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Yerkaran
GOMIDAS VARTABED'IN
ERmenice, KURDCE VE TÜRKCE DEBİLEMLERİNDEN DÜZENLEMELEr

Arrangements From Armenian, Kurdish, and Turkish Songs Collected By Gomidas Vartabed

Hazırlayan: Ari Hergel Burcu Yıldız
Yerkardan
Gomidas Varjabled'in
Ermenice, Kürtçe ve Türkçe Derlemelerinden Düzenlemeler

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Introduction

This project aims to present Gomidas Vartabed as a collector of folk music, and comprises performances of Armenian, Kurdish, and Turkish folk songs gathered and transcribed by Gomidas, the majority of which have not been recorded before. We have selected this repertoire from the thousands of songs compiled by Gomidas in the late nineteenth and early twentieth centuries from written sources and various source persons in the lands of the Ottoman and Russian Empires. The repertoire edited by Robert Atayan and Georgi Geodakyan based on Gomidas’ unpublished transcription.
About the Project

We should first mention that both the renditions and arrangements of all the songs on this album owe a lot to our imagination. We based our performances on the lyrics and melodies of the songs Gomidas Vartabed transcribed; however, our imagination and own preferences took the upper hand in interpretation, arrangement, and instrumentation. We had no concerns over “authenticity” during the arrangement stage, because we believe that each effort to record down involves a creative process. Gomidas used the Armenian/Hampartsum notation system while transcribing the songs he collected. He often did not use bar-lines, sometimes indicated beats, and sketched the rhythmic structure of the melody in Western notation. For the Turkish songs he compiled he also noted the makam. The information regarding the makam of the song served as a guide for us in our interpretation of the transcriptions in Western staff notation available in the above-mentioned sources where no microtones were indicated. However, since such information was not available for Armenian and Kurdish songs, we had to perform some of them not as they were presented in notation, but based on our interpretations regarding their makam. Especially for the Kurdish song performed in the dengbêj style and the call to prayer in Arabic (adhan), we treated
collected following the musicological perspective of his period. Our aim in doing this was to draw attention to the importance of Gomidas in the history of music research in Turkey as a musician, collector, composer, conductor, and musicologist. We believe that the multilingual musical heritage he left behind should not remain as a frozen repertoire of the past century, but serve as context for new productions. In our book that will be published by Birzamanlar Publishing as part of this project we adopted precisely this perspective and included Gomidas' academic work, documents and testimonies of his musical activities, as well as the musical notation of the songs performed on this album.
Kütahyalı Bir Müzikolog:
Gomidas Vartabed


A Musicologist From Gudina/Kütahya:
Gomidas Vartabed

Gomidas Vartabed (Soghomon Sogomonyan) was born in Gudina/Kütahya in 1869. He carried out his primary education in Kütahya, and later, for a short period, in Bursa, his mother's hometown. His mother and father, both of which he lost at a young age, were musicians. When he returned to Kütahya in 1893, he would hear that the Turkish songs composed by his parents were still being sung, and he went on to include them in his ongoing collection of transcriptions.

composition, and performance classes from Richard Schmidt who had his own private conservatory, and musicology lessons from renowned musicologists of the period Oskar Fleischer, Heinrich Bellermann, and Max Friedländer at the Friedrich Wilhelm Royal University (the present day Humboldt-Universität zu Berlin). He attended and presented papers at the meetings of the International Musical Society. In autumn 1899, he returned to Echmiadzin and continued to work as a music teacher, and also directed the chorus of the Surp Echmiadzin cathedral. He formed choruses everywhere he went, in various cities of the Caucasus and Europe, and held presentations and concerts where examples of songs he had collected were performed.
The ticket of the Union Française concert, Istanbul, 1911

The program and ticket of the Petits-Champs concert, Istanbul, 1914
Seyran qurban sola pê ke
Em herne odê
Ne min go singû berê Seyranê
Mala belek in ga berfê serê lodê
Dînê yeman, dînê yeman
Heft sal temâm li hîvyâ
Temâm dînê yeman, dînê yeman

Seyran, kurban, ayakkabını giy
Odaya gidelim
Ben demedim mi Seyran'ın göğüsleri
Otların üzerindeki kar gibi beyazdır
Deli yaman, deli yaman
Tam yedi yıl seni bekledim
Deli yaman, deli yaman

Seyran, my love, put on your shoes
Let's go to the room
Didn't I tell you that Seyran's breasts
Are white like snow on the heap of grass
Crazy, wild and crazy, wild
I waited for you for seven full years
You wild and crazy one