IN MEMORIAM
TO HEAR THEIR VOICES, AND TO MAKE THEIR VOICES BE HEARD

A hundred years ago tonight, the Armenian intellectuals of Istanbul slept peacefully in their beds for the last time; for as midnight struck the next time, knocks on their doors signaled the commencement of their journey to death. After that date, agony and anxiety held captive the lives of all, including those who were left behind.

Tonight, we will try to hear the voices of the intellectuals, writers and poets who were arrested and sent to their deaths a 100 years ago, and make their voices be heard.

A hundred years ago, war raged across the continents, the whole of Europe, Caucuses and the Middle East suffered the pains of this conflict over territory, human beings of all ethnicity and faith lost their lives. New borders were drawn after the war, and new states appeared on the stage of history. People began to live within new borders, trying to heal their wounds.

A people that had lived and created economic social and cultural values in Anatolia for two millennia, and along with them, the ancient Western Armenian culture, was dispersed and destroyed in the process. Doors for the survivors to return and live in their homeland were closed for ever.

The annihilation of the Armenians meant that one of the most substantial cultural layers across the country in Istanbul, Trabzon, Harput, Diyarbakır and Van, was also destroyed.

If they had not been murdered, many more writers, poets, architects and artists would have emerged in different corners of our country. Life on these lands would have been more colourful, more peaceful and more worthwhile not only for Armenians, but for all the habitants.
And if there had been a proper confrontation with the past, the Events of September 6-7 [1955] would not have taken place, and there would have been no massacres in Dersim [1938], Kahramanmaras [1978] and Sivas [1993].

If the belief that it was legitimate to usurp the properties of Armenians had not prevailed, then we would have realized much earlier the truth that legal and judicial norms had to be valid for all, not only for the majority.

As intellectuals, writers and artists who want a country where people live equally with all their differences, where the rule of law is honoured, and freedoms are not subjected to constant threats; we feel the consequences of the crimes committed in 1915 and the void left by the loss of Armenians more each day.

This feeling, and the shame we feel about what has been done, renders us more responsible, and gives us more strength on the path to seek justice for them, and for our country.

We bow respectfully before the memories of Armenian intellectuals who have made us face our own reality, and have told us our own story.
WHAT HAPPENED ON APRIL 24th
ARA SARAFIAN

At the midnight of 23 April 1915, in the early morning of 24 April 1915, Ottoman authorities began the mass arrest and exile of Armenians in Constantinople. The arrested were male, and predominantly intellectuals, community leaders, and political activists. Once in the state’s custody, they were sent to internment camps in Ayash and Chankiri in the interior of Ottoman Turkey. The liquidation of a large number of these men, followed by the deportation and destruction of entire communities in the provinces of the Ottoman Empire, resulted in 24 April 1915 becoming the commemoration date for the Armenian Genocide.

The men who were exiled from Constantinople numbered over 240 persons. Around 85 of them ended up in Ayash, while the rest went to Chankiri. Some of the exiled prisoners managed to petition the Ottoman government and a few of them were released. Most notable among them was the famous Armenian ethno-musicologist, Gomidas Vartabed.

More arrests followed suit. Well-known writer, professor of law and member of the Ottoman Parliament Krikor Zohrab was deported in May 1915.

The political prisoners at Ayash were murdered in two groups during the summer of 1915. Those in one group were led away and killed along with other Armenians, just a few hours outside of Angora (modern Ankara). Those in the other group were executed a short distance from Ayash itself. The Chankiri prisoners were dispersed and most of them were sent towards the Syrian desert. A large num-
ber of them were killed or died from privations and disease. Around half of them survived under appalling conditions.

The exile and murder of these prisoners suggests that the final decision to liquidate Armenians was not taken until the summer of 1915. The initial arrests may have been for protective custody but they soon turned into a genocidal policy. Certainly, by June 1915, Ottoman authorities had embarked on the mass arrest and liquidation of Armenian community leaders throughout the Ottoman Empire – followed by the mass deportation of remaining Armenians towards the deserts of Syria. Practically no Armenian community was spared outside of Constantinople and Smyrna. Thousands of communities were destroyed.

According to a number of sources, the deportations and massacres, the Armenian Genocide, as we know today, was first commemorated in Constantinople, on 24 April 1919 (11 April old style).

Some of the prominent victims who were deported from Constantinople on 24 April 1915, and subsequently killed were Dr. Nazaret Daghavarian (agronomist and member of Ottoman Parliament), Armen Dorian (poet and journalist), Krikor Torosian (editor of Gigo), Shavarsh Krisian (editor of the sports magazine Marmnamarz), Levon Larents (poet), Roupen Sevag (poet), Yenovk Shahen (actor), Siamanto [Adom Yerjanian] (poet), Hagop Terzian (pharmacist and writer), Taniel Varoujan (poet), Krikor Yesayan (teacher and translator), Roupen Zartarian (writer and poet), Diran Kelekian (writer and professor of Turkish language).
EMOTION, MEMORY, JUSTICE • JORDI SAVALL

We are truly thankful and glad to take part in this event in memory of the Breath of Armenia and the suffering of its people during the tragic events of 1915, of which we now commemorate the 100th anniversary. We are pleased to participate with Music, because Music acts as a genuine balm, at once sensual and spiritual, which touches the human soul and gently heals all its wounds and sorrows. Great Armenian musicians such as Tigran Tchukhadjian (1837-1898), the first “rounded composer” in Armenian history, and the renowned Gomidas (1869-1935), who systematically and scrupulously gathered, published and rescued many Armenian songs, will be performed with all the Beauty and Emotion of Armenian music. Without Emotion there is no Memory, without Memory there is no Justice, without Justice there is no Civilization and without Civilization human beings have no future.

SINGING TOGETHER • KARDEŞ TÜRKÜLER

Someone did it; someone abetted those who did it; someone kept quiet, didn’t say a word; and someone silenced those who tried to raise their voices… Unfortunately, this is how the history of this geography was written, and unfortunately it continues to be written as such in this day we live, in this age we bear witness to. Now is the time to tend to this withered tree with its flowers struck by frost, abandoned to dry out… By remembering together, talking together, praying for the souls of those we lost, singing our songs together… By standing together, raising our voices together, shouting out loud together so that there is no new suffering anymore…

HOMAGE TO GOMIDAS • ZÜLFÜ LİVANELİ

“Homage to Gomidas” is the expression of a pain that bleeds our hearts, it is the commemoration of those victims, whose names we don’t even know, it is also the necessity of honoring our great composer Gomidas and his friends’ pains, in the very same city, after one hundred years.
THOSE WHO WERE FIRST ARRESTED AT THE MIDNIGHT OF APRIL 23rd

...Dikran Çögüryan, Abraham Hayrigyan, Baruyr Arzumyan, Bedros Balyan, Apig Cambaz, Gomidas Vartebed – Soğomonyan, Haçadur Nacaryan, Aram Andonyan, Aram Garabed Gedikyan, Krikor Goncagülüyan, Garabed Taşçıyan, Haçig Bardizbanyan, Krikor Hacayan, Bedros Manuelyan, Bedros Manukyan (Manuk oğlu), Boğos Tanie-lyan, Aram Hacayan (Migirdiç oğlu), Aram Hampartsumyan, Sarkos Abo, Savarş Krisyan, Şavarş Panoysan, Ardaşes Feraihan, Ardaşes Parisyan, Arisdakes Israelyan (Dkhruni), Arisdakes Kasbaryan, Ar- men Doryan Surenyan, Armenag Parseğyan, Harutyun Asaduryan, Harutyun Asaduryan, Bedros Bedrosyan (Sako), Bedros Beyleryan, Bedros Kalfayan, Der Vartan Kahanay Karagözyan, Dikran Acemyan, Dikran Allahverdi, Krikor Goncagülüyan, Krikor Hacayan, Dikran Sivaciyan, Diran Kelekyan, Krikor Goncagülüyan, Armenag Arakelyan, Krikor Hacayan, Doktor Nakulyan, E. Agnuni (Haçadur Malumyan), Emirze Ketenciyan, Garabed Keropyan, Garabed Paşayan (Taparig), Garabed Sarafyan, Haçig Berberyian, Haçig İdareciyan, Haçik Haçaduryan, Armenak Sivaciyan, Asadur Arsenyan, Azarig Bülbülciyan, Hagop Avedisyan (Ardzuruni), Hagop Beyleryan, Hagop Hovhannes Asaduryan, Hagop Koryan, Hagop Nargileciyan, Hagop Terziyan (Hagter), Hampartsum Hampartsumyan, Balasani Mirzayan, İsdepan S. Kürkçüyan, İsdepan Tanielyan, Artin Misirliyan, Artis Bogosyan, Harutyun Cangülyan, Harutyun Konyaliyan, Harutyun Şahrigyan (Nitra Adom), Hayg Hocasaryan, Hayg Tiryakyan (Hraq), Hovhan Vartebed Garabedyan, Hovhannes, Kevork Köleyan, Hovhannes Kılıcyan, Hovhannes Kimpetiyaan, Garab- bet Hayrabedyan (Garabedyan), Ğazar Ğazaryan (Marzbed), Hov- hannes Terlemezyan, Hovhannes Toryan, İsdepan Babinyan, İsde- pan Pulcuyan, , İsdepan Tataryan, İskender Karaağçliyan, Jak Say- abalyan (Paylag), Jirayr (Partoğ Zoryan), Karekin Hüsyen, Levon Kayıkciyan, Karekin Ohnigyan, Kasbar Çeraz, Keğam Parseğyan, Kevork Hürmüz, Kevork Kayikciyan, Khajag (Karekin Çakalyan), Hagop Topciyan, Hampartsum Boyaciyan (Murad), Kozmos Beylikciyan, Krikor Agopof, Krikor Armuni (Armenag), Krikor Balakyan, Krikor Celal, Krikor Ohnigyan, Krikor Sürmeyan, Krikor Torosyan (Gigo), Krikor Yesayan, Kris Fenerciyan (Silvio Ricci), Yervant Çavusyan, Zare Bardizbanyan, Hrant Ağaçanyan, Huisig Kaçuuni, Levon Ağababyan, Kevork Tercimanyan, Levon Larents (Kirişçi-
TANİEL VARUJAN

(Çubukkâryan; 1884, Pırknik, Sivas - 1915, Çankırı) Poet, lecturer. He was one of the brightest names of the period. He arrived to Istanbul at the age of 12 and studied at the schools of the Venice Mkhitarian Brotherhood in Pera and Kadıköy. He studied at Murad Rafaelyan College in Venice, and Ghent University in Belgium. During the university years, his poems were published in several Armenian newspapers and journals publishing within the borders of the Ottoman Empire. He returned back to Istanbul after the announcement of the 2nd Constitutional Monarchy in 1908. He lectured in Tokat and his hometown Sivas from 1909 to 1912, and acted as the principal of the Lusavoričyan School in Istanbul from 1912 until his death. The language he created going back to the roots of the Armenian tradition, the pagan period was giving a new direction to the modern Armenian poetry. In addition to the books he published, the Mehian (Temple) journal and Navasart (Pagan New Year) yearbook created a tremendous impression. His last book Hatsin Yerki (Ballad of the Bread) was hardly recovered from the Union and Progress police forces by his wife, and was published in Istanbul in 1921. He was killed at the age of 31.
Blessing of the Earth*

RECITED BY: Arsinée Khanjian

At the Eastern part of the earth
Let there be peace.
Let sweat, not blood, flow
In the broad vein of the furrow,
And at the toll of each hamlet’s bell
Let there rise hymns of exaltation...

At the Western part of the earth
Let there be fecundity.
Let each star sparkle with dew,
And each husk be cast in gold
And as the sheep graze on the hills
Let bud and blossom bloom.

At the Northern part of the earth
Let there be abundance.
In the golden sea of the wheat filed
Let the scythe swim incessantly
And as the gates of granaries open wide
Jubilation let there be.

At the Southern part of the earth
Let all things bear fruit.
Let the honey thrive in the beehive
And may the wine run over the cups
And when brides bake the blessed bread
Let the sound of the song rise and spread.

TRANSLATED BY: TATUL SONENTZ

(*) Andastan. The ritual of the Ceremonial Blessing of the four corners of the earth – a Sacrament of the Armenian Apostolic Church
DİKRAN ÇÖGÜRYAN

(1884, Gümüşhane - 1915, Ayaş) Writer, poet, educator. He lived a very poor childhood, which he later commemorated as “I am so grateful for this”. He was raised in a monastery orphanage; he told in his work Vanki (Monastery) about his years in here. He graduated from the Berberyyan School in Istanbul in 1903. During the following years, he lectured in this school on history, geography, and world literature. While lecturing at the Armenian schools in Istanbul, he published very successful stories, poems, novellas, and reviews in the newspapers. He received a great interest when his impressions related to his travels to Europe and the Ottoman Armenia, are published in the newspapers. In 1911-12, he published the quarterly literary journal Vosdan (Capital City) with Mikael Şamdanciyan. He stood out as a promising writer and good speaker. He was killed at the age of 31.
To My Mother

RECITED BY: Boğos Çalgıcıoğlu

A couple of sweet words that belong to days past pass me by like a friend, and bring melancholy to me tonight.

A sound that belongs to days past touches my soul; awak- ening the smile of my mother, the smile of my mother within me. Ah! My mother is ill; my mother is weak; my mother, an abandoned woman!

A story rings in my ears with its vague and sorrowful melodies. It reminds me of my mother’s voice, her many sweet, and many sorrowful lullabies.

Ah! Beautiful ancient song, holy legend, from whence do you come to me tonight, bringing along my mother’s smile! How long have I lived, after all, my dear Lord! How I have forgotten her pale face!

I wish, how I wish, my dear mother, while I was small and sinless, that you had hurled my soul to the winds, and wrapped my tiny hands in beeswax.

Today arms made of wax suffocate me every day; my soul, like a wounded and fragile reptile crawls across dark pits, and wet and slabbery surfaces.

I wish, I wish, dear mother, when I was still small and sinless, that the shadows of the valley, had swept my soul, along with the winds, within and on top of your tears, swept my soul far, far away.

Now the tears are sharp like the turquoise stone of sin, they bite my cheeks. And kisses burn my face like red-hot iron, and my heart, look, how it lies in ruins.

Ah! My dear mother, how I would like to sleep beneath your kisses, your tears, tiny and sinless, that is how I would like to die.
KEĞAM PARSEĞYAN

(1882, Istanbul - 1915, Ayaş) Writer, journalist. He studied at the Gedikpaşa Armenian school. He made his debut with his articles in Manzume newspaper. He worked as the editor of Azadamard (Freedom Fight), from the very first issue to the last issue. He published Aztag (Factor) journal with his friend Şavarş Misakyan after 1908. In 1914, he established Mehian (Temple) journal with leading writers and poets of the period with the aim of bringing in unprecedented innovations in the Armenian literature. He generally told the stories of the people from lower classes in his stories and he was known as a bright young writer. He was killed at the age of 33.
Humble Heroes
RECITED BY: Karin Karakaşlı

Sparks resplendently fly about in darkness, emanating from a source of fire made of inexhaustible metal, from a fountain of flames, flashing thousands of times, falling like rain.

Hammers pound and pound again upon the anvil, with loud and formidable blows, with an angry and vengeful rhythm, with the violence of wild desire, and the solemn force of the worker’s muscle; to shape the red hot iron, to sharpen the tip of a shaft.

These workers, sharpened by the awareness of deprivation, and dignified in their sharpness, with their tiredness that knows no exhaustion, if we consider them unfortunate sufferers, it is precisely with the hammer-sound of their will that they drown misfortune and suffering, and cast iron with the power of their riveted will that rises from their chest. The light of the sparks illuminates their faces, because light wants to compose hagiographies of their heroisms, forgotten and rendered invisible in the dark, because light brings out gallantry from the hearth of misfortune, of will, and of creative Labour.

So here they come down, here they blow and here they resound, the hammers of the shaft makers; sparks fly off the red hot iron; and amidst the sparks and flames of the furnace, the faces of the Humble Heroes of Labour are illuminated.
SIMPAD PÜRAD

(Der Ğazarents; 1862, Zeytun - 1915, Ayaş) Writer, educator, politician. He studied at Jarankavorats School in Jerusalem. He attended to the Sorbonne University as a guest student. He lectured in his hometown Zeytun (Süleymanlı), as well as in Sis (Kozan), Komotini, Samsun, Istanbul, Cairo, and Alexandria. During the Abdülhamit period, he was arrested for being a member of Hınçak political party and served his time in Maraş and Aleppo prisons for five years. He told about this period of five years in his book Pande Pand (From Prison to Prison). He ran away to Egypt during the massacres in 1896. He lectured, opened schools, wrote for newspapers, and carried out political activities in every place he went. He published Pünig (Phoenix) and Nor Or (New Day) newspapers while he was in Egypt. After the announcement of the 2nd Constitutional Monarchy in 1908, he returned to Istanbul and published Pünig and Kağapar (Idea) newspapers. He published several novels and stories on political and revolutionary themes. He was killed at the age of 53.
Letters from Ayaş Prison
RECITED BY: Seda Byurat

28 APRIL 1915 • Do not worry about me. I am alive, and well. An I am not alone, there are 84 of us. God willing we will be saved soon.

16 MAY • Teodor Mendzikyan is being held here despite the tele- gram from Ali Ekber Han, which notifies that permission has been received for his return to Istanbul. We are eight people of Iranian descent here. We have written petitions and are waiting fore a response. We also sent a telegram to the Patriarchate, but there has been no news yet. Send me a Bible so I can get rid of my troubles a little.

26 MAY • I have great hopes that justice will eventually be done. This is a storm, and it will pass, do not worry.

30 MAY • Last week, Agnuni, Khajag, Zartaryan, Cangülyan, Dağavaryan and Sarkis Minasyan were summoned to Anka- ra from among us. We do not know where they are now. I am sad, because although we suffered so much under the Autoc- racy [İstibdat, the reign of Abdul Hamid II] we are unjustly be- ing tormented during this period of Freedom and Constitution- al Monarchy. Alas, was this to be the fate of those who suffered so many trials and tribulations for many years for the home- land! If Talaat Bey knew the disaster and privation I am subject- ed to, he would put an end to this situation that casts a shad- ow on his honour. My poor wife! You, who during the Autocra- cy, suffered so much distress and lost your eye sight, which po- lice chief would not show compassion to you if he were to see you! I have no doubt, the day of justice will come – and that day is very close! Yet alas, all we have suffered will not be redressed!

6 JUNE • Go to the Patriarchate and after giving my respects to His Highness, tell him that he should not content himself with the release of Hocasaryan only, and that he has to secure the freedom of the other captives as well. Read him these words.
PART 1

KARDEŞ TÜRKÜLER
Oror, Khatchadour Avedissian
Gudi - Meşke, traditional

Taniel Varujan / Blessing of the Earth
Recited by: Arsinée Khanjian

HASMIK HARUTYUNYAN & KARINE HOVHANNISYAN
Gorani, traditional • Kele Lao

Dikran Çögüryan / To My Mother
Recited by: Boğos Çalışıoğlu

ERKAN OĞUR
Ahçik • Your Amber Locks of Hair

ERTAN TEKIN & ARI HERGEL
Me in Your World, Ertan Tekin
(From the last words of Gomidas)

Keğam Parseğyan / Humble Heroes
Recited by: Karin Karakaşlı

ARA DINKJIAN
Even If You Leave, Ara Dinkjian

ARA DINKJIAN & ONNİK DINKJIAN
Garod, traditional

ARA DINKJIAN & ONNİK DINKJIAN
& KARDEŞ TÜRKÜLER
Mamiş (Lover, Do not Cry)

ARA DINKJIAN & ONNİK DINKJIAN
& HAÏG YAZDJIAN & KARDEŞ TÜRKÜLER
Bingöl

HAÏG YAZDJIAN
Kuyr Grung • Hazar Nazov Yar
PART 2

şimpad Pürad / Letters from Ayaş Prison
Recited by: Seda Byurat

ŞAHAN ARZRUNI
Ağıt, Arno Babacanyan • Toccat, Aram Haçaduryan

ŞAHAN ARZRUNI & ERMAN İMAYHAN
Impromptu, Aleksandr Harutyunyan

HENNING SCHMIEDT & ERMAN İMAYHAN
Homage to Gomidas, Zülfü Livaneli

Siamanto / Thirst
Recited by: Gérard Malkassian

EILEEN KHATCHADOURIAN
Siretsi Yars Daran, lyrics: Avedik Isahakyan-music: traditional
• I wept • Atchkert

Parseğ Şahbaz / Politics
Recited by: Karolin Mamigonyan

JORDI SAVALL & DAVID MAYORAL,
GAGUIK MOURADIAN, HAÏG SARIKOYOUUMJIAN
Azat astvatsn & Ter kedzo, traditional • Garun a, Gomidas
• Alagyeaz, Gomidas • Menk kadj tohmi, T. Tchukhadjian
SİAMANTO

(Atom Yarjian; 1878, Eğin – 1915, Ayaş) Poet. He arrived to Istanbul at the age of 13 and studied at Miricanyan and Berberyen schools. He ran away to Geneva during the massacre days after the Osmanlı Bank raid in Istanbul in 1896. He followed literature classes in Sorbonne University in Paris. His poems were published in several newspapers abroad in Armenian language. He returned back to Istanbul after the announcement of the 2nd Constitutional Monarchy in 1908. He lived in the USA from 1909 to 1911. He has become one of the most important representatives of the Symbolism movement in Armenian poetry and undisputedly the most successful poet together with Taniel Varoujan. His works generally provided themes from the ancient times of the Armenian history and the recent massacres. He was killed at the age of 37.
Thirst

RECITED BY: Gérard Malkassian

My soul is listening to the death of the twilight
Kneeling on the far-away soil of suffering,
My soul is drinking the wounds of twilight
   and of the ground
And within itself it feels the raining down of tears.

And all the stars of slaughtered lives,
So like to eyes grown dim,
In the pools of my heart this evening
Are dying of despair and of waiting.

And the ghosts of all the dead tonight
Wait for the dawn with mine eyes and soul
Perhaps, to satisfy their thirst for life
A beam of light will fall upon them for high.
PARSEĞ ŞAHBAZ

(1883, Boyacıköy, İstanbul - 1915) Journalist, politician. He studied at Bezcian, Getronagan and Mkhtarian (Kadıköy) schools in Istanbul, and at Murad Rafeelyan College in Venice. After he returned back to Istanbul, he published Dzağig (Flower) newspaper together with Mikael Şamdancıyan. He ran away to Egypt when a group of young Armenians were arrested due to the assassination attempt to the Patriarch Mağakya Ormanyan in 1903. He involved with trade in Egypt, but never gave up from politics. He published two journals, Grag (Fire) and Mıdrag (Whip), in Alexandria. He returned back to Istanbul after the announcement of the 2nd Constitutional Monarchy, but then went to the country a while later. He travelled to Romania and Egypt. He went to France in 1912 for studying law. In France, he contributed to the Pro Armenia journal in French language published with the support of the European socialists. With the beginning of the World War 1, he returned back to Istanbul with the mission assigned to him by Victor Berard, one of the leading socialists of France. He was known and popular with his skills in easily writing about his ideas and giving enthusiastic speech in front of the crowds. He was killed at the age of 32.
Politics
RECITED BY: Karolin Mamigonyan

What a pathetic lie politics is!
How idiotic people are!

What is war? What is the state? What is revolution?

Why should some suffer for revolution, and some others to restrain them?

Why should the youth of some nation be tormented, to kill tormented youth of some other nation?

Who has given the right to a class of people to say that this piece of land is theirs, or that piece of land is others’?

Who draws the borders?

Ah! The army of idiots who pass by life ignorantly, without knowing how to live it, and instead of simplifying it, complicate things, change dreams into pains, and want to make sure tears flow so much that they become seas!
KARDEŞ TÜRKÜLER

A dance and music project that brings to stage the dances and songs of peoples of different languages and faiths from Anatolia, Thrace and Mesopotamia – and even from the Caucasus and a part of the Middle East. In the project not only songs are told in many languages, including Turkish, Kurdish, Armenian, Syriac, Arabic, Greek, Romany, Macedonian, Laz language, Circassian, Chechen and Georgian, also compositions are created and scenes of dance-music are written based on these traditions and forms. Kardeş Türküler, since 1993 through music albums, concerts and dance-music shows, aims at shedding light on similarities, differences and richness of the thousand year old traditions of these lands.

🎶 Oror, Khatchadour Avedissian
🎶 Gudi/Meşke, traditional

HASMIK HARUTYUNYAN

Born in Yerevan, Harutyunyan is one of Armenia's best-known folk singers, and specializes in traditional Armenian songs and dances. She is soloist for Yerevan’s Shoghaken Folk Ensemble, and has recorded several CDs with important international production companies. She has performed in concerts around
the world, presenting Armenian folk songs and dances in noted concert halls such as Carnegie Hall, Theatre De La Ville in Paris, France. Her CD “Armenian Lullabies” was recognized by the New York Times as the “best Armenian recording” worldwide in 2004. She is entitled as Meritorious Artist of the Republic of Armenia.

KARINE HOVHANNISYAN

She is a member of the Shoghaken Folk Ensemble and she is a professor at the Komitas State Conservatory in Yerevan. She recorded solo CDs in the US, for the labels Celestial Harmonies and Traditional Crossroads. She performs worldwide with the Shoghaken Folk Ensemble. Hovhanissyan has performed with symphony orchestras in the US, Qatar and UAE. She is entitled as Meritorious Artist of the Republic of Armenia.

ERKAN OĞUR

He started playing violin, bağlama, flute and cümleüş when he was 4. He has graduated from the Music Theory faculty of the Istanbul State Conservatory. In his work, he concentrates on playing lute, kopuz or dede bağlama, oud, e-bow, fretless guitar, classic guitar, electronic guitar and also uses his own voice. He employed improvised jazz takes in Telvin, his CD with Telvin Trio, his album Fretless was chosen as the creative album of the year in Europe. Oğur has reserved his place in the world music literature, as the “developer of the fretless guitar and the fretless bağlama instruments”.

♫ Ahçik  ♫ Your Amber Locks of Hair
ERTAN TEKİN

Born in Istanbul, he is from Erzurum (Garin). He was raised by his father Şahamettin Tekin through the mentor-protege principle. He has been working for over 30 years on imposing the duduk-mey-zurna trio on all genres, especially on the Armenian-Anatolian-Kurdish music. The musician recorded numerous works together with many artists both from Turkey and from around the world. His solo pieces are also included in these recordings.

ARİ HERGEL

Born in Istanbul, Hergel studied at Istanbul Technical University Department of Aerospace Engineering. He started to play the piano during his primary school years and completed a four-year classical guitar program with Melih Güzel at Pera School of Fine Arts. In 2002 Hergel began playing bass guitar at the Sayat Nova Choir Orchestra and later on performed with groups playing Armenian music. Contributed in many projects and recordings within Boğaziçi Performing Arts as a performer and arranger. Continues his musical practice at Arakasd Orchestra and Bajar Ensemble as an arranger and bass guitarist.

🎵 Me in Your World, Ertan Tekin

ARA DINKJIAN

Born in the US as the son of a family from Diyarbakir. His father is Onnik Dinkjian, the living legend of the Armenian traditional music, from whom he learned about the Anatolian music, and whose oud he learned to play. Ara Dinkjian, one of the best players of oud, is known as the member and founder of the Night Ark group and has many famous compositions. His compositions were vocalized by important performers from around the world, and songs were written for them in 13 languages. Among the fa-
mous compositions by him, are Ağladıkça [As we cry] – sang by Ahmet Kaya, and Sezen Aksu’s songs Yine Mi Çiçek [Flowers again?], Hoşgeldin [Welcome], Sarışımım [Come my blond] and Vazgeçtim [I gave up].

🎵 Even if you leave, Ara Dinkjian

ONNIK DINKJIAN

As a son of a family from Diyarbakir, Dinkjian was born in 1929, in Paris, France. Dinkjian, whose family migrated from Diyarbakir, found happiness in singing in the Armenian Church in Paris, after starting his life as an orphan. Dinkjian migrated to the United States in 1940, and through his singing performance gained the acclaim of the America-Armenian community. He published albums that contain Armenian folk and popular songs. On the other hand, he always kept his sympathy towards the music of Armenian church rites. He published an album called Havadamk, in which he collected songs of rites and liturgy. One of his important contributions to the Armenian music is his vocalization of songs in his hometown Diyarbakir’s native dialect and his compositions in this dialect.

🎵 Garod, traditional 🎵 Mamiş (Lover, Do not Cry, with Kardeş Türküler)
🎵 Bingöl (with Kardeş Türküler and Haig Yazdjian)
HAIG YAZDJIAN

Born to an Armenian family in Syria, Yazdjian is an oud soloist, composer and a singer, whose ancestors are from Kayseri. Yazdjian lives in Greece, and his albums are released worldwide through Greece’s prestigious record label, Libra Music. In these albums, he developed his own round of freely merging styles and idioms. He collaborated with many world famous musicians such as Elefteria Arvanitaki, Maria Farantouri, George Dalaras and Djivan Gasparyan.

♫ Kuyr Grung ♫ Hazar Nazov Yar

ŞAHAN ARZRUNİ

Pianist Arzruni enjoys an international reputation as a recitalist, chamber music partner and soloist with orchestras. His accomplishments as an ethnomusicologist, writer, lecturer and producer have also made him a sought-after figure. He has recorded over twenty albums, focusing primarily on music composed by the masters for younger pianists and on repertoire created by Armenian composers. He has performed all over the world. In 2013, his performance of Khachaturian was selected by the Republic of Armenia’s Ministry of Culture for inclusion in a special set of recordings marking the very best of Armenian musical talent. He lives in New York.

♫ Elegy, Arno Babacanyan ♫ Toccata, Aram Haçaduryan

ERMAN İMAYHAN

Born in Istanbul, İmayhan started playing violin in 1994, while working with Prof. Reşit Erzin, at the Mimar Sinan Fine Arts University (MSFAU) State Conservatory. In 1999, he won a prize at
the international violin contest organized by ANAÇEV in Bilkent University. He studied at Munich Conservatory, and is currently working with Natalia Gutman. He serves as a faculty member in the (MSFAU) State Conservatory.

♫ Impromptu, A. Harutyunyan (with Şahan Arzruni)

HENNING SCHMIEDT

Born in 1965 in Saxonia. He has performed as a composer, arranger and pianist with international artists such as Mikis Theodorakis, Maria Farantouri, Zülfü Livaneli and Jocelyn B. Smith for over 70 albums. He participated in both small ensembles and symphony orchestras and has held concerts worldwide with his music that crosses the boundaries between jazz, world music and contemporary music. He has received the IFPI Jazz Award, the German Critics’ Award, and the 2nd Prize at the International Jazz Festival Hoeilaart.

♫ Homage to Gomidas, Zülfü Livaneli (with Erman İmayhan)

EILEEN KHATCHADOURIAN

Khatchadourian was born in Beirut in 1978 to an Armenian-Lebanese family. In December 2008, she launched her debut album “Midan”, which is an exquisite mixture of traditional Armenian songs blended with the rhythms of alternative rock. The album won the “Best Rock Album” award at the Ar-
menian Music Awards in Los Angeles in 2009. In March 2013, Khatchadourian performed at her first concert in Los Angeles for the Mosaic Festival to a crowd of 4000 who welcomed her with enthusiasm.

🎶 Siretsi Yars Daran, lyrics: Avedik İsahakyan, music: anonymous
🎶 I wept 🎶 Atchkert

JORDI SAVALL

Savall is an exceptional figure in today’s music world and one of the most versatile musicians of his generation. He rediscovered long forgotten compositions from 16th and 17th centuries in the archives and managed to make them popular again. Savall enjoyed a worlwide fame with his music for the film “All the Mornings of the World”. With the ensembles founded together with his wife Montserrat Figueras - Hespèrion XXI, La Capella Reial de Catalunya and Le Concert des Nations - he made many recordings and performed at many concerts around the world. Savall is a composer and viola de gamba player who holds Artist For Peace title of UNESCO. The two major sources for his album Esprit D’Armenie [Armenian Spirit] which he produced together with Hespèrion XXI Ensemble, are musicologist Tahmizian’s “Thesaurus of Armenian Melodies” and Komidas’ compilations.
HAÏG SARIKOYOUUMDJIAN

Sarikouyoumdjian was born in 1985 and began playing the duduk at the age of 13. He studied with different masters in Armenia, where he learnt on the one hand the technique of the instrument, with all its nuances, and on the other hand the traditional repertoire with all its subtleties. He now works on various projects by “Medjlis”, which brings together Armenian music with jazz, and contemporary music.

GAGUIK MOURADIAN

Born in Armenia, Mouradian was trained at the Komitas Conservatory with a classical music repertoire, where he also studied traditional music for the kemancha. He teaches at the Komitas Conservatory in Armenia, and he is soloist in an ensemble which performs Medieval repertoire.

DAVID MAYORAL

Mayoral, who lives in Spain, began his musical training with the piano. His career in the world of classical percussion began with Juanjo Guillem, but he soon grew interested in historical percussion and studied Arabic percussion. He is a founding member of Transit, an educational project which presents a journey through the musical traditions of India, Cuba and the Middle East through their percussion instruments.

谱 Azat astvatsn & Ter kedzo, traditional
谱 Garun a, Gomidas 谱 Alagyeaz, Gomidas
谱 Menk kadj tohmi, T. Tchukhadjian

The work comprised of portraits of Armenian intellectuals arrested, exiled and killed on April 24 and in its aftermath is created by artist Nalan Yırtmaç. This work pulls them out from under the generic heading of “arrested and cast out Armenians” and turns them into people with familiar names and faces; the active participants of the cosmopolitan Ottoman intellectual milieu. These portraits the artist has produced in her own pictorial language based on photographs from the few publications that have survived to the present day summon a past that is scarcely known by some and completely ignored by others back to collective memory.
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