

**MEMORY OF THE WORLD REGISTER  
NOMINATION FORM**

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## **1.0 Title of item or collection being proposed**

Collection of Works of the Composer Komitas Vardapet

## **2.0 Summary (max 200 words)**

Komitas (1869-1935) is a musicologist and composer who was one of the pioneers in the world to invent folk music as phenomenon, His activity outlined new paths in collecting and analyzing traditional music and involving them in music composition. In this regard, he had a significant impact on the activity of folk music collectors of the 20<sup>th</sup> century.

Komitas created a new style of composition, which synthesized authentic folk and Christian church music with Western means of composition. His work has been a guide for many composers (see below 7.1.3.2). Komitas's music is performed by famous world musicians independent of nationality or geographic location (see below 7.1.3.1).

The significance of the presented Collection is evident in not just the Armenian, but the regional, Middle Eastern, and universal music culture, as it (1) presents one of the first cases in the world of recording traditional music; (2) is the first precedent of synthesizing Eastern music with Western classical music, and (3) is subject of musicians and musicologists interest all over the world. It includes the survived original copies and manuscripts of (a) folk music collections, (b) compositional works, and (c) scientific research on music.

## **3.0 Nominator contact details**

### **3.1 Name of nominator (person or organization)**

(a) Komitas Museum-Institute

### **3.2 Relationship to the nominated material**

The Komitas Museum-Institute is an institution, that conducts research on Komitas's life, creative activity and heritage, digitizing his manuscripts, as well as disseminating and promoting his heritage all over the world through research works, exhibitions, concerts, workshops and educational programs.

### **3.3 Address**

(a) Arshakunyats 28, 0023, Yerevan, Republic of Armenia

### **3.4 Telephone**

### **Email:**

+374 93 765612

[institute@komitasmuseum.am](mailto:institute@komitasmuseum.am)

+374 11 570570

[shakhkulyan@yahoo.com](mailto:shakhkulyan@yahoo.com)

## **4.0 Declaration of Authority**

**I certify that I have the authority to nominate the item, or items, described in this document to the Memory of the World Register.**

**Signature**

**Full Name and position**

Nikolay Kostandyan, Director of Komitas Museum-Institute

**Date**

15 October 2021

**5.0 Legal Information**

**5.1 Name of owner (person or organization)**

Y. Charnets Museum of Literature and Art

**5.2 Address**

Aram str. 1, Yerevan, 0010, Republic of Armenia

**5.3 Telephone** +374 10 563641                      **Email** [gatmuseum@mail.ru](mailto:gatmuseum@mail.ru)

**5.4 Name and contact details of custodian IF DIFFERENT from the owner** N/A

**5.5 Legal Status**

Komitas's documentary heritage is under state maintenance.

The Y. Charents Museum of Literature and Art, which is a non-commercial state organization, is the factual owner and custodian of the Komitas Archives (which includes handwritings, letters, ethnographic recordings, works, research and personal items - his piano, his library, posters and invitation letters to his concerts, photographs, etc.) and is the one responsible for the preservation of the latter. The collection is kept in general archives, in separate boxes, on separate shelves. The temperature and air humidity correspond to the necessary conditions.

The Komitas Museum-Institute, which is also a non-commercial state organization, is the leading research center for Komitas, his life and his activity. It is the main institution that often uses the materials of the Komitas Archives for both research and exhibition purposes. The Komitas Museum-Institute has a permanent exhibition presenting Komitas's life and activity and temporary exhibitions presenting Komitas-related subjects. The same institution has a concert hall, which periodically holds concerts, lectures and educational programs related to Komitas. While working with the materials, the Institution also follows all the procedures and criteria necessary for the preservation of the materials.

Any new entry of documents into the Komitas Archives or the usage of any item from the latter in exhibitions requires the acquisition of state permission.

**5.6 Copyright Status**

Komitas's collection of works is under state protection and maintenance.

The Copyright of the materials belongs to the Y. Charents Museum of Literature and Art and the

Copyright for the digital format of the materials belongs to the Komitas Museum-Institute.

## **5.7 Accessibility (note any restrictions, including cultural restrictions)**

Komitas's documentary heritage, in paper format, can be accessed at the Y. Charents Museum of Literature and Art. It is open to the public. There is no restriction for its usage for research purposes. For wider accessibility, the Komitas Museum-Institute created a digitized archive.

Some part of Komitas's heritage is also accessible via academic publications. The academic publication of Komitas's works in 14 volumes (published by the Institute of Arts of National Academy of Sciences of the Republic of Armenia) is accessible online over the Internet, in open resources, realized by the Fundamental Library of the National Academy of Sciences of the Republic of Armenia (See <http://serials.flib.sci.am/openreader/test/index.html>)

There are no cultural, legal or other factors that restrict access to Komitas's documentary heritage.

## **6.0 Identity and description of the documentary heritage**

### **6.1 Name and identification details of the items/collection being nominated**

**Name: "Collection of Works of the Composer Komitas Vardapet"**

**Institution: Komitas Museum-Institute**

The "Collection of Works of the Composer Komitas Vardapet" refers to the documentary heritage of one of the most prominent figures in the life of the Armenian people and one of the outstanding ethnomusicologists/music collectors of the world whose activity was followed by many musicologists and composers and thus gained world interest. This heritage includes the collection of his works that has reached us and belongs to the period of 1885-1915.

The Collection nominated herewith consists of Komitas's survived documentary heritage, which includes folk music collections, compositional works and scientific research on music. His epistolary heritage, letters, biographic and other materials are also of great significance, as they present important theoretical and aesthetical information since Komitas's viewpoints are often expressed in the latter.

**The Collection comprises the following materials:**

#### **(A) Folk and church music collection.**

Komitas paid attention to the features of songs originating from different regions. He found that music dialects existed in each region. Thus collections from the various regions are presented in his heritage. Examples are:

- ✓ Songs of Agn
- ✓ Songs of Van
- ✓ Songs of Shatakh
- ✓ Songs of Mokq
- ✓ Songs of Karabakh

- ✓ Songs of Shirak
- ✓ Songs of Akhalkalak, etc.

Komitas collected thousands of songs belonging to the following genres:

- ✓ *Sharakans* (Armenian hymns of Church music)
- ✓ Other genres of Armenian Church music: *tagh*, *gandz*, *Patarag* (Armenian Divine Liturgy) songs, etc.
- ✓ Work songs: male work songs, female work songs
- ✓ Wedding songs referring to various details of the Armenian wedding
- ✓ Epic songs
- ✓ Ceremonial songs referring to various Armenian feasts
- ✓ Pilgrim songs
- ✓ Dance-songs
- ✓ Children's songs
- ✓ Joke-songs
- ✓ Kurdish songs
- ✓ Turkish songs
- ✓ Songs of other nations.

Komitas's collection of church songs can be found in volume VIII of the academic publication of his works (Komitas (1998). *Works*, edited by Robert Atayan, Georgi Geodakyan, Derenik Deroyan, vol. 8. Sacred Songs. Yerevan, edition "Gitutyun" of the National Academy of Sciences of Armenia, pp. 123-182.

<http://serials.flib.sci.am/openreader/Hogevor%20st.%20-%201998/book/content.html>.)

Komitas's Folk song collection is published in volumes IX-XIV of the academic publication of his works (see bibliography in 3.5):

Vol. IX <http://serials.flib.sci.am/openreader/Hay%20jox.erg.-1999/book/content.html>

Vol. X <http://serials.flib.sci.am/openreader/Hay%20jox.%20erg.-2000/book/content.html>

Vol. XI <http://serials.flib.sci.am/openreader/Hay%20jox.%20erger-2000/book/content.html>

Vol. XII <http://serials.flib.sci.am/openreader/Hay%20jox.%20erg.-2003/book/content.html>

Vol. XIII <http://serials.flib.sci.am/openreader/Hay%20jox.%20erg.-2004/book/content.html>

Vol. XIV <http://serials.flib.sci.am/openreader/Hay%20jox.%20ev%20ashux.%20erger-2006/book/content.html>

## **(B) Music Compositions**

**B(1) Songs with piano accompaniment.** The number of survived songs is about 100. *Crane*, *Antoonee*, *Apricot Tree*, *Spring*, *Blow Wind Dear Mountains*, etc. - are among Komitas's songs. On the one hand, any Armenian perceives these songs as factor of Armenian identity; on the other hand, they inspired many composers and musicians from all over the world to compose music. Komitas wrote songs based on the texts of German poets (Wolfgang Goethe, Theodor Storm, Ludwig Uhland, and others) in their original language.

Most of the aforementioned songs are published in the academic collection of Komitas's works, volumes I (complete) and V (pages 25-51)

<http://serials.flib.sci.am/openreader/Menerger%20ev%20xmberger-1979/book/content.html>

Komitas's songs with piano accompaniment were recently published by the Komitas Museum-Institute with the support of the Participation Programme of UNESCO, dedicated to the 150<sup>th</sup> anniversary of the birth of Komitas. In this publication, along with Armenian originals, the songs

are presented with verbatim English translations and international scholarly transliterations (HMB system).

(Komitas 2019. Selected Works. The First Volume. Songs. Compiled, translated and edited by Tatevik Shakhkulyan).

**B(2) Choral songs for various voicing.** The number of works is about 200. Sets of choral songs are of particular interest. Examples are Wedding Suite, cycles of songs for specific ceremonies of the church calendar, etc.

Most of the songs are published in the academic collection of Komitas's works, volumes II-V, VIII.

Vol. II <http://serials.flib.sci.am/openreader/Xmberg-1965/book/content.html>

<http://serials.flib.sci.am/openreader/Xmberg-1969/book/content.html>

Vol. III <http://serials.flib.sci.am/openreader/Xmberg-1969/book/content.html>

Vol. IV <http://serials.flib.sci.am/openreader/Xmberger%20ev%20menerger-1976/book/content.html>

Vol. V <http://serials.flib.sci.am/openreader/Menerger%20ev%20xmberger-1979/book/content.html>

Vol. VIII <http://serials.flib.sci.am/openreader/Hogevor%20st.%20-%201998/book/content.html>

Komitas's selected choral songs for the mixed choir were also recently published by the Komitas Museum-Institute with the support of the Participation Programme of UNESCO, dedicated to the 150<sup>th</sup> anniversary of the birth of Komitas. Along with Armenian originals, the choral songs are presented with verbatim English translations and international scholarly transliterations (HMB system).

(Komitas 2019. Selected Works. The Second Volume. Choral Songs. Compiled, translated and edited by Tatevik Shakhkulyan).

**B(3) Piano works, including cyclic form compositions.** Compositional arrangements of folk dances are among his most frequently performed pieces: *Manoushaki*, *Yerangi*, *Unabi*, *Marali*, *Shoushiki*, etc., which are included in the repertoire of both Armenian and non-Armenian pianists (Evgeni Kissin, Grigory Sokolov, Takahiro Akiba, Yukie Baba, Khatia Buniatishvili, etc.)

Most piano works are published in volume VI of the academic collection of Komitas's works. <http://serials.flib.sci.am/openreader/Dashnamurayin%20st-1982/book/content.html>

**B(4) Instrumental ensembles (quartets, quintet, duets) written in Berlin.** These works were not included in academic publication but instead were published recently.

**B (5) Walde Nacht for the symphony orchestra.** This work is published in work by Shakhkulyan T. (2014) "Komitas Early Period of Creation," Yerevan, ed. Amrots Group, appendix, pp. 176-190.

**B(6) Opera projects.** Unfortunately, none of Komitas's operas has survived, although his contemporaries witness that they have listened to some of them on the stage. Komitas's opera projects included the *Anoush*, based on the poem of the Armenian poet Hovhannes Tumanyan; *Sasna Tsrer*, based on the medieval Armenian epic poem, etc. Sketches from those and other opera projects are kept in Komitas's archives. Those few materials present information about the plans he had in mind. They haven't been published.

The importance of operatic projects is that Komitas demonstrated through them ways and methods of creating local models of primary European opera genres.

**B(7) Patarag (the Divine Liturgy).** *Patarag* is the most important ceremony of the Armenian Church and is functionally comparable with the Mass of the Latin Church and Liturgy of the Orthodox Church. Komitas has at least seven different *Patarags*, most of which haven't survived completely. The survived ones are - the very first one written in 1892 (Vol. VIII of the academic collection of Komitas's works, pp. 185-194.), the German version written in 1898-99 (Vol. VIII of

the academic collection of Komitas's works, pp. 195-220), the literary text of which was translated by Komitas from its original Armenian into German and the last one written in 1914 (Vol. VII of the academic collection of Komitas's works). The *Patarags* are accessible via <http://serials.flib.sci.am/openreader/Patarag%201997/book/content.html>. His other *Patarags* have survived only partially.

### **(C) Musicological works**

#### ***C (1) Research on folk music and church music***

- ✓ ***Armenian Church Melodies***, in Armenian, first published in the “Ararat” monthly, Vagharshapat, 1894, N 7-8, pp. 222-227 and 256-260.
- ✓ ***Armenian Church Music in the XIX Century***, in Armenian, first published in the “Ararat” monthly, Vagharshapat, 1897, N 5, pp. 221-225.
- ✓ ***Armenian Folk and Church Songs***, in Armenian, first published in 1905, the “Mshak” monthly, Tiflis, N 65-66.
- ✓ ***Armenian Peasant Music***, in Armenian, first published in the “Anahit” monthly, Paris, 1907, N 3-5, 6-9, pp. 70-73, 127-130.
- ✓ ***La musique rustique arménienne***, in French, first published in the “La Mercure Musical”, 1907.
- ✓ ***Plough song of Lori***, in Armenian, first published in the “Navasard”, 1914, pp. 312-339.
- ✓ ***Essay on Armenian Folk Music***, in Armenian, published in the “Komitas Vardapet”. Studies and Articles. Vol. 2 (2007). Edited by G. Gasparyan and M. Musheghyan, Yerevan, ed. Sargis Khachents, pp. 219-320.
- ✓ ***Healing with Music***, in Armenian, first published in the “Amenuyn Taretsuys”, Constantinople, 1915, pp. 242-246.

#### ***C (2) Research on Armenian medieval notation***

- ✓ ***The Role of the Khazes of Sharakans***, in Armenian, first published in the «Tachar», 1910, N 10, p. 311.
- ✓ ***Le système des signes de prosodie de l'église arménienne***, in French, first published in 1937, in the «Anahit», N 5-6.
- ✓ ***Les signes de la prosodie***, in French, first published in 2007, in the “Komitas Vardapet: Studies and Articles”. Vol. 2, pp. 150-165.
- ✓ ***Khazabanutyun (translated as “Neume System”)***, in Armenian, first published in the “Komitas Vardapet: Studies and Articles” Vol. 2. (2007), pp. 321-461.

#### ***C (3) Theory of Armenian medieval music and music education***

- ✓ ***Incantation of St. Patarag, in Armenian***, first published in the “Ararat” monthly, Vagharshapat, 1898, N 3-4, pp. 111-117.
- ✓ ***Die Armenische Kirchenmusik: Das Interpunktionssystem der Armenier***, in German. First published in the “Sammelbände der internationalen Musik-Gesellschaft”, Leipzig, 1899, Oktober-December, s. 54-64.
- ✓ ***Die Armenische Kirchenmusik: Das Achttonsystem der Armenier***, in German, unknown date, first published in 2007, in the “Komitas Vardapet: Studies and Articles”. Vol. 2, pp. 7-25.
- ✓ ***Basic Music***, in Armenian, 1902, first published in 2005, “Komitas Vardapet: Studies and Articles”. Vol. 1. Edited by G. Gasparyan and M. Musheghyan, Yerevan, ed. Sargis Khachents, pp. 172-216.
- ✓ ***Basic Music: Theoretical and Practical Course, in Armenian***, 1901, first published in 2005, in the “Komitas Vardapet: Studies and Articles”. Vol. 1., pp. 217-230.
- ✓ ***Harmony***, in Armenian, 1910-14, first published in 2005, in the “Komitas Vardapet: Studies and Articles”. Vol. 1., pp. 231-242.

#### **C (4) Folk Dances**

- ✓ **Armeniens Volkstümliche Reigentänze**, in German, first published in the “Zeitschrift für armenische Philologie”, Marburg, 1901, N 1, s. 87-96.
- ✓ **Description of Dances**, unknown date, in Armenian, first published in 2005, in the “Komitas Vardapet: Studies and Articles.” Vol. 1., pp. 293-298.
- ✓ **Various Dances**, unknown date, in Armenian, first published in 2005, in the “Komitas Vardapet. Studies and Articles”. Vol. 1., pp. 299-305.
- ✓ **The Dance and the Child**, in Armenian, first published in 1928, in the “Amenun Taretsuyts,” Constantinople, pp. 478-484.

#### **C (5) World Music**

- ✓ **History of Music**, unknown date, first published in 2005, in “Komitas Vardapet: Studies and Articles.” Vol. 1, pp. 137-171. Greek, Indian, Iranian, Finnish, Arabic, Polynesian music are among the music cultures Komitas referred to.
- ✓ **Richard Wagner**, first published in Taraz, Tiflis, 1904, No. 8, pp. 56-57.
- ✓ **Franz Liszt**, first published in Taraz, Tiflis, 1904, No. 19, pp. 173-174.
- ✓ **Giuseppe Verdi**, first published in Taraz, Tiflis, 1904, No. 23, pp. 208-209.

#### **C (6) Other**

- ✓ **Recueil de chants populaires arméniens**, first published in the “Ararat” monthly, Vagharshapat, 1900, N 7, pp. 367-368.
- ✓ **A Modest Plagiarist**, in Armenian, first published in the “Ararat”, Vagharshapat, 1901, N 4, pp. 228-229.
- ✓ **The Soul of the Province**, first published in 1913, “Literary Conference of Zardatyan”, Constantinople, pp. 36-38.
- ✓ **Armenians Have Their Own Music**, first published in “Azatamart” daily, Constantinople, 1913, 18 September, 1 October, N 1316.
- ✓ **Shnorhali, His Century and the Religious Problems of His Time (1893)**, in Armenian, first published in the “Ejmiatsin” monthly, 1950, May-June, pp. 23-26 and July-August, pp. 42-48.

## **6.2 Type of document**

Manuscripts

## **6.3 Catalogue or registration details**

The filing, categorizing and registration of Komitas’s archives is currently embodied in three main Catalogues.

Komitas’s main archives, composed of 1801 envelopes, are kept at the Y. Charents Museum of Literature and Art in Yerevan. Handwritings (letters, ethnographic recordings, works, research), personal items (his piano, library, posters and invitation letters to his concerts, photographs) are documented and kept in those envelopes. Each envelope includes materials of various volumes, ranging from one sheet to complete handbooks.

For this Register, only a selection of materials from Komitas’s main archives is provided, as the whole archive itself includes envelopes, which do not directly refer to his creative heritage and are just personal belongings such as his piano, invitations, programs, posters of the concerts, as well as photos, presents, etc.

Below, the categorized and currently employed numbering of the Komitas archive envelopes is displayed.

**A. Folk songs and dances and church song collections.** It is not convenient to divide folk and church songs into different sub-categories, because in many cases, one handbook or even one sheet



may include both. The entire handbook includes a concrete genre, which is indicated in brackets. In most cases, different genres are written in the same handbook or even on the same sheet.

Envelope numbers: 302, 303, 304, 305, 306 (fieldwork songs), 307 (divination songs), 308 (pilgrimage songs), 309 (love songs), 310 (wedding songs), 311 (funeral songs), 312, 313, 314, 315, 316, 317, 318, 319, 320, 321 (wedding songs), 322 (*gousan* songs), 323 (epic songs), 324, 325, 326, 327, 328, 329, 330, 332 (sacred song), 333 (sacred song), 334 (sacred song), 348 (sacred song), 355 (dance), 356 (ploughing songs), 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 375, 376, 378, 380 (dances), 382, 383, 384, 385, 386, 388, 390, 1438, 1440, 1527, 1536, 1537, 1540 (sacred song), 1541, 1545, 1645, 1649 (sacred song).

**B. Vocal and choral compositions mostly based on folk and church songs.** This category includes solo vocal pieces with piano accompaniment and choral works for different types of choirs. It is not convenient to divide compositions based on folk and church songs into different sub-categories. In many cases, one handbook or even one sheet may include different materials.

Envelope numbers: 387, 391-424, 426-429, 431-443, 449, 451-452, 460-461, 463, 468-479, 490, 492-495, 498, 501, 503-516, 518, 521, 525, 527, 530, 531, 534, 536, 538-542, 544, 550, 552-559, 56-569, 735, 1335-1338, 1365-1366, 1433, 1434, 1436, 1437, 1439, 1441-1445, 1532, 1538, 1677, 1718.

**C. Patarag (the Divine Liturgy):**

Envelope numbers: 345-347, 446-448, 450, 453-459, 462, 464-467, 622, 625, 662, 1648 (The German Patarag), 1786 (The First Patarag).

**D. Folk songs and works in other languages:**

Turkish folk songs: 348, 351-354, 444, 526, 1432

Turkish song based on the text of Mehmed Emin "Demir Immen": 522

Kurdish songs: 349, 350, 526, 1526

German translation of an Armenian song: 379 ("Shogher Jan," Armenian folk song).

French translations of the texts of Armenian songs: 389, 724.

German songs based on the texts of German poets: 500, 502 ("Neuer Frühling", on the text of Otto Rognett), 510, 519 ("An den Wassern zu Babel", based on Biblical psalm 136/137), 529 ("Glückliche Fahrt" on the text of Goethe), 532 ("Nachtlied" based on the text of Goethe), 533 ("Meeres Stille", on the text of Goethe), 537 ("Du fragst", based on the text of Ambrosius), 545 ("Menschengefühl", on the text of Goethe), 546 ("Sturmesmythe", on the text of Lenau), 549 ("Komm o Nacht", based on the text of Sturm and "April" on the text of Storm).

Choral songs in German on the texts of German poets Uland and Lenau: 545, 547.

**E. Piano pieces:**

Dances for piano: 425, 430, 480, 497, 517, 524, 560, 572, 1623.

Various pieces 570, 571 (Nocturno), 573-575, 576 (Schwermuth), 577 (Menuetto), 578 (Funeral Marsh), 579-592, 1435, 1650.

**F. Instrumental pieces:**

Quartets: 520, 528, 535, 543, 548, 1530.

For the symphony orchestra: *Walde Nacht* 551.

Various: 491, 1531.

**G. Unfinished opera projects.**

Envelope numbers:

323 "*Sasna Tsrer*" (translated as *Daredevils of Sassoun*), opera based on the Armenian medieval epic poem (in 2012, the Performance of the Armenian epic "*Daredevils of Sassoun*" or "*David of Sassoun*" has been inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity).

496 "*Harms from Politeness*," a comic opera based on the novel of the Armenian writer Hakob Paronyan.

481-489 "*Anoush*," lyric-dramatic opera based on the poem of the Armenian poet Hovhannes Tumanyan, with the same name.



## **H. Articles and studies:**

- 628 Music samples for the article “Armenian Peasant Music ”
- 629, 630 Notebook with different records
- 631 Old Chants of Sharakans (hymns)
- 632, 633 Notes on music styles and semantics
- 634, 635 Komitas's dictums
- 636 About Arabic music
- 637 La musique rustique Arménienne, Chronos Mesures des Syllabes
- 638 Rhythm
- 639 Materials about khaz notation
- 640 Fragment from the article Armenian Peasant Music
- 641 Armenian Folk Music
- 642 Explorations of Armenian Folk Music
- 643 Essay on Armenian Folk Music
- 644 Armenian Folk Music
- 645 Modes in Armenian Folk Songs, 1908
- 646 Plough song of Lori
- 647 Folk lyrics from Acharyan
- 648 – 650 Research on Folk Songs. Dictionary of Terms
- 651 Interpretation of Various Music Words
- 652 Colophons
- 653 Notebook with notes
- 654 Description of Dances
- 655 Handbook for Music
- 656 Notation
- 657 Notes referring to the “Khaz” notation system
- 658 Khazabanutyun [medieval notation system]. Words derived from old manuscripts and printed books
- 659 Notes referring to “Khazabanutyun”
- 660 Notes referring to “Khazabanutyun”
- 661 Punctuation
- 662 Armenian Church Singing
- 663 Pitches of Khaz
- 664 Signs. Khaz signs and their meaning
- 665 Corporeal, uncorporeal and not corporeal “khaz” signs
- 666 – 667 Notes related to “Khazabanutyun”
- 668 Lejignesde la Prosodie
- 669 Le système des signes de Prosodie de l’église Arménienne
- 670 Fragment from the lecture presented in 1914 in Paris
- 671 Signs of Prosody
- 672 “Khazabanutyun”
- 673 Historical materials on “Khazabanutyun”
- 674 Biographies of Armenian Ancient Musicians
- 675 Experiments on “Khazabanutyun”
- 676 – 679 Armenian Peasant Music
- 680 Notes on Music Theory
- 681 – 683 Plough Song of Lori in the style of the Vardablour Village
- 684 Armeniens volkstümliche Reigentänze
- 685 Articles and Studies
- 687 Incantation of St. Patarag

688 Armenian Church Melodies  
689 Elementary Music  
690 Armenian Peasant Music  
691 Composition musicale  
692 Armenian Peasant Music  
693 – 694 Elementary Music: Theoretical and Practical Course  
695 Harmony  
696 - 698 Armenian Elementary Music  
699 Complete Rule-Book on Armenian Basic Music  
700 Elementary Music  
701 Practical, psychological and physiological exercises  
703 Elementary Music  
704 Records on Music Harmony  
705 Harmony  
706 Materials from the Course on Harmony  
707 Course of Harmony  
708 Pictures of Armenian Notes

**I. Letters:**

1-60, 1446-1448, 1570, 1583, 1630, 1631, 1653, 1656, 1701, 1702, 1707-1709, 1748.

**6.4 Visual documentation (if available and appropriate)**

**List of appended photos**

**Photo 01** Transcription of the Armenian folk song “*Dzig tu, qashi*” (Pull, My Ox), Komitas archive, N 329/2

**Photo 02** Transcription of the Armenian folk song “*Hov Areq, Sarer Jan*” (Make Cool, Mountains), Komitas archive, N 1438/7

**Photo 03** Transcription of the Armenian folk song “*Antoonee*,” Komitas archive, N 1438/19

**Photo 04** Transcription of Armenian folk songs with the Armenian “Limonjyan” notation, Komitas archive, N 309/12

**Photo 05** A page expounding some signs of “Khaz” notation, Komitas archive, N 672/25

**Photo 06** A page from “*History of Music*” with information about medieval music rhythm and Indian notation, Komitas archive, N 655/12

**Photo 07** A page from the article “*Le système des signes de Prosodie*”, Komitas archive, N 669

**Photo 08** A page from “*Khazabanutyun*,” research on medieval notation, Komitas archive, N 673

**Photo 09** A page from “*Kaqavik*” (Partridge), which is well known to each Armenian, Komitas archive, N 561

**Photo 10** A page from “*Heqiari*,” the piano piece, Komitas archive, N 572

**Photo 11** A page from “*Patarag*,” the Divine Liturgy, Komitas archive, N 625

**Photo 12** A page from the “*Crane*” for voice and piano, Komitas archive, N 1335

**Photo 13** “*Akh, Maral Jan*” (Oh, darling), folk song arranged for the choir, Komitas archive, N1436

**Photo 14** A page from the “*First Patarag*,” written with Armenian Limonjyan notation, Komitas archive, N 1786

**Photo 15a** Oscar Fleischer’s letter addressed to Komitas (part 1), Komitas archives, N 57/1

**Photo 15b** Oscar Fleischer’s letter addressed to Komitas (part 2), Komitas archives, N 57/2

**Photo 16** Komitas lecturing at the 5th Congress of the Société Internationale de Musique (Paris, 1914, with Lois Laloy-the chair of the session).

### **Audio Materials**

Selected samples are presented below.

- (1) Recordings of Komitas's songs as performed by the composer himself and his students and recorded in 1913 in Paris, can be found here:

<https://komitasmuseum.am/en/media/audio/>

1. *Mokats Mirza* ("The King of Mokq"), folk epic song, performed by Komitas
  2. *Hov arek, sarer jan* ("Make Breeze, Mountains"), folk song, performed by Komitas
  3. *Plough-Song of Lori*, folk song, performed by Komitas
  4. *The Curlew and the Turtledove*, folk fable, performed by Komitas
  5. *Field-Song*, folk song, performed by Komitas and Vahan Ter-Arakelyan
  6. *The Crane*, folk song, performed by Armenak Shahmuradyan, accompanied by Komitas
  7. *Walk, Walk*, folk song, performed by Armenak Shahmuradyan, accompanied by Komitas
  8. *The Homeless*, folk song, performed by Armenak Shahmuradyan, accompanied by Komitas
  9. *It's Spring; It's Snowing*, folk song performed by Armenak Shahmuradyan, accompanied by Komitas
  10. *I Took the Jar & Go, Go*, folk songs, performed by Armenak Shahmuradyan
  11. *Alagyaz Mountan is Cloudy*, folk song, performed by Armenak Shahmuradyan
  12. *The Bird*, a sacred chant of Resurrection by St. Grigor Narekatsi (10<sup>th</sup> century), transcribed and performed by Komitas
  13. *Rejoice*, a sacred hymn by Sahak Dzoraporetsi (7-8<sup>th</sup> centuries), performed by Armenak Shahmuradyan
  14. Two fragments from Divine Liturgy, performed by Armenak Shahmuradyan
  15. Two Vespere songs by St. Nerses Shnorhali (12<sup>th</sup> century), performed by Armenak Shahmuradyan
- (2) Komitas's Seven Songs performed by Hayk Melikyan  
<https://www.youtube.com/watch?v=VQ2KeZuPOKU>
- (3) Komitas's *The Crane* in the arrangement of G. Sarajyan performed by Evgeni Kissin  
<https://www.youtube.com/watch?v=7ktkW3MCHnA>
- (4) Komitas's Piano Dances performed by Takahiro Akiba  
<https://www.youtube.com/watch?v=-Pr8haE7Syc>
- (5) Komitas's *Chinar es* performed by Mischa Mayski and George Pehlivanian with National Orchestra of Belgium  
<https://www.youtube.com/watch?v=PjPf72ssdnE>

## **6.5 History/provenance**

Komitas began recording/writing down folk songs, church songs and melodies in Armenia in the 1880s, and continued collecting pieces until 1915 when he wrote his last compositions. During those years, he collected traditional music, composed, researched, lectured, gave concerts and taught music. He published articles and some music compositions.. Unfortunately, up till today, an essential part of this heritage hasn't been found. After Komitas was sent to Paris by the Armenian community in 1919, the main part of his manuscripts was kept in the Armenian Patriarchate of Constantinople. Later, in the 1930s, in Paris, the so-called Komitas's Caretaker Committee was established to take care of Komitas because of his serious health condition, cover his hospital expenses, collect his manuscripts, publish his works, etc. Komitas's manuscripts were moved from Constantinople to Paris. The Caretaker Committee obtained new manuscripts belonging to Komitas from different sources and, after the publication of some of his works, sent the collection to Yerevan, to the Y. Charents Museum of Literature and Art, on the basis of which Komitas's Archive was formed. The Caretaker Committee was able to study and observe only a few of Komitas's works, mostly those which were legible. Later on, in Yerevan, musicologist Robert Atayan studied Komitas's Archives and found a significant number of hardly readable manuscript drafts but represented important works. R. Atayan worked hard to publish most of them. In 1941, a selection of Komitas's previously published and unpublished articles was published (Komitas: Studies and Articles). In 1960, R. Atayan started the publication of Komitas's Works (the academic publication, 14 volumes) at the Institute of Arts of the Armenian National Academy of Sciences.

In 2015, the Komitas Museum-Institute was founded in Yerevan to collect all the existing known materials related to Komitas and his creative activity, including his writings, research about him, materials concerning his time, his students, and the environment he lived in and created. The Komitas Museum-Institute undertook to create the Komitas Digital Archive. Materials concerning Komitas from different museums, archives and private collections are intended to be collected in one place in a digitized format.

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‘‘Komitas is already a great master; I am proud of him, feeling that I live and will live in Komitas.’’

***Richard Schmidt (German composer, musicologist, music teacher)***

*The letter of Max Seifert, secretary of the Berlin division of the International Music Society, to Komitas Vardapet (July 19, 1899)*

‘‘The profound view whereby you closely represented to us the majestic power of a developed civilization, which is very far from us, the unexpectedly skillful presentation of all this material, which is really of utmost importance for the recognition of the primordial Western civilization, your perfect ability of lecturing and singing, all these are things that surprised us and will remain vivid in the memory of your listeners.’’

***Doctor Max Seifert (German musicologist and composer)***

*The letter of Oskar Fleischer, professor at the University of Berlin, to Komitas Vardapet (July 16, 1899)*

‘‘Your expert and meaningful lectures helped us to take a thoughtful look at the music, which until now was almost unknown to us and which can teach many things to us, the westerners. You will render a good service to modern musicology by publishing your works, and I will be very happy if I can help you in that undertaking.’’

***Oskar Fleischer (German musicologist)***

‘‘... No one can sing like him the folk melodies that he has gathered during special trips... His willingness to teach me the Armenian singing was never feigned, not for a moment... I often worked with Komitas in his apartment... During our long and interesting conversations, he clarified for me all difficult questions.’’

***Pierre Aubry (French musicologist)***

“If Komitas had written only the “Antuni,” that would be enough to regard him as a great musician.”

***Claude Debussy (French composer)***

“I am surprised that 25 years ago, little Armenia gave Komitas to the world; one could hardly expect such works (I mean their perfect form and artistic value) from contemporary Russian composers, even the most famous ones living in great centers of Russia.”

***Mikhail Gnesin (Russian musicologist)***

“Armenian folk song has found its greatest master in the person of Komitas. His work is instructive from many points of view. Everyone interested in the development of Armenian music must study and understand Komitas completely and only after that start to compose.”

***Thomas Hartmann (musicologist)***

“Komitas’s music is such a stylistic purity and such a sublime language that one can hardly bypass it, avoid any relation with it or not bear its influence. I have always been, and will always be, captured by Komitas’s music.”

***Aram Khachaturian (Armenian composer)***

***Citations from reviews of the concert of December 1, 1906, in the European press***

“This short review does not allow me to analyze the very specific Armenian music, the proportions and tonalities of which, even in pastoral songs, endow it with almost ecclesiastical features (though these are sometimes imbued with certain oriental carelessness).

The performers deservedly won the audience’s acclaim and had to repeat many pieces, although the program was already very rich.”

***Guide Musical, Brussels, December 9***

“The singers were good (Miss. M. Babayan, Mr. Mughunian, and Mr. Shahmuradian), and we should also praise Miss. Shushik Babayan, who played melodies of folk dances on the piano. Of course, Komitas Vardapet was the life and soul of this musical event, and his manner of singing spiritual songs was remarkable.”

***Le Courrier Musical, December 15***

“Koimitas Vardapet gave us a chance to listen to a series of nice melodies, in which we enjoyed the taste of nature and admired the piano playing - a result of Komitas Vardapet’s high professionalism and genius. No less admirably were Komitas Vardapet’s talent and skill expressed in the church songs, which he himself performed with his deeply impressive voice touching hearts.”

***Aurore***

“Komitas Vardapet, who had enough courage to come and conduct the choir and to sing melodies himself, reached such expressiveness in the “Virgin Mary” that he moved the audience to tears, and they gave him an ovation. Nothing could be more touching than to see how the figure under the high black hood bows gracefully and with dignity amidst the loud applause.”

*Luis Laloy*

*Mercure Musical, December 15*

## **6.7 Names, qualifications and contact details of up to three independent people or organizations with expert knowledge about values and provenance of the nominated material.**

<b>Name</b>	<b>Qualifications</b>	<b>Contact details (email)</b>
1. <b>Anna Asatryan</b> Institute of Arts of National Academy of Sciences of Armenia	Director, Doctor, Professor	<a href="mailto:instart@sci.am">instart@sci.am</a>
2. <b>Thomas Buchholz</b> Composers' Union of Saxony-Anhalt, Germany	President, Doctor, Professor	<a href="mailto:buchholz.komponist@t-online.de">buchholz.komponist@t-online.de</a>
3. <b>Takahiro Akiba</b> Aichi University of the Arts, Tokyo; Armenian Music Society of Japan named after Komitas (Komitas Society)	Pianist, Doctor of Musical Arts	<a href="mailto:takahiro.akiba@gmail.com">takahiro.akiba@gmail.com</a>

## **7.0 Assessment against the selection criteria**

### **7.1 Primary criteria - significance value to the world. Comment on one or more of the following significance criteria.**

#### **7.1.1 Historic significance**

This documentary heritage is an example of excellence in the arts.

Historically, the immanent development of classical music led to new music styles and forms in which traditional music – both folk and sacred music – became the basis of the latter. Komitas was a forerunner in this process who discovered that folk and traditional music of any nation was of great value and could provide unique possibilities in art music. He upraised collecting folk songs on a scientific level. Historically, his primary activity - music fieldwork was not a common activity yet by his time period, while later it became an activity of foremost importance.

Deriving his music devices from folk and traditional sacred songs themselves, Komitas proposed new techniques in music composition (harmony, counterpoint, etc.). Later, in the 20<sup>th</sup> century Western and world music only, it became a common movement for the composers to make new harmonies derived from national music.

(a) The historical significance of Komitas's heritage is evident in the Armenian and the regional, Middle Eastern, and universal music culture. It is a serious investment in medieval Christian music and music folklore. The Armenian medieval church music presents an important branch in Christian music in general (as evidenced by F.-J. Fétis, 1874; Fleischer, 1895; Wellesz, 1920, etc.). The Armenian medieval notation is unique as well. The specialists in Western neume

systems of notation Oscar Fleischer and others believed that deciphering Armenian medieval notation would open new pages in medieval Christian music in the world music range. Komitas's survived research on Armenian neume notation is also included in this heritage. Therefore, it presents specific importance. Komitas's folk music collections and research in folk music play a special role. Considering that comparative musicology is important in revealing several questions in folk music, Komitas's input in this becomes more explicit. Research of any national music culture is necessary in world music research.

(b) The historical significance is more explicit when considering that Komitas was the first Eastern composer who integrated Eastern music with the Western style of music composition. After Komitas, many Eastern composers applied to Western methods of composition, synthesizing Eastern and Western means.

(c) Komitas's heritage reveals cultural layers that are currently lost because of changes in living conditions. He recorded thousands of songs, the natives and carriers of which have long passed away. Over the course of time, the oral tradition changed. Still, Komitas managed to write down masterpieces of folk and church songs and melodies, which present high values not only as cultural phenomena but also as artistic compositions. Otherwise, this cultural heritage would have been lost, and it is due to Komitas and great artists and scientists like him that we now have access to the cultural heritage of the past. For instance, the songs of the 10th century monk, poet, philosopher, theologian and Saint of the Armenian Apostolic Church Gregory of Narek (who was declared a Doctor of the Church by Pope Francis in 2015) were recorded by Komitas after having been preserved in oral tradition for over 10 centuries and, though we cannot be sure that back in the time they sounded the way Komitas recorded them in the early 20<sup>th</sup> century, they are still unique and cannot be compared with other singing traditions. Here, the twofold importance of Komitas's heritage is evident. On the one hand, such masterpieces are transcribed and preserved via his handwritings, on the other hand, they are recorded in the Armenian notation while observing Komitas's work about Armenian music notation gives us the opportunity to decipher medieval melodies.

Not only Armenian but also other national folk songs and melodies were of musicological interest to Komitas, so apart from Armenian folklore, Komitas also studied and transcribed those of other nations: Kurdish, Turkish, Arabic, Iranian, Georgian and others, for the purpose of comparison and research. Thus his work contains important information on the life of the people of those nations as well.

This way, Komitas formulated one of the first successful cases of comparative musicology, which was also unique due to providing a definite area of eastern music tradition to the European scholarly environment.

Komitas's research works and studies present important information contributing to the development of both Armenian and universal musicology, music theory and music composition.

In the documentary format, Komitas's handwritings are especially important because they also have scientific information about songs, such as the modes, the regions of origin, social information and dialects.

(e) Komitas's theoretical research is a discovery. He discovered the structural basis of Armenian music. Komitas's heritage was the first ethnomusicological study of Armenian traditional music. He paid attention to intercultural parallels proving that quartal structure typical of Armenian music appears in far cultures from Ireland to Japan. Interestingly, Komitas was the first in the 20<sup>th</sup>

century to engage a significant number of folk music instruments in the symphony orchestra, while folk instruments started to be used by symphony orchestras later on, in the 20<sup>th</sup> century. He was one of the first composers in the world to introduce quartal harmonies as contrasted to triads.

(f) As a result of 20-years' hard work, Komitas managed to decipher the medieval “*Khaz*” (neume) music notation. As Komitas was transcribing the songs mostly with the Armenian notation called the *Limonjyan* notation (this system was created in the 19<sup>th</sup> century to substitute the medieval “*Khaz*” notation and to record church music), his materials and the notes he left on his drafts allow deciphering works written in the “*Khaz*” notation as well. The specialists in Western neume systems of notation Oscar Fleischer and others believed that deciphering Armenian medieval notation would open new pages in medieval Christian music.

(g) Numerous world-known performers and groups refer to Komitas’s music. Komitas’s heritage inspired composers from various countries.

### 7.1.2 Form and style

A considerable portion of this documentary heritage is particularly important exemplar of its type. It is unmistakably distinguished by its style. While collecting music, Komitas was using the *Limonjyan* system of music notation, since otherwise he would need sheets of five-line music notation, which were not always quickly available. The *Limonjyan* notation is endowed with specific beauty. This is why we can talk about outstanding style.

### 7.1.3 Social, community or spiritual significance

(1) Musicians all over the world perform Komitas’s music. A restricted list is presented below, while Komitas’s heritage appears in the activity of many artists from Europe to Japan, from the Americas to African countries.

- ✓ The Norwegian saxophonist Jan Garbarek included Komitas’s sacred songs in his project *Officium Novum* which toured over the world in 2009-2014.
- ✓ The British male Ensemble Hilliard realized a project of Komitas’s sacred music.
- ✓ San-Francisco based male group Chanticleer performed Komitas’s sacred music in his Christmas project.
- ✓ Jordi Savall, a UNESCO Artist for Peace, performed Komitas’s heritage in his CD *Armenian Spirit*, which received favorable reviews in 2012.

(2) Many composers accept Komitas’s works as a guideline and use Komitas’s works in their music. A few samples are listed below.

- ✓ Armenian composer Aram Khachaturian, whose *Collection of Note Manuscripts and Film Music* has been inscribed on the International Memory of the World Register, was mainly influenced by Komitas.
- ✓ The American composer Alfred Reed (1921-2005) composed two series of Armenian Dances for wind orchestra. Both works are based on Komitas’s songs. *Apricot Tree*, *Partridge*, *Hey Lovely*, *Alagyaz Mountain* and *Go, I am Joining* are used in the Armenian Dances 1; *Bring Coolness*, *Khoumar* and *Ploughsong of Lori* are used in the Armenian Dances 2.

<https://www.youtube.com/watch?v=D0aKPALW4hM>

<https://www.youtube.com/watch?v=02VHWFqQncU>

- ✓ The Dutch composer Eduard de Boer (born in 1957) took the pseudonym Alexander Comitas for some period of his life until he composed *Attribute to Komitas*, after which he found that his mission of devotion to Komitas Vardapet was fulfilled.

<https://www.youtube.com/watch?v=SA0DrmYppt8>

He is also the author of Armenian Rhapsody 1 & 2, both of which are based on Komitas's songs. The Armenian Rhapsody 1 served as a compulsory piece during the First Dutch Championship for concert level wind orchestras.

<https://www.youtube.com/watch?v=97keyrHIIDc>

<https://www.youtube.com/watch?v=mHITydJVkI0>

- ✓ Tigran Hamasyan, a well-known jazz musician, based many of his compositions on Komitas works.

The following composition is based on Komitas's *Shogher Jan*.

[https://www.youtube.com/watch?v=v\\_uKYF2tcko](https://www.youtube.com/watch?v=v_uKYF2tcko)

The following link presents Tigran Hamasyan's project with Berklee College of Music students. Komitas's *Jur Kuga Verin Saren (Water streamed from the Mountains)* and *Esor Urvat E (It's Friday)* lay in the basis of the arrangements.

[https://www.youtube.com/watch?v=z7j7bdEPSd0&list=RDz7j7bdEPSd0&start\\_radio=1](https://www.youtube.com/watch?v=z7j7bdEPSd0&list=RDz7j7bdEPSd0&start_radio=1)

- (3) Eight million Armenians living in more than 100 countries perceive Komitas's music as identity.
- (4) Music lovers – both professionals and amateurs worldwide listen to Komitas music.
- (5) Komitas Music Society of Japan actively functions in Japan, the members of which Japanese people; Komitas Choral Society of Boston regularly organized concerts of Komitas music; other similar structures exist in Germany, Russia, etc.

Komitas's significance at the world level is also proofed by the fact that today the Yerevan State Conservatory and the Chamber Music House are named after Komitas, as well as numerous other places, venues and institutions in Armenia and abroad. His statues are placed in various cities around the world: Paris, Quebec, Detroit, etc. Komitas's plaque is placed on a wall of Humboldt University Berlin. Komitas's heritage has a crucial role in the history of Armenian music. Komitas himself is considered a symbol of national identity.

## **7.2 Comparative criteria. Comment on one or more of the following comparative criteria:**

### **7.2.1 Rarity**

The Collection of the manuscripts and works presented for nomination is a rare surviving example - it includes the only existing original copies on which all academic publications are based. Though a significant number of Komitas's collections, research materials and compositions are published, the manuscripts continue to hold great scientific value. On the one hand, the texts present genuine original versions of his works, on the other hand, on his drafts, Komitas wrote various informational, aesthetical and other remarks with important details, which are valuable for ethnography and musicology. That is why Komitas's manuscripts are of special importance. Moreover, not all the materials of Komitas's archives have been published and therefore, the information they possess exists solely in their original form.



The Collection includes ethno-musicological rare materials, which were transcribed in the field and no longer exist now. Komitas's research on medieval music and music notation is rare as an invention. His compositions too are rare, thanks to their unrepeated style.

### **7.2.2 Integrity, completeness, condition**

The Collection, in its current state, is considered integral, though up till today, an essential part of Komitas's heritage hasn't been found. The current Collection consists of the materials initially received by the Y. Charents Museum of Literature and Art and the additional items found and brought in from other national and foreign museums, libraries and private collections during the years. There does exist the risk of damage, as some manuscripts are drafts or pencil-written, therefore, are under the threat of getting age-worn. Permanently work is carried out to collect all the existing known materials related to Komitas as some relics are found in different archives, museums, libraries and institutions of other countries and to work on discovering the other lost items.

### **7.3 Statement of significance**

(1) Komitas's works present an important breakthrough in music history. In his time period, a necessity arose in Western classical music to make innovations. An important branch of innovation was engaging folk music into art music. Komitas was a pioneer in this movement which had a fundamental development consequently.

(2) Expounding the theoretical foundations of traditional Armenian music, Komitas presented a model of analyzing national music which opened new paths in the field. This way, he approved the possibility of analyzing world national musics to distinguish approaches as corresponding to the inner structure and contents of each of them.

(3) Musicians worldwide –pianists, singers, choral groups of various voicing – perform Komitas's music. His music appears on the stages of all continents of the world. Composers from various countries referred to Komitas's music in their own works.

(4) Komitas was the last specialist to decipher the medieval Armenian notation system. Fragments of his research in this field are also included in the nominated heritage. Specialists in medieval music notations of the world believe that comparison of all of them would lead to newer results of uncovering new pages of medieval music of the world.

(5) Komitas's works also promote cultural diversity and tend to enhance cultural dialogues. That is why inscribing this heritage in the International Memory of the World Register is important.

## **8.0 Consultation with Stakeholders**

### **8.1 Provide details of consultation with relevant stakeholders about this nomination**

The staff members of the Komitas State Conservatory and the Institute of Arts of the National Academy of Sciences of the Republic of Armenia were consulted about this Nomination. In both cases, the idea met strong support and encouragement. The Board members of the Institute of Arts of the Academy of Sciences of Armenia also supported the nomination and provided necessary guidance and advice. Y. Charents Museum of Literature and Art, which is the custodian of this heritage, also supported the nomination. All the consulted specialists pointed out the significance and the necessity to preserve Komitas's manuscripts.

## 9.0 Risk assessment

### 9.1 Detail the nature and scope of threats to the nominated material

The following physical threats are to be noted:

**Age-worn.** The papers are over a century old and are at risk of being damaged. In many cases, Komitas wrote with a pencil, which is slowly becoming illegible. Therefore, the necessity for restoration might occur.

**Negligence of others.** As stated before, an unknown part of Komitas's heritage was lost. When it was transferred from Paris to Yerevan, it had to be transited via Moscow first because this was an obligatory administrative procedure in the Soviet Union. Later on, Robert Atayan, who worked for the Y. Charents Museum of Literature and Art, spoke of missing documents while working on the classification of the materials received,. Thus there is the necessity to search for the materials, which could have survived. Some relics are found in different archives, museums, libraries and institutions of other countries. But there is a threat of losing some existing documents held in private archives or institutions. The people/staff of the holders may be unaware of the importance of those materials: they may be subject to negligence.

## 10.0 Preservation and access management plan

### 10.1 Describe, or attach as a scanned document, any existing plans. If no plans exist, provide details about proposed conservation, storage and access strategies.

The current state of the heritage is that it is in paper format preserved at the Y. Charents Museum of Literature and Art. The collection is kept in general archives, in separate boxes, situated on separate shelves (the temperature and air humidity correspond to necessary conditions).

When Komitas's archive was newly established in Yerevan, classification was realized according to the available materials. This way, separate groups of items, such as letters, theoretical works, compositions, etc., were categorized in order to make the archive more organized. During subsequent years, more and more new papers belonging to various categories arrived in the archives, resulting in the distortion of the numbering system of the latter. This way, problems arose for researchers. Currently, there is the necessity for a new system of classification, as well as the further accessibility of the materials.

The management plan for the Komitas Archives was confirmed during the meetings of the Artistic Council of the Komitas Museum-Institute and was recorded in Protocols No. 1, 2 and 3 of 2016.

The **management plan** (approved in the form of related protocols and internal decisions) consists of the following steps and objectives:

Digitization of Komitas's works.

Adding appropriate materials and papers held in other archives, museums and institutions to the Komitas general digital archives.

Restoration works

Research on Komitas and his works, as well as in the spheres related to his activities.

- ✓ Medieval music.
- ✓ Armenian "khaz" notation.
- ✓ Folk and church music collections.
- ✓ Works.
- ✓ Style.
- ✓ Comprehensive biography.

- ✓ Publication of Komitas's vocal compositions with the Hübschmann-Meillet transliteration of the lyrics for the convenience of non-Armenian performers.
- ✓ Publications in Armenian and other languages (English, German, French, Russian, etc.).
- ✓ Publication of Komitas's music with urtexts.
- ✓ Publication of Komitas's works facsimile.
- ✓ Introducing Komitas's archive in the All-National Museum Depository.
- ✓ Enhancement of accessibility for researchers.

In 2015 the Komitas Museum-Institute started the digitization process of the materials, but the process was discontinued due to technical reasons. This process will be continued as far as better conditions appear.

The process of adding papers from other institutions is established. Research and the promotion of the publicity and further accessibility of the heritage are also followed.

The Komitas Museum-Institute initiated publishing Komitas's vocal and choral works with international transliteration and translation of the lyrics. Out of four volumes of this project, two have been published with the support of the Participation Program of UNESCO. The following two volumes are being worked on.

Komitas's Works Facsimile is in the process of publication. As for the *Urtext* publication, it will be realized in due course.

The Komitas Museum-Institute actively collaborates with interested researchers and performers all over the world. Recently, books and articles about Komitas and his works in various languages and different countries were published, including English, French, Romanian, Turkish, etc. Many choral groups and ensembles, as well as singers and pianists, performed Komitas's works all over the world. Following its management plan and priority principles, the Komitas Museum-Institute provided all of them with any necessary materials.

## **11.0 Any other information that may support the nomination**

### **11.1 Note below or attach scanned documents as appropriate.**

The inscription of the "Collection of Works of the Composer Komitas Vardapet" in the International Memory of the World Register would not only promote the objectives of the Program itself but also those of dialogue among civilizations, cultural diversity and the promotion and preservation of Intangible Cultural Heritage, because Komitas himself was not just a national artist, an ethnographer, a teacher and a scientist, his works promoted the notions of peace, dialogue and diversity as he referred to the cultures of many peoples, observing and studying their everyday life and the cultural environment their national folklore was created in.

If inscribed in the Memory of the World registry, the Collection will be consistently made internationally available. Newer international publications will follow, which can promote performance arts at a newer level. The digitization process will be updated with an improved approach to classification and distribution.

This collection is the subject of interest of many musicologists from all over the world; a proof of this statement is Komitas International Conferences held annually in different universities and institutions (including Komitas Museum-Institute, Sorbonne University Paris, Humboldt University Berlin, and the University of Halle). Scholars from many countries (including Armenia, France, Germany, Italy, Russia, USA, Canada, Cyprus, Ukraine, etc.) participated in those conferences and consequently published their research. Thus, Komitas-related research is in an active process. Besides the conferences, research and dissertations are being written in many

universities of the world, the authors of many of them keep contact with us for their research purposes.

As for the educational process, in Armenia, almost every music-educational project includes Komitas's works. A song by Komitas – The Partridge – is included in the educational system of Japan.