office presented in this program were arranged for mixed choir by Wardan Sarxian (1892-1978), and collated and published in 1957 by then-Fr. Torkom Manoogian (now an archbishop and the present Armenian Patriarch of Jerusalem). In his preface, Fr. Manoogian notes that Sarxian, "helped by his sound knowledge of Armenian music and inspired by his outstanding musical intuition, has been able to create the harmony and atmosphere to the Armenian hymns. When we listen to the tunes being played on the organ, we intensely feel the undercurrents of thought expressed in the notes; we are thrilled so much that 'we forget ourselves to marbles.'"

During the Hour of Sext, or the Midday Office, the church remembers St. Paul's conversion on the road to Damascus, when the sudden light of the Risen Christ blinded his very soul, transforming him forever. The Midday Office is associated with a rich repertoire of liturgical chants. In the early 1940s, when Alan Hovhanness (1911-2000) was serving as organist at the St. James Armenian Church of Watertown, Massachusetts, he became involved in an intensive study of Armenian music, both sacred and secular. The arrangements by Hovhanness featured in the present program create a vocal texture that emanates from and is fully integrated into the principal melody of the chant, a technique developed by Komitas at the turn of the last century.

The Memorial Office (Service for the Repose of the Souls) is known as the Requiem in Western churches. In this segment, several variants of "*Ter voghormya*" are included: Komitas' heartrending creation for chorus and soloists, as well as versions by Ara Bartevian, Nikol Galanderian and Sergei Aghachanyan. Galanderian (1881-1944) is known primarily for his romances and his work with choral groups; Aghachanyan (b. 1929) is a composer and teacher active in Armenia, whose composition *Polymonodia* is based on medieval Armenian chants. Another Memorial Office hymn, "*Amen. Yev unt hokvuyt kum*" ("Amen. And with Thy Spirit") is Alan Hovhanness' adaptation of the well-known antiphonal chant by Levon Chilingirian.

Regarding "*Gta, Ter*" ("Pity Us, Lord"), written in 1965 to commemorate the 50th anniversary of the Armenian Genocide, the composer Alexander Harutunyan (b. 1920) offers this reminiscence in his recently published autobiography:

In February 1965, the Catholicos of All Armenians Vasken I invited me to Holy Etchmiadzin... During our talk, he reminded me of the upcoming 50th anniversary of the Genocide, and of his desire for me to write a choral work. He then called in a priest, who sang for me the 11th-century martyr's chant, "*Gta, Ter.*" I transcribed it at once.

The next day I began to work, making use of both the melody and the text. It should be noted that not all Armenian chants are suitable for choral adaptation; in this case, it was particularly problematic. Finally, however, I came up with a solution... I called the work Requiem, although it differs radically from its Western namesake in both content and structure. I imagine my Requiem to be an elegiac expression of the murder of hundreds of thousands of Armenians. I presented it to the Catholicos, who indicated his pleasure and began to arrange for its premiere.

It took place in April. During those years [in the Soviet Union] even the mention of the word “genocide” was strictly forbidden... On April 24, the Divine Liturgy was celebrated in honor of the martyrs. There were many representatives of the intellectual class. I remember the arrival of Paruyr Sevak in a broken down car. At the end of the Liturgy, my Requiem was sung. On our way out of the Cathedral, I came across Martiros Saryan who hugged me warmly. He asked me to pass by his studio the next day; he gave me one of his canvases, uttering only the words: “For the Requiem.”



Today’s choral program has two instrumental interludes: Richard Yardumian’s “Resurrection” for organ, and Suren Zakarian’s “Legend” for flute and percussion.

“Legend” was commissioned by the Diocese of the Armenian Church of America especially for the *Light of Music* concert tour. The composer, Suren Zakarian (b. 1956), studied at the Komitas Conservatory in Yerevan with Edvard Mirzoyan; his Violin Concerto won first prize at the 1990 Wieniawski competition in Poland. Another work by Mr. Zakarian was performed last year at the Juilliard School, and a new commission by the famed Continuum will be performed later this fall in New York.

Richard Yardumian (1917-1985) was one of the foremost American composers of his generation. Influenced by Appalachian ballads, the sound and techniques of Debussy as well as by Armenian music, Yardumian strove to create a personal musical language. The choral fantasy “Resurrection” is based on an Armenian liturgical chant, “*Ee kerezman*” was composed in 1976 and was premiered in Chautauqua, New York by organist Berj Zamkochian.

Tonight's concert will be performed in the classical Armenian dialect, the language of the Armenian Divine Liturgy and sacred music. (Komitas' German setting of Psalm 137 is the sole exception.) Below are English renderings of the musical texts; the same texts in their original languages follow.

OUR FATHER, who art in heaven, hallowed be thy name; thy kingdom come; thy will be done, as in heaven also on earth. Give us this day our daily bread; and forgive us our debts, as we also forgive our debtors; and lead us not into temptation, but deliver us from evil.

O LIGHT! Creator of light, primal light that dwellest in unapproachable light, O heavenly Father, blessed art thou by the ranks of the luminous ones. At the rising of the morning light, shine forth upon our souls thine intelligible light.

O CONGREGATIONS OF THE RIGHTEOUS, who glorify the Holy Trinity in the morning of light, praise ye the Christ, the morning of peace, together with the Father and the Spirit; for he has made the light of his knowledge shine over us.

O Christ, who art **THE WAY AND THE TRUTH AND THE LIFE**, guide our souls to ascend from the earth into heaven. O Jesus, door of entrance into life, make us also go in unto thy Father and the Spirit, to sing always thy glory.

O WILLING SACRIFICES, children of age and perfect in wisdom, who did drink the exulting wine instead of the milk; intercede with the Lord for the children of the Church.

PRAISE THE LORD! Praise God in his sanctuary; praise him in his mighty firmament! Praise him for his mighty deeds; praise him according to his exceeding greatness! Let everything that breathes praise the Lord! Praise the Lord!

BY THE WATERS OF BABYLON we sat down and wept, when we remembered you, O Zion. As for our harps, we hung them up on the trees in the midst of that land. For those who led us captive asked us for a song, and our oppressors called for mirth: "Sing us one of the songs of Zion." How shall we sing the Lord's song upon an alien soil? If I forget you, O Jerusalem, let my right hand forget its skill. Let my tongue cleave to the roof of my mouth if I do not remember you, if I do not set Jerusalem above my highest joy. Remember the day of Jerusalem, O Lord, against the people of Edom, who said, "Down with it! Down with it! Even to the ground!" O Daughter of Babylon, doomed to destruction, happy the one who pays you back for what you have done to us! Happy shall he be who takes your little ones, and dashes them against the rock!

UNTO THE KING OF GLORY, Christ, who became incarnate of the Holy Virgin, for our sakes enduring the Cross, let us hymn harmonious praise. Unto Him who suffering the three days' sepulcher, arose from the dead with might, let us hymn harmonious praise. Unto Him who burst the gates of hell with might, and robed His church with grace supreme, let us hymn harmonious praise.

With blessings and hymns, **PRAISE CHRIST THE KING**, O all ye world. To the creator of heaven and earth let us offer our thanksgivings in hymns, O all ye world. Let us ever offer reverent worship to the one triune God, O all ye world.

BY THE LIGHT OF THY GODHEAD thou, Christ, hast illuminated the holy church: O maintain it unshaken forever. Jerusalem, with the congregation of believers, celebrates this day the festival consecration of the holy church: O maintain it unshaken forever. The gates of faith of the new Zion have opened to receive the Immortal Bridegroom into the bridal chamber: to distribute thy body and thy blood, O maintain it unshaken forever.

Thou, Christ, who **WITH INFINITE TRIUMPHAL POWER** reignest over heaven and earth: God, we praise thee. Thou, who in thy co-equal glory with the Father art being exaltedly blessed by the immortals, and who didst stoop to clothe thyself in flesh: King of glory, we praise thee. Immortal essence, who with potent power didst trample down death and with thy resurrection dawn didst lighten the holy church: we praise thee.

LORD HAVE MERCY, Lord have mercy, Lord have mercy. Lord our savior, come to us, be a refuge to those in difficulty. Come to the relief of your servants; be supportive of the Armenian nation. Give us merciful days. Lord, be merciful.

AMEN. AND WITH THY SPIRIT. Again in peace let us beseech the Lord. Lord, have mercy. By all the saints whom we have commemorated, let us moreover beseech the Lord. Lord, have mercy. By the holy, divine and immortal sacrifice offered on this holy altar, let us beseech the Lord. Lord, have mercy. That the Lord our God, who has accepted the same at this holy, heavenly and intelligible altar, may in return send down upon us the grace and the gifts of thy Holy Spirit, let us beseech the Lord. Lord, have mercy. Receive, save and have mercy and keep us, O Lord, by the grace. Save, O Lord, have mercy. Commemorating the all-holy Mother-of-God and ever-virgin Mary together with all the saints, let us beseech the Lord. Be mindful, O Lord, have mercy.

LORD, HAVE PITY on the souls of our [deceased] who are asleep and remember [them] with mercy, for they are the price of your holy blood, when at the wonderful sound of the trumpet the dead rise and stand before your awful tribunal.



The musical texts for the sacred music performed this evening appear below, transcribed in their original languages.

Հայր մեր որ յերկինս ես, սուրբ եղիցի անուն քո. եկեացէ արքայութիւն քո. եղիցին կամք քո, որպէս յերկինս եւ յերկրի: Չհաց մեր հազապագորդ տո՛ւր մեզ այսօր. եւ թող մեզ զպարտիս մեր, որպէս եւ մեք թողումք մերոց պարտասպանաց. եւ մի՛ տանիր զմեզ ի փորձութիւն. այլ փրկեա՛ ի չարէ:

Լոյս, արարիչ լուսոյ, առաջին լոյս, բնակեալդ ի լոյս անմատոյց, Հայր երկնատր, ի դասուց լուսեղինացն օրհնեալ. ի ծագել լուսոյ առաւօտոս, ծագեա՛ ի հոգիս մեր ըզլոյս քո իմանալի:

Եկեղեցիք արդարոց, փառաբանիչք ամենասուրբ Երրորդութեան, յառաւօտս լուսոյ՝ զառաւօտ խաղաղութեան Քրիստոս գովեցէք ընդ Հօր եւ Հոգոյն, որ ծագեալ ըզլոյս գիտութեան իւրոյ ի մեզ:

Ճանապարհ եւ ճշմարտութիւն եւ կեանք, Քրիստոս, առաջնորդեա հոգւոց մերոց յերկրէ ելանել յերկինս: Դուռն կենաց մըտից, Յիսուս, մո՛յժ եւ զմեզ առ Հայր քո եւ Հոգի, երգել միշտ զփառս:

Կամաւոր պատարագք, մանկունք տիօք եւ կատարեալք իմաստութեամբ. որք փոխանակ կաթին՝ արբիք զգինին զմայլեցուցիչ. բարեխօսեցէք առ Տէր վասըն մանկանց եկեղեցւոյ:

Օրհնեցէք զԱստուած ի սրբութեան նորա, օրհնեցէք զնա ի զօրութեան նորա: Օրհնեցէք զնա ի բազում մեծութեան նորա, օրհնեցէք զնա ի ձայն օրհնութեան, օրհնեցէք զնա սաղմոսիք եւ օրհնութեամբ: Օրհնեցէք զնա ցնծութեամբ, գովեցէք զնա ուրախութեամբ: Օրհնեցէք զնա ի բանս բաղքոյ, գովեցէք զնա ամենայն հոգիք: Օրհնեցէք զՏէր:

An den Wassern zu Babel sassen wir and weineten, wenn wir an Zion gedachten. Unsre Harfen hingen wir and die Weiden, die darinnen sind. Denn daselbst hiessen uns singen, die uns gefangen hielten and in unsern frohlich sein: Lieber, singet uns ein Lied von Zion! Wie sollten wir des Herrn Lied singen im fremden Lande? Vergesse ich dein, Jerusalem, so werde meiner Rechten vergessen. Meine Zunge müssen an meinem Gaumen kleben, wo ich deiner nicht gedenke, wo ich nicht lasse, Jerusalem, meine hochste Freude sein! Herr, gedenke der Kinder Edoms am Tage Jerusalems, die da sagen: reine ab bis auf ihren Boden! Da verstorte Tochter Babel, wohl dem, der dir vergilt, wie uns getan hast! Wohl dem, der deine jungen Kinder nimmt and zerchmettert sie an dem Stein!

Չբազաւորն փառաց Քրիստոս. որ վասն մեր մարմնացաւ ի սրբոյ կուսէն եւ խաչի համբերելով. միաբանութեամբ երգով բարեբանեացուք: Որ զթաղումն երեքօրեայ յանձնէ առ յարուցեալ ի մեռելոց իշխանութեամբ. միաբանութեամբ երգով բարեբանեացուք: Փառք Հօր եւ Որդոյ եւ Հոգոյն Սրբոյ, այժմ եւ միշտ եւ յաիտեանս յաիտենից ամէն: Կարողապէս զդրունս դժոխց խորտակեաց. եկեղեցոյ իբրում զգեցոյց զմեզ վայելչութիւն. միաբանութեամբ երգով բարեբանեացուք:

Չբազաւորն Քրիստոս օրհնութեամբ երգով բարեբանեցէք ամենայն երկիր: Արարողին երկնի եւ երկրի մատուցուք երգով գոհաբանութիւն ամենայն երկիր: Փառք Հօր եւ Որդոյ եւ Հոգոյն Սրբոյ, այժմ եւ միշտ եւ յաիտեանս յաիտենից ամէն: Երրորդութեանն եւ մի Աստուածութեանն մատուցուք պատիւ երկրպագութիւն յաիտեանս. ամէն:

Լուսով Աստուածութեան քո Քրիստոս, լուսաւորեցեր սուրբ զեկեղեցի պահեա զսա անշարժ յաիտեան: Տօն է այսօր Երուսաղէմ: Հաւատացելոց բազմութեամբ զնաւակատիս սուրբ զեկեղեցոյ. պահեա զսա անշարժ յաիտեան: Փառք Հօր եւ Որդոյ եւ Հոգոյն Սրբոյ, այժմ եւ միշտ եւ յաիտեանս յաիտենից ամէն: Բացան դրունք հաւատոյ նոր Սիովնի ընդունել զանմահ Փեսայդ յառագաստ. բաշխէ զմարմին քո եւ զարիւն. պահեա զսա անշարժ յաիտեան:

Որ անբաւելի յաղթող զօրութեամբ քազաւոր եւ երկնի եւ երկրի Քրիստոս Աստուած. օրհնաբանենք զքեզ. որ փառակցութեամբ ընդ Հօր վեր օրհնիս յանմահից. եւ խոնարհեալ մարմին զգեցար փառաց քազաւոր. օրհնաբանենք զքեզ: Փառք Հօր եւ Որդոյ եւ Հոգւոյն Սրբոյ, այժմ եւ միշտ եւ յաիտեանս յաիտենից ամէն: Որ կարողապէս զմահ կոխեցեր եւ յարուցեալ լուսաւորեցեր սուրբ զեկեղեցի անմահ էութեան. օրհնաբանենք զքեզ:

Տէ՛ր, ողորմեա՛. Տէ՛ր, ողորմեա՛. Տէ՛ր, ողորմեա՛: Արի Աստուած, հարցն մերոց, որ ապանէնդ եւ նեղելոց: Հա՛ւ յօգնութիւն ծառայից Քոց, լեր օգնական ազգիս Հայոց: Շնորհիւ աւուրս մեզ ողորմեա՛: Ընկալ, Տէր, եւ ողորմեա՛:

Ամէն. եւ ընդ հոգւոյդ քում: Եւ եւս խաղաղութեան զՏէր աղաչեսցուք: Տէր, ողորմեա՛: Ամենայն սրբովք զորս յիշատակեցաք, եւս առաւելապէս զՏէր աղաչեսցուք: Տէր, ողորմեա՛: Վասն մատուցեալ սուրբ եւ աստուածային անմահ պատարագիս, որ ի վերայ սրբոյ սեղանոյս, զՏէր աղաչեսցուք: Տէր, ողորմեա՛: Որպէս զի Տէր Աստուած մեր, որ ընկալաւ զսա ի սուրբ, երկնային եւ յիմանալի իւր մատուցարանն զփոխանակն առաքեսցէ առ մեզ զշնորհս եւ զպարգես Հոգւոյն Սրբոյ, զՏէր աղաչեսցուք: Տէր, ողորմեա՛: Ընկալ, կեցո եւ ողորմեա եւ պահեա զմեզ, Տէր, քոյին շնորհիւդ: Կեցո, Տէր, ողորմեա՛: Չամենասրբոսի զԱստուածածինն զմիշտ Կոյսն Մարիամ հանդերձ ամենայն սրբովք յիշելով, զՏէր աղաչեսցուք: Յիշեա, Տէր, եւ ողորմեա՛:

Պքա՛, Տէր, ի հոգիս մեր ննջեցելոց եւ յիշեա ողորմութեամբ քանզի զինք սուրբ արեան քո եւ ի յորժամ հրաշալի ճայնիս փողոյն յառնեն մեռեալք եւ կան առաջի ահաւոր քո բեմին:



ՀԱՅՐ ՄԵՐ

Կոմիտաս

Էդվարդ Հայրապետյան
Հրաչուհի Խումարյան, սօբրանո

Խորեն Մելիսանճեան

Տիգրան Չուհաճեան
Ռոզա Հովսեփեան, սօբրանո

Մակար Եկմալեան

ԱՐԵՒԱԳԱԼԻ ՇԱՐԱԿԱՆՆԵՐ

Մշակում՝ Վարդան Սարգիսեանի

«Լոյս»

«Եկեղեցիք արդարոց»

«Ճանապարհ եւ ճշմարտութիւն»

Գոր Հարությունյան, պասս – Նարիէ Օջախյան, սօբրանո

«Կամաւոր Սուրբ պատարագք»

ՍԱՂՄՈՍՆԵՐ

Երվանդ Երկանյան, «Օրհնեցէք զԱստուած»

Կոմիտաս, «An Den Wassern Zu Babel»

Սուրեն Չուրարյան, թենօր – Նարիէ Օջախյան, սօբրանո



ՍՈՒՐԷՆ ԶԱԳԱՐԵԱՆ «ԱՌԱՍՊԵԼ»

(յարկապէս յօրհնուած սոյն համերգին համար)

Սաթօ Մուղալեան՝ *սրինգ*

Լեւոն Խօճա-Էյնաթեան՝ *հարուածային գործիքներ*

ՃԱՇՈՒ ՇԱՐԱԿԱՆՆԵՐ

Մշակում՝ Ալան Յովհաննէսի

«Զքազաւորն փառաց»

«Զքազաւորն Բրիստոս»

«Լուսով աստուածութեան քո»

«Որ անբաւելի յաղթող զօրութեամբ»

Գոր Հարությունյան, պասս – Հրաչոյի Խումարյան, սօքրանիօ

ՀՈԳԵՀԱՆԳՍՏԵԱՆ ՊԱՇՏՕՆ

Կոմիտաս, «Տէր, ողորմեա՛»

Սուրեն Զուրաբյան, քեւօր – Նարինէ Օջախյան, սօքրանիօ

Էտկառ Մանաս, «Տէր, ողորմեա՛»

Ալան Յովհաննէս, «Ամէն. եւ ընդ հոգւոյդ քում»

Աննա Շիրոյան, մեցցօ սօքրանիօ

Ալեքսանդր Հարությունյան, «Գթա՛, Տէր»

Նիկոլ Գանանդերեան, «Տէր, ողորմեա՛»

Սերգեյ Աղաջանյան, «Տէր, ողորմեա՛»



ՌԻԶԱՐՏ ԵԱՐՏՈՒՄԵԱՆ, «Ի ԳԵՐԵԶՄԱՆ»

Արթուր Աղամյան՝ երգեհոն



ՏԷՐՈՒՆԱԿԱՆ ԱԳՕԹՔ

Ամի Արգար Գրիգոր Չուլխաեան Արա Պարթեւեան

Էտկառ Մանաս Կոմիտաս

Mr. & Mrs. Nishan & Zivart Balikjian

Mr. & Mrs. Edward & Lillian Chapien

Mrs. Lucy Dabagian

Mr. & Mrs. Richard & Chris Dabagian

Mr. & Mrs. Zaven & Arline Dadekian

Mr. & Mrs. Mark & Ani Gabrellian

Mrs. Sarah (Siran) Gabrelian

Dr. Lionel S. Galstaun

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Dr. & Mrs. Abraham & Rose Najarian Kedeshian

Mr. & Mrs. Hagop & Ica Kouyoumdjian

Mr. & Mrs. Gregory & Anie Manuelian

Ms. Anoosh Mathevosian

Dr. & Mrs. Haroutune A. & Shaké Mekhjian

Mr. & Mrs. Martin Nalbandian

Mr. & Mrs. Nazar & Artemis Nazarian

Mr. & Mrs. Aram & Alice Nigogosian

Mr. & Mrs. Edward & Barbara Peters

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