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***Influences of the Armenian Community in the Development of  
Cultural Life in Transylvania.***

**SUMMARY**

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## Introduction

*„Armenian is the language to speak with God. God spoke to the world in Armenian.“*

*Lord Byron*

The Armenian people, the first Christian nation in history, has travelled a long and difficult road, during which its representatives have spread across the globe, leaving their mark on the economic and cultural development of all territories. The Armenian Diaspora in Romania, and in particular the communities on the territory of Transylvania, contributed significantly to the establishment, construction and flourishing of cities, to the economic development of several regions, to the establishment of cultural, economic and social institutions of major importance. The author of this research herself is of Armenian origin, and her keen interest in and determination towards her own roots is the main motivation for researching this topic, which is too little addressed in the local scientific community. My own experience shows that in less than a hundred years a family can lose touch with its roots in the motherland, forget its mother tongue and its traditions: traditions that a generation ago were still practiced in the family. The fact that there are only very few customs and traditions left that the Transylvanian Armenian community has managed to preserve are the main reasons for starting this research. On the occasion of the traditional pilgrimages to the Armenian churches in Transylvania, a mixed repertoire (Armenian and Hungarian) is performed, but this Armenian repertoire - although sung in Armenian - is no longer understood by anyone. There are only two priests left in the whole of Transylvania who are authorised to celebrate the Armenian-Catholic rite mass, and no one who speaks or understands Armenian. Cult and culture, both are on the verge of extinction, of disintegration. The strongest argument, and the deepest meaning of this research is therefore that the Armenian communities in Transylvania are on the way to extinction. Assimilation is almost absolute, the population of Armenian origin has not spoken its mother tongue for a long time, and the special cultural values belonging to this segment of the Transylvanian population will surely disappear in the following decades, in the absence of interest and funds for their research and preservation. There are, of course, attempts to support and preserve traditions, but the Armenian national identity 'works' in very few people, and the interest of the broad masses in this culture is decreasing at a fast pace. The primary argument underlying the present doctoral research is therefore the need to study and save at the last moment what has survived the centuries of the culture and art of an ethnic group, which played a decisive role in the founding of towns in Transylvania, and in the development of the region's culture, society and economy - referring here in particular to the Armenian musical heritage.

The presentation and analytical approach of the Armenian socio-cultural elements constitute the basis of the general objective of the present research, whose purpose is to identify and describe the peculiarities of Armenian history and culture in Transylvania. The definition of the general objective reflects the progressive establishment of the research priorities and their formulation provides the basis for the chapter structure of this work. By prioritising those included in the work, the specific objectives of the scientific research will be as follows:

- to achieve an overall picture of the history and culture of the Armenian people;
- to present a specific group, part of this people: the Armenians of Transylvania;
- to present the history of Armenian music and its specific elements;
- to identify and describe the cultural-artistic and specific musical elements of the Armenian community in Transylvania;
- to present the Hungarian Armenian-Catholic liturgical repertoire of the 19th–20th centuries in Transylvania.

The thesis entitled *Influences of the Armenian Community in the Development of Cultural Life in Transylvania* comprises 4 chapters.

The first chapter briefly presents the history of the Armenian people, from its origins to the 20th century, relating some fundamental aspects necessary to understand this very special culture. Like any culture, the Armenian one has borrowed and at the same time given impressive values to human civilisation: in addition to the ancient Indo-European heritage and the ancient civilisations of the Armenian Plateau, the Armenian people have come into contact with almost all significant ancient and medieval civilisations. This contact with the highest cultures and civilizations enriched and raised the value of Armenian spiritual and material culture. This receptive attitude towards the cultures of other peoples led to the fact, that Armenians translated into their language almost the entire cultural heritage of mankind, then developed their arts, characterized by maturity and deep humanism. This chapter deals with topics such as the formation of the Armenian diaspora, religion, language and alphabet, education and the arts characteristic of Armenian culture, including architecture, sculpture, miniature art and literature.

Chapter II. presents the history of the formation of the Armenian diaspora in Central and Eastern Europe and the establishment of the Armenian community in Romania. This part of the work therefore briefly presents the historical process of the migration and settlement of the Armenians in the Transylvanian region, the founding of towns, the building of Armenian churches, then the assimilation of this large ethnic group into the Hungarian population, the gradual transformation in the practice of religious worship, the almost forced transition to the Catholic rite of the Armenians.

In this chapter we also present the indigenous traditions and the influence of the Hungarian people, with whom the Armenians came into contact, the mutually receptive attitude, the cultural interpenetrations that contributed to the change of the musical art. The turbulent history of the Armenian people defines to a large extent the way in which the arts have developed, and the way in which the vast and rich culture that characterises the Armenian people, spread throughout the world, has been formed. The chapter deals with the history and features of Armenian culture in Transylvania, devoting a sub-chapter to the education, religion, and significant cultural events in this region, as well as the beneficial effects of their presence on the development of towns and society in general.

Chapter III. is devoted to Armenian music, aiming to outline the evolution of Armenian music from the earliest times to the 19th century. Musicological research proves with certainty that the existence of music in Armenia is as old as the Armenian people itself. In ancient times the entire population of the country took part in the formation of music, which was an indispensable part of life, a decisive factor in the formation of aesthetic and spiritual values as well, which has always served the uplift of the nation and the revival of native culture. We may consider that from the earliest moments of its existence the Armenian people had its religious songs and music, but besides these it also produced secular musical creations, which reflected everyday issues. We begin the historical journey of tracing the evolution of Armenian music from its ancient roots. This chapter traces the path taken by the various secular and religious genres, which developed in close relationship over the centuries. The research presents the indigenous traditions as well as the influences of the cultures with which the Armenian people came into contact. The cultural interpenetrations, the mutually receptive attitude which contributed to the balanced development of the musical art are mentioned. Excerpts from the texts of the earliest surviving songs from ancient Armenia are also presented, the work of troubadours in the Middle Ages is evoked, and the greatest, renowned scholars and composers are listed. The establishment of the first universities and the presentation of the earliest systems of Armenian musical notation are important elements of this chapter, which also includes a description of the essential elements of this ancient musical art: the modes and genres of music, the history of notation, and the presentation of four composers of major importance in this field: Sayat-Nova, Cristaphor Kara-Murza, Komitas and the famous Aram Khachaturian.

The last chapter is divided into two parts: in the first part some general information is presented on Armenian music in Transylvania and the few documents that exist today on Armenian folk music, followed by the presentation and analysis of some musical fragments discovered in the archives of the Armenian-Catholic churches in the region: the churches of Gheorgheni and Frumoasa. In the course of our research and documentation in the archives and libraries of the Armenian-Catholic centres in Transylvania, we managed to discover some unknown materials of great value, which are evidence of an effervescent musical life, and tell of a liturgical activity, of a deeply lived religious life,

in which faith and music were an indispensable part of the life of the Armenians of Gheorgheni and Frumoasa. These musical materials also mention the close official and unofficial relations between the Armenian communities in Transylvania and the versatile influences between the cultures of the ethnic groups living in Transylvania: Armenians, Hungarians, Romanians, Saxons, etc. In this analytical segment we try to identify and define the authentic elements of Armenian origin, and to distinguish them from the elements taken from the religious musical culture of the Hungarian population, thus following the process of assimilation through church music. In order to underline the authenticity and value of the musical manuscripts analysed, the musical examples are included and presented within the work in their original form. The epilogue of the dissertation presents some final conclusions, summing up the conclusions outlined at the end of each chapter, and at the same time reviewing the essential aspects of the research results and those that confer originality and scientific importance to the theme treated in the dissertation.

## **Chapter I.**

### **Origins - a brief foray into Armenian history**

The research carried out to date does not allow us to perfectly elucidate the question of the genesis of the Armenian people, but numerous archaeological discoveries, linguistic and anthropological studies, as well as ancient Sumerian, Assyro-Babylonian, Persian and Egyptian inscriptions are available to us, which together with the data from the writings of ancient Greek historians and traditions passed down from generation to generation have led to the formation of several theories regarding the ethnogenesis of the Armenian people. In prehistoric times, several tribes lived together in ancient Armenia. From legends about the origin of the people we learn that in the middle of the third millennium BC, the ancestor of all Armenians, Hayk (descendant of Noah) waged war against the king of Assyria. In the course of the battle, he killed the Assyrian king and founded the country called Armenia today. (Nersesian, 2006, p. 9) The original variant of the country's name in Armenian was Hayq (actually the plural of the word "Armenian"), later the name changed to Hayastan (the variant used today). (Albinetz, 2012, p. 14) The next significant era in Armenian history was that of King Tigran II. Historical sources present Tigran II - often referred to as Tigran the Great -, the grandson of Artaxias, as the most brilliant representative of Armenian history, as the formation of the Armenian state is linked to his name. He was a great fighter, conquered many territories, founded many cultural institutions. In 69 BC he built a second capital, called Tigranakert. In the time of Tigran II the country was called "Armenia between the seas," referring to the borders of the country that stretched between the Mediterranean and the Caspian Sea. The Armenian kingdom of Urartu was formed in the 9th century BC, and was ruled by a series of major rulers, among whom it is worth mentioning King Arghishti I (786-764 BC), during whose reign the city of Yerevan (Erebuni) was founded. So, from historical data we learn that the city of Yerevan was

founded several decades before Rome. The Urartu kingdom collapsed in the period 600-500 BC, and there is very little historical data on the following centuries. (Albinetz, 2012, p. 16). A subsequent important stage of Armenian history was the period of the rule of the Archaic Dynasty, between 66 and 428 AD. The first representative of the dynasty on the Armenian throne was Tridates I, a ruler of Parthian origin. He came from the family of King Vaghars who, following the conquest of Armenian territories in 52, appointed Tridates king of Armenia. Long battles ensued, provoked by representatives of the Roman Empire who were unhappy with the appointment of the new king, but after almost 15 years of warfare, Tridates was recognised as the king of independent Armenia. During this period, both Parthian and Roman influences made themselves felt to a considerable extent on the Armenian territory. Another prominent representative of the dynasty was Tridates III, the ruler who acceded to the Armenian throne in 287. Tridates, also called "the Great," was one of the rulers who cultivated a high level of interest in the arts and Western culture among the Armenian people. (Gazdovits, 2006, p. 28) A remarkable moment in the history of the Armenian people is the year 301: as a result of miraculous events, the Armenians adopted Christianity, becoming the first people in the whole world to recognise Christianity as the state religion. Historians say that from this point on, the direction of Armenia's development changed radically. There followed the destruction of all traces of "paganism" throughout the country: temples were torn down, statues of deities were torn down and removed everywhere. The key figure of these historical events was St. Gregory the Illuminator, in Armenian Գրիգոր Լուսավորիչ (257-330), the Armenian apostle/evangelist, missionary, who convinced the king to adopt Christianity throughout the country. (Nersesian, 2006, p. 95) After the fall of the Armenian kingdom (428 AD), the people fought for four centuries for the country's freedom: first against Persia and Byzantium, who in 591 divided the Armenian territories again, and then against the Arabs in 640. Following the continuous wars with the Arabs, in the 9th century Armenia again gained its independence. (Albinetz, 2012, p. 18) The leader of these struggles for independence, was Ashot I, of the Bagratuni family. He became king of the country in 885, and his rule lasted until 890. His successors on the throne, the Armenian rulers of the 10th century, possessed outstanding intellectual and leadership skills, as well as remarkable political strength, and the country developed into one of the most powerful states. The invasion of Armenia by the Turks following the fall of the Bagratii had a remarkable impact on the fate of the Armenian people: the population of the capital of Ani and the whole country underwent changes that influenced the entire history of the Armenian nation. Migration began: a significant percentage of the population moved to the Crimean Peninsula. Some groups of Armenians continued their way to the Polish territories (Lvov), or went to Moldavia, others settled in towns in neighbouring countries, or - very few in number - remained in some territories of the Armenian plateau. As a result, not many Armenians remained in these lands, and those who remained were forcibly Islamised by the Turks, and traces of Armenian culture gradually disappeared. At the beginning of the 19th century, part of the territory of Eastern Armenia was liberated by the Armenian population with the support of the Russian Empire, but the western part



of Old Armenia remained part of the Ottoman Empire, where fierce liberation struggles began with the aim of uniting with Eastern Armenia. Sultan Abdul Hamid II's reaction to these attempts was the massacre, in which some 300,000 Armenians lost their lives (1894-1896). The struggles for Armenian independence posed a particular threat to the territorial integrity of the Ottoman Empire. Thus, the historical events of the beginning of the twentieth century, in particular the world war triggered by the European conflicts, were also a good opportunity for the Turkish authorities to "cleanse" the country of Armenians: in organised actions they rounded up first the Armenian intellectuals in Constantinople, then the entire Armenian population on the territory of the Empire and deported them to the desert, systematically killing them on the way. This cruel massacre led to the annihilation of the Armenian people, with around 1,500,000 victims (Hovhanessian, 2007, p. 499). Armenia was declared an independent state on 28 May 1918, but the republic lasted only two years. In the winter of 1920 the Russians invaded Armenia, thus the country became a member state of the USSR. After the fall of the Soviet Union in 1991, Armenia became an independent state, but the struggle to regain the usurped territory continues to this day.

## **1.1 Formation of the Armenian Diaspora**

The term diaspora defines an isolated group of a nation that no longer lives in its country of origin but consciously preserves its culture and identity. In Armenian historiography, diaspora has been spoken of since the 20th century, when - following the Armenian genocide - compact and numerous groups of Armenians began to appear in America, Europe and other continents. Armenian colonies and diaspora can be differentiated primarily on the basis of their formation in history and time. Armenology uses these two concepts slightly differently than they are used in history, due to dramatic historical turns. Today we can speak of the presence of Armenian communities on all continents:

*"The Armenian Diaspora created over time is based on communities of Armenians living outside the borders of Armenia. The number of Armenians worldwide is estimated at 11 million, but only about 3.15 million live in Armenia. So Armenians have formed a diaspora of about 8 million people, larger than the country's population."* (Albinetz, 2012, p. 53)

## **1.2. Armenian religion, the first Christian people in the world**

The Armenian state was the first state in the world to adopt Christianity as its official religion in 301. Armenia, like all ancient civilisations, was initially characterised by polytheism. According to historical sources, the beginnings of Armenian evangelism date back to about 20 years after the crucifixion of Jesus Christ. The first Christians to enter Armenian soil were the apostles Bartholomew and Thaddeus, who are considered to be the "first light bearers of Armenia." Another outstanding personality of Armenian Christianity was St. Gregory the Illuminator. The year 301 is the date of the definitive introduction of Christianity in Armenia and its declaration as the state religion. In 451, following the Council of Chalcedon, the Armenian national Christian church declared

itself autocephalous. From that year onwards it recognised neither the authority of Rome nor that of the Metropolitanate of Caesarea Cappadocia. Thus Armenia was not only the first country to become officially Christianised, but also the first state to separate itself entirely from the world Christian church, subordinate to the Pope of Rome, through its church.

### 1.3 Armenian language

Armenian is a distinct, eastern branch of the Indo-European language family, which has undergone several stages of development:

- The period before writing with the national alphabet
- The period of the 5th-11th centuries, the flourishing of the classical Armenian language (known as Graubünden)
- Middle stage, the period of the 11th-14th centuries.
- The era of the modern Armenian language, from the 14th century to the present, with the Western and Eastern dialects.

Some key differences between modern Eastern and Western Armenian should be mentioned. The modern Western Armenian language has been largely influenced by the Turkish language: under the pressure of Turkish domination, a large part of the Armenian nationality population in Turkey - mixing languages - gave rise to a Turkish-Armenian "jargon" or forgot their mother tongue. Thousands of Turkish words and other expressions, foreign to the Armenian language, have entered the Armenian dialect spoken in Constantinople. In the 19th century, the Armenian intelligentsia reacted strongly against this transformation of the Armenian language. A strong cultural movement began, aimed at purifying the Armenian language of foreign elements. Many new words were formed to replace the Greek and Latin neologisms that had been introduced into Armenian for centuries. The creation of the modern Armenian literary language is a special phenomenon, unprecedented in the history of languages, since in the course of this process the vocabulary of an ancient language was used, as well as the vocabulary of Armenian dialects. Thus, the modern Armenian language (both Eastern and Western) is closely related to the 5th-century register, retaining the same base of common words (31 % of the total) and the same orthography (except for the Armenian language spoken in the territory of Soviet Armenia, which has been reformed, modified and partially simplified). This purified language, from which neologisms have been removed, spread very rapidly during the 19th century. Armenian schools, newspapers and literature published in the modern language all over the world played an important role in this process.

## **1.4. The invention of the alphabet, a decisive socio-cultural factor in Armenian history**

According to contemporary historical data, it was Mesroph Mashtotsh who had the initiative of creating his own alphabet, and he managed to convince the Catholic Sahak Parthev. They then presented their plan to King Vramishapuh, who approved it. The alphabet created by Mashtotsh had a total of 36 letters, to which two more were later added. Today, the Armenian alphabet has 38 letters, including 29 consonants, adapted to all the nuances of the Armenian phonetic system, 6 vowels and two half-consonants. The period of the creation of the Armenian alphabet is put by scholars at between 392-406, although it is not possible to be precise because of the damage to some figures in old manuscripts. Most historians regard 405 as the year in which the alphabet was completed and Mashtotsh returned to his homeland with his mission accomplished. He then systematically began to alphabetize the entire people in order to give them access to culture and Christian-religious writings, which can be considered a very courageous intellectual and political achievement at that time when Armenia was under Persian rule.

## ***1.5. Structure and development of the education system***

In the 5th century, based on the idea that the creation of a national literature without knowledge of ancient literature would be impossible, a phenomenon took place in Armenia that is considered by scholars to be unique in the history of world culture: a special school of translators was formally organized. The establishment of this school was supported by the Armenian Church and the Armenian state: scholarships were awarded to students of outstanding intellectual ability who were sent to the great cultural centres of the time: Athens, Constantinople, Alexandria, in order to learn foreign languages and about the great works of antiquity. By facilitating access to the values of universal culture, valuable works were made available to Armenian intellectuals and could be read in their mother tongue. The School of Translators operated for 250 years, during which time an impressive number of philosophical, literary and scientific works were translated into Armenian from Greek, Latin, Arabic, Hebrew and even Sanskrit, the works of the most famous ancient authors: Pythagoras, Aristotle, Plato, Avicenna, Euclid, Homer and many others. By the 9th-10th centuries, the Armenian education system had developed continuously. State-supported private and public schools as well as church schools operated. In addition to these, numerous higher seminaries and universities were established, which - in addition to the seven liberal arts, taken over from the medieval universities of Europe - introduced theology, philosophy, history and others as subjects of study. An important event in the cultural life of the Armenian people was the founding of Gladzor University in 1283-1284. The university was often referred to as "the second Athens," due to the high level of teaching by renowned professors. Like the University of Paris, founded in 1257 by the theologian Robert de Sorbon, the Gladzor centre of higher education operated on the basis of the analytical teaching programme of the "seven liberal arts": grammar, rhetoric, dialectic (Trivium), mathematics, geometry, music and astronomy (Quadrivium). The university was structured into

three sections: Natural Sciences, Art of Writing and Miniature, Music. It therefore trained natural scientists, philosophers, musicians, architects, miniaturists and teachers, who after 7-8 years of study were awarded the title of "Doctor of Science" by defending a thesis. After a period of cultural flourishing, due to foreign occupation and tragic historical events, education in Greater Armenia ceased during the 15th-18th centuries, with Armenian language schools surviving only in Armenian diaspora centres in France, Italy, Poland, Russia, Persia, India, Constantinople (Ottoman Empire), the Romanian Principalities, Transylvania, etc.

## 1.6 Evolution of the arts

In the field of **architecture**, using and creatively interpreting their own ancient heritage, as well as the Hellenistic and Romano-Byzantine one, the Armenians came to occupy a position which placed them in the 7th century at the forefront in Europe, the Near and Middle East. Unfortunately, however, for 200 years, during the Arab occupation, building almost completely ceased. Armenian architecture only resumed its brilliant traditions towards the end of the 9th century, undergoing a veritable renaissance, with the reissue of fundamental building types enriched with new elements. In the 12th-14th centuries Armenian architecture experienced a flourishing period, influenced by the secular, popular style. This influence was particularly felt in the annexes to monastery buildings: libraries, schools, etc. The secular character of the ornamentation became increasingly evident, particularly in the bas-reliefs around entrance doors and windows. The penetration of secular ideology and its methods of expression into church architecture had a positive effect on its development, enriching the architectural style. This period of development was interrupted by the Mongol invasion and the incursions of other nomadic tribes in the 14th-15th centuries. It was not until the 17th century that the architectural activity resumed, but the heyday ended with the cessation of the possibility of free development of Armenian culture and art in general.

Stone carving had a very old tradition in the territories inhabited by Armenians. In antiquity, the genre of relief, bas-relief and three-dimensional sculpture developed equally well - there are archaeological documents attesting to the presence of statues of deities from ancient times. Unfortunately, the adoption of Christianity as the official religion of the Armenian state in the 4th century led to the destruction of much of the pagan artistic heritage. Alongside the art of statuary, artistic sculpture was also highly developed. Some masterpieces of this art can still be admired today in the Garni Temple, a building richly decorated with geometric, anthropomorphic reliefs and stylised plants, characterised by a particular diversity of forms and motifs. A specific genre of Armenian sculpture is the art of khachkar (khach = cross, kar = stone), which still exists today. These are commemorative monuments, carved in stone, erected on various occasions: important historical events, the completion and consecration of churches, buildings, bridges, on the occasion of donations to monasteries or in memory of the dead. The roots of their 'construction' lie in ancient Armenian traditions, in the building of memorials in towns and at the edge of important roads. The

art of khachkar took off following liberation from Arab rule in the 9th century, and reached its peak - artistic and stylistic perfection - in the 12th-14th centuries.

**Miniature art** occupies a special place in medieval Armenian art. The practice of ornamenting manuscripts with miniatures originated in the first works written in Armenian with the new alphabet in the 5th century. The earliest surviving fragments of miniatures are four parchment tabs dating from the 6th century, sewn into the covers of the Echmiadzin Gospel Book of 989 and depicting biblical scenes. According to researchers, the first manuscript with miniatures on parchment is the Gospel of Queen Mlke, copied and decorated with miniatures in 851. Miniature art developed in the Middle Ages especially in the great monasteries. Schools of miniature were formed, named after the monastery or region where they originated, such as the schools of Haghpat, Tathev, Gladzor, etc. From the 12th century onwards, new schools of miniature were formed in Cilician Armenia, which - on the basis of national traditions and under the influence of the culture of neighbouring countries and Byzantine art - created their own style. The development of Armenian miniature art gradually died out during the 16th-17th centuries.

Armenian **written literature** in the national alphabet has an uninterrupted existence of 1600 years. If we want to periodize the development of this literature, we have to take into account both the historical development and the chosen themes, aesthetic concepts and other major principles.

- The period of translations from the literature of other peoples;
- The period of the first original written creations, from the 5th century;
- The period of revival of Armenian literature (9th-11th centuries);
- Period of development and secularization of medieval Armenian literature (12th-14th centuries);
- The period of late medieval literature (14th-18th centuries);
- Modern Armenian literature (19th-21st century).

The creation and preservation for centuries of an original literature of literature and science was for the Armenian people a stronger weapon of resistance and survival than any army, allowing, even in the most difficult historical conditions, to keep the national unity and identity.

## Chapter II.

### The establishment of the Armenian community on Romanian and Transylvanian territory

## **2.1. Introduction to the history of the Armenians in Transylvania**

The Armenian people - as we have presented in the previous chapter - in the course of their history have gone through hard struggles and given immense human sacrifices for the defence of the homeland. In order to save their lives and religion, a large part of the Armenian population had to leave their country. In the early period they only went to the territories close to the motherland, but later they continued their journey to more distant countries, settling in several countries in Asia and Europe in the Middle Ages. The Armenians managed to preserve their language and culture for quite a long time, even during centuries of coexistence with other peoples, as language was a very important intermediary factor of communication in maintaining links between the various colonies and in trade between the different countries and regions they inhabited.

## **2.2 The formation of the Armenian diaspora in Central and Eastern Europe**

The history of the Armenian people distinguishes several waves of mass migration and population deportations. "It is known, that until the first half of the 13th century there were five major emigrations of Armenians from the former capital of Armenia, Ani, to Crimea, Poland and Moldavia, namely: in 1060, 1064, 1239, 1319 and 1342. The causes of these emigrations of the Armenian aristocracy and merchants (the wealthy and cultured strata of ancient Armenia) were - as has been shown - foreign invasions, followed by the collapse of the Armenian kingdom with its capital at Ani (1065) or natural disasters, such as the catastrophic earthquake of 1319" - asserted the renowned Armenologist Tigran Grigorian on the formation of the Armenian diaspora. (Grigorian, 1993, p. 384)

## **2.3. Armenian Diaspora on Romanian territories**

Taking into account the historical context and the spread of the population of Armenian origin in Romania, the Armenians on the Romanian territory are divided into three main groups. The largest group in terms of numbers is made up of the Armenians who emigrated to Romania after the Genocide in 1915. They settled mainly in Bucharest and Constanta, but there are smaller communities in Braila, Galati and Pitesti. The descendants of the merchant and craftsman families settled in the territory of Moldavia since the 13th-14th centuries constitute another group, smaller in number. The most important towns that have preserved their traditions, cultural and architectural heritage are Suceava, Botoşani, Roman and Iaşi. A third group - to which the subject of this research is closely related - are the descendants of Armenian families who moved from Moldavia to Transylvania in the 1600s. The most important Armenian settlements in Transylvania are in Gheorgheni, Frumoasa, Gherla and Dumbrăveni. The extensive documentation on the history, culture and achievements of the Armenians in Transylvania has aroused the interest of many historians of Armenian, Hungarian and Romanian nationality since the 19th century, among whom the most famous and recognized are Nicolae Iorga, Lukácsy Kristóf, Szongott Kristóf, Bogdan Petriceicu Haşdeu, Tigran Grigorian. Of course, the list of those historians who were concerned with

the history and culture of the Armenian people is much longer. Studying the works of these scholars, we can see that in their opinion the presence and activity of the Armenians in Transylvania has three main periods:

- First period: covers the time from the writing of the first Armenians in Transylvania (Roman period) to the middle of the 5th century;
- Second period: between the 5th century and 1672;
- Third period: from 1672 to the 20th century.

Concerning the Armenian population in Transylvania, the archaeologist Szongott Kristóf (1843-1907), writer, editor, teacher at the gymnasium in Gherla, underlines two features preserved since the period of their migration from Ani: on the one hand wealth - because in one of the bags they put gold and precious stones, on the other hand religiosity - in the other bag they put Armenian hymn books (Szongott, 1903, p. 13-15).

## **2.4. Armenians in Transylvania**

### **2.4.1 A brief history of the territory. Ethnic composition of the population of Transylvania.**

Before 1526 Transylvania was part of the Hungarian Kingdom. In 1541, following the conquests of the Ottoman Empire, the territory of the kingdom was divided into three sections, of which Transylvania enjoyed relative independence as an autonomous principality under Ottoman sovereignty. In terms of constitutional structure, between 1541 and 1691 Transylvania functioned as an autonomous principality. This period ended with the liberation of Buda and the expulsion of the Ottoman Empire's forces from the Carpathian Basin. In 1688 the Habsburg Emperor Leopold I (Hungarian king from 1657-1705) was recognised by the princes of Transylvania as ruler. The transition from the feudal system to capitalism - as a result of the reform era (1830-1848) - resulted in a change in the mentality of society throughout the world. Transylvania also underwent a process of particular urbanisation and a significant population growth. There were 11 royal free towns in Transylvania during this period - including the two large Armenian centres of Gherla and Dumbrăveni, 13 tax-paying towns and some 55-60 towns with the rank of fair towns. The intensification of economic life was the surest method of urbanisation, and the Armenian population made a particular contribution to this. From 1867, when the Austro-Hungarian Monarchy was formed, the territory of Transylvania was part of the Austro-Hungarian Monarchy until 1918, when it was annexed to Romania after the First World War. From the historical sources studied we learn that in the second half of the 17th century several groups of Armenians settled in Transylvania. In these settlements the number of Armenians varied, but the most numerous colonies lived in the four localities considered Armenian towns: Gherla, Dumbrăveni, Gheorgheni and Frumoasa. The Armenian identity, language and culture have been preserved much better in these settlements

than in the other settlements, given on the one hand the relatively large number of Armenian families and on the other hand the existence of the Armenian Church and its representatives.

#### **2.4.4. Religious life of the Armenians in Transylvania**

After 1672, great changes took place in the religious life of the Armenians in Transylvania. During this period the country joined the ranks of regions with great religious confrontations. The non-Catholic minorities in Transylvania - including the Armenians - were subjected to a forced process of Catholicisation, initiated by the Pope of Rome and supported by the Emperor of Austria for political reasons. The Armenian missionary priest Oxendius Verzellescus, who arrived in 1684 among the Armenians of Bistrita, played a particularly important role in this process. Verzellescus studied at the Pontifical Collegio Urbano "De Propaganda Fide" in Rome, founded in 1622, where he enrolled in 1678. In the matriculation of the institution it is mentioned that he knew Armenian, Turkish, Hungarian, Latin, Polish and the Romanian dialect of Moldavia. At first, his attempts to become a Catholic were strongly opposed by the Armenian community, causing various scandals, as a result of which he barely managed to save his life. (Nagy, 2012, p. 95) In the autumn of 1690, Pope Alexander VIII issued two breves, in which he officially named Oxendius Verzellescus archbishop and sent him on a mission to Transylvania. A few years earlier he had succeeded in reporting to Vatican officials the conversion of nearly 30,000 Transylvanian Armenians to the Armenian Catholic religion. After the founding of the two Armenian towns of Gherla and Dumbrăveni, both the economic and cultural life and the religious activity of the Armenians in Transylvania reached a climax. Evidence of this effervescent religious life is the building of several churches in these towns. The religious life of the Transylvanian Armenians cannot be discussed without mentioning the two monastic orders that played a significant role in maintaining it: the Franciscan and the Mekhitarist monks. In the 20th century the headquarters of the Armenian Catholic Ordinariate in Romania was established in Bucharest, incorporating six areas: the four old Armenian Catholic parishes and the territories beyond the Carpathians: the region of Moldavia and the regions of Oltenia, Muntenia, Basarabia, Dobrogea. The head of the ordinariate was appointed the Mekhitarist monk Sahag Khogian. Following the Second World War, the situation of the Armenians in Transylvania changed again. The Transylvanian Armenians all declared themselves Catholics. In 1951 the communist state abolished the Armenian-Catholic Ordinariate, and from 1953 the Armenian parishes came under the jurisdiction of the Roman Catholic Bishopric of Alba Iulia. (Nagy, 2012, p. 201)

#### **2.4.5. Social involvement of Transylvanian Armenians**

In the archives of the Armenian-Catholic church in Gherla and in the other Armenian libraries in Transylvania (Dumbrăveni, Gheorgheni, Frumoasa) there are many documentary sources concerning the highly developed social sensitivity of the Armenians. Speaking of social sensitivity, in this case we are not only referring to isolated foundations, but to a series of orphanages, hospitals, foundations, charities and donations from the 19th century and the first half of the 20th



century. Social sensitivity was thus manifested in all areas of life in the Armenian colonies, with concern for fellow Armenians being an essential, permanent factor in community life.

#### **2.4.6. Establishment and development of Armenian education in Transylvania**

The Armenian people have always been a nation eager for culture, being aware of the role of schools, which together with the church and the family, were the main factors for the formation of Armenian culture and national consciousness. As such, the school was always considered an indispensable element of the survival of the people. For this reason, in all the localities where they settled during their turbulent history, in parallel with the construction of dwelling houses and local government buildings, the Armenians created and allocated the necessary material funds for the construction of churches and schools, according to the needs, demands and material possibilities of the respective communities. Regarding the intellectual training of the Armenians who arrived in Transylvania in the 17th century, Szongott Kristóf stated: "All the Armenians who arrived in the country in 1672 were educated, had schools. Three thousand families entered the country and there was not a single man or woman among them - except for small children - who had not attended school. They brought with them priests and teachers. Very soon after settling on these places they erected churches and schools." (Szongott, 2013, p. 154) Data on the existence and functioning of Armenian schools on the territory of Transylvania can be found in several documentary sources. The most extensive source in this regard turned out to be Gazdovits Nicolae's "History of the Armenians in Transylvania," a book that contains an extensive chapter on the Armenian education in Transylvania.

#### **2.4.7. Scientific associations and cultural activities of Armenians**

Armenology can be considered as a scientific branch, but also as a separate phenomenon, which occurred in 19th century Transylvania. National identity and consciousness of origin stimulated the Armenians to fight for their independent cultural existence. This required sustained efforts, given on the one hand the immense distance that separated them from their motherland, Armenia, and on the other hand the fact that they also spread throughout Transylvania in many localities. This almost forgotten national identity of the Armenians was revived by the literary work of Lukácsy Kristóf, Szongott Kristóf and Ávedik Lukács, *Armenia* magazine - published between 1887 and 1907 in Gherla - aimed to strengthen Armenian identity while respecting the society in which they lived. The magazine was published in Hungarian, and the readership consisted primarily of intellectuals interested in Armenians who could understand the Hungarian language. The publication was edited by the "Aurora" printing house based in Gherla. The scientific and moral values of *Armenia* magazine were also testified by the reactions of the contemporary Hungarian scientific press, but not only: the reputation of the magazine spread beyond the Carpathian Basin region in a short time. In the archives of the Armenian Church in Gherla there are numerous correspondences from Boston, Constantinople, St. Petersburg, Moscow, etc. from which we learn about the appreciation of international Armenian intellectual circles. Thus we can see that Armenia

magazine became an internationally accepted and appreciated media tool. A particularly effective instrument that worked for the recognition of Armenians in cultural, artistic and educational ways was the Armenian Museum Union. The main mission of the AMU was to propagate and spread Armenian education and culture among both mature society and youth. The Armenian Museum fulfilled this mission by exploiting the immense material and intellectual treasure in its property as a primary factor in the preservation and popularization of Armenian cultural assets.

## Chapter III.

### Armenian Music

#### 3.1. History of Universal Armenian Music

Musical concerns in Armenia are as old as the Armenian people themselves. The monk, the peasant, the troubadour, the soldier, the entire population of ancient Armenia contributed to the formation of Armenian music, which was an indispensable accompaniment to the everyday life of the people, a shaper of artistic and spiritual values, a defender of the native land who always worked for the uplift of the nation and the revitalization of the native culture. Thus, we may consider that from the earliest moments of its existence, the Armenian people had its religious, cultic songs and music, but in addition to these, it also created secular musical creations that reflected reality - and these two developed over the centuries in parallel, in interaction.

#### 3.2 Genres of religious music

The most important liturgical musical genre is the sharakan, cultivated since the earliest times of Armenian culture. The repertoire of sacred sharakan hymns, this rich and specifically Armenian musical heritage, was founded in the 5th century, following the invention of the Armenian alphabet, and was later compiled in the 11th century in the collection entitled Sharaknots by Boghos Taronetsi. The subjects of these sacred hymns are taken from the lives and mysteries of Jesus Christ, the Virgin Mary and the saints of the Armenian Church. Very often the composers are also the authors of the poetic text. The Sharakan is sung antiphonally (in Armenian churches it is usually sung by two choirs) and in responsorial style with soloists. In ancient times, the only accompaniment to the sharakan was a held note, a kind of pedal (tzainaroutiun). There are eight types of sharakan and each can be identified by the content of its text. These classifications of the sharakan deal strictly with the text and not the musical content, as musicologist Levon Hakobian believes.

#### 3.3. The eight-mode system

Researchers believe that the structure of the Armenian modal system is based on eight modes and is characterized by particular melodic formulas and characteristic scales. The mode system - still used today in Armenian church music - involves the subdivision of modes into "authentic" and "plagal," as follows: there are eight modes in total, four authentic modes and four plagal modes. The terms used to denote the modes of the musical system are tzayn and koghm which mean "voice" (authentic) and "part, side" (plagal). This system was instituted by Saints Mesrop and Sahag

in the early 4th century and was established in writing shortly after the invention of the Armenian alphabet.

### **3.3.1. Liturgical oktoechos: the mode of each day**

Liturgical oktoechos are applied to the calendar by the mode of each day. One of the eight modes is applied to each day of the year. Easter Sunday represents the beginning of the cycle, and the mode belonging to this day is the authentic mode 1. Certain feasts that occur in a period of time related to the date of Easter have the same mode of the day each year.

## **3.4. Issues of musical notation**

Ancient Armenian musical notation, that of the khaz, has been the subject of extensive musicological and historical research since the 19th and 20th centuries, but lacking satisfactory results. According to research, Armenians started using punctuation, intonation or other symbols as musical signs at the same time as the Byzantines and Romans. Armenian notation of notation developed during the Cilician kingdom between the 12th and 14th centuries. As for the Sharagan repertoire, some 'editions' became reference sources and were copied until the 18th century. In the meantime, the non-romantic notation gradually became a system transmitted with difficulty, as the political and social situation worsened in almost all regions inhabited by Armenians. Thus, by the 14th century church musicians lost the ability to read this notation, and – as a result – it cannot be deciphered even today. In the 19th century, attempts were made to introduce a new system of Armenian notation in order to save the living musical tradition, but the initiatives of musicologists Grigor Gapaskalian, Hampartsoum Limondjian, Elia Tnesian and Ignatius Kyureghian did not bring remarkable results.

## **3.5. Prominent representatives of Armenian music in the 18th century.**

### **3.5.1. Sayat-Nova**

The Armenian bard known as Sayat-Nova was born on 14 June 1712 and died in Haghpat Monastery on 22 September 1795. He was an Armenian troubadour (asugh), composer, poet, singer and monk of the Armenian Orthodox Apostolic Church. To anyone unfamiliar with the tumultuous nature of Armenian history, the course of Sayat-Nova's life seems to be a mythical tale. His thrilling destiny could be sketched as follows: Armenian minority musician (being born in a territory inhabited by Georgians), faithful Christian who lived in the multicultural Caucasus of the 18th century and according to this context wrote and played in four languages. Sayat-Nova is credited with around 220 songs, but he may have created more than 1000: researchers have been able to identify 117 poems in Azerbaijani, 72 in Armenian, 32 in Georgian and 6 in Russian. This cosmopolitan heritage gives Sayat-Nova's work an undeniable uniqueness.

## **3.6. Prominent representatives of Armenian music in the 19th century.**

### **3.6.1. Kristapor Kara-Murza**

Kristapor Kara-Murza was the first prominent composer, conductor, critic, ethnomusicologist in the history of Armenian music, but he is one of those representatives of Armenian music culture who are unjustly rarely heard of. In order to understand the significance of Kara-Murza's work, it is necessary to know that in its original form Armenian music was monodic, so - unlike European music - polyphony was not known and was not used, neither in the field of religious music, nor in folk music. He was the first Armenian composer to use polyphonic compositional technique in his religious works. Kara-Murza was engaged in popularizing and spreading choral art and polyphonic musical culture, precisely under the influence of European and Russian music, realizing the possibilities hidden in polyphonic technique and the beauty of this style of composition. His name is associated with the composition of more than 300 polyphonic a cappella choral works. In the Tbilisi press his articles on the problems of musical life in the Caucasus of his time appeared constantly.

### **3.6.2 Komitas**

A special role in the research of Armenian music was played by Archimandrite Komitas Vardapet (1869-1935), composer, musicologist, conductor, exceptional pedagogue, folklore collector, founder of the Armenian national school of composition in one person, who laid the foundations of Armenian ethnomusicology. Moreover, he is even recognized as one of the pioneers of ethnomusicology in the history of world music. The greatest value of his work lies in the search for new forms of expression, promoting above all authentic folklore and always placing the Armenian soul at the centre of attention. Komitas' greatest merit lies in the fact that through hard and competent work he succeeded in separating and eliminating the foreign layers superimposed on Armenian folk music, brought out the original national background of each song, harmonised it and transcribed it in European notation. His work as a folklore collector, harmonizer and composer was highly appreciated in his time and internationally. Komitas is now loved and recognized by Armenians all over the world, with many choirs and musical ensembles bearing his name, as well as the Yerevan Conservatory. His influence on the Armenian composers who followed him is immense.

## **3.7. Prominent representatives of Armenian music in the 19th-20th centuries.**

### **3.7.1 Aram Khachaturian**

Aram Khachaturian was a truly outstanding figure in Armenian musical life, whose compositions are today among the 'classics' of 20th century music. His name is known and recognised all over the world and his compositions are performed on the most famous theatre stages and concert halls. He was - after Komitas - the most famous composer of Armenian nationality, whose compositions are

characterized by effervescent rhythmic, specific harmonic chains, a melody infiltrated with Armenian folk motifs and suggestive colouring of images.

## Chapter IV.

### Armenian Music in Transylvania

The primary aim proposed by the author of this work, and the subject of the present research, is the discovery and analysis of the traces of the music of the Armenian population, an ethnic group in the Transylvanian region that is in danger of disappearing. For this purpose, on the one hand, we have carried out field research and, on the other hand, we have consulted a vast bibliographical material, but it should be mentioned that at present only very little musical material is found in the archives of Armenian churches in the area. A large part of the ancient documents has disappeared, gradually lost over the centuries, and another significant percentage of the Armenian cultural heritage has been saved and transferred to museums and archives of Armenian centres abroad. This segment of the documentation, relating to the life, culture and religion of the Armenian diaspora in Transylvania, is mostly held in the museums of the Mekhitarist Order in Vienna and Venice - San Lazzaro Island. Due to these reasons, the field of Armenian music in the Transylvanian region could not be researched until now, only very vaguely. Based on these previous researches, as well as on our own studies and experience gained in the process of analysing the musical material discovered during the researches carried out in the libraries of Armenian churches in the area, we present in this chapter some essential data and elements concerning Armenian folk music and liturgical music in Transylvania. Among the author's aims we list the extraction of the most important ideas and information from the vast literature concerning Armenian music, its modal system and notation, and - for the purpose of the final research of the thesis - the identification of the presence of these ancient elements in the Armenian liturgical music of Transylvania (4 centuries after the separation from the motherland) provided they still exist.

#### 4.1. Folk music

The term folk music generally refers to the music of the peasant social stratum. Considering that the Armenian population in Transylvania - for the historical reasons outlined above - lacked this section of society - the Armenians being mostly urban dwellers, merchants - we can consider that Transylvanian Armenian folklore belongs to the urban folklore. In spite of this, it should be noted that it carries within itself the Armenian emotional substrate, probably based on the ancient musical roots brought from the motherland, preserved over centuries of migration, and at the same time bears the imprint of the folk music characteristic of the ethnic group into which the Armenians gradually assimilated.

## 4.2 Religious music

Regarding the Armenian religious music in Transylvania we have information from the following sources:

*Manuscript sources:*

**The Frumoasa Manuscript:** a manuscript notebook, a collection of liturgical hymns, dating from the 19th century.

**The musical legacy of Cantor Bálint Ákos:** This legacy was discovered in 2018 in the storeroom of the Armenian church in Gheorgheni. The legacy totals 12 volumes/notebooks in manuscript, containing Hungarian and Armenian religious songs, Armenian-Catholic ordinarius missae and other musical fragments of particular documentary value.

*Printed sources:*

**"Directorium officii divini"** (published in 1842 in Venice), a collection of songs printed by the mekhitarist order for the purpose of preserving traditions among the Transylvanian diaspora. Another important collection, written in Gherla and published at the centre of the mekhitarist order in Vienna in the 19th century, entitled **"Armenian Church Songs for the use of Transylvanian Armenians"** contains the text of Armenian religious songs from Transylvania, printed in Armenian letters on the left side and written phonetically according to the Transylvanian Armenian pronunciation on the right side of the page.

*Oral tradition:* today there are still very few people living in Gherla, Gheorgheni and Frumoasa who can sing fragments of the Armenian liturgy.

*Diaspora folklore, other Armenian colonies in the world:* according to researcher Zsigmond Benedek, the results of research carried out by Armenian ethnographers and musicologists in other regions of the diaspora, or on Armenian territory, can also provide useful information in this regard.

### 4.2.2 Language of Armenian religious music in Transylvania

Like the whole development of the history of the Armenians in Transylvania, music and language - characteristic of the Armenian colonies in the region - also constitute a special, specific segment of their history. Over the centuries and through gradual assimilation, the Armenian language and its understanding/use has undergone significant changes (we are referring here to both the spoken language and the language used in the liturgy) up to the present day, when Armenian parishioners sing the songs inherited from their ancestors in church without understanding the text.

### 4.2.3 Function of Armenian religious songs

In the bilingual (Armenian-Hungarian) volume "Armenian Church Songs for the use of the Armenians of Transylvania", mentioned earlier, in the Frumoasa Manuscript and in the Gheorgheni manuscripts we often find next to the title of the songs notes about the moment of the liturgy when they are to be sung.

#### **4.2.4 Notation of the songs contained in the Frumoasa and Gheorgheni manuscripts**

Often (especially in the Frumoasa Manuscript), before the song we find a verse-title, which indicates either the function of the song (i.e. its place in the liturgy) or the feast to which it relates. The melodies are tonal-functional, written in European notation, characteristic of religious music. The Armenian text appears according to Transylvanian Armenian pronunciation, with Hungarian transcription.

#### **4.2.5 Origin of Transylvanian Armenian liturgical songs**

Regarding the provenance, the origin of Armenian liturgical songs in Transylvania, there are several variants: Hungarian community church songs, Armenian liturgical songs, Armenian folklore, Latin hymns, songs of unknown origin. Armenian religious songs from Transylvania most often have the characteristics of community church songs, their structure and content being similar to those of Hungarian songs and often being Armenian translations of them.

### **4.3 Traces of 19th century music at Frumoasa**

In the course of the research carried out in the archives of the Armenian church of Frumoasa, I had the opportunity to leaf through a considerable quantity of manuscript volumes from the 17th, 18th and 19th centuries, but among them I discovered a very limited musical material, six volumes. From this series of volumes we will present in detail the contents of a manuscript of particular value, hereafter referred to as the Frumoasa Manuscript, Catalogue No. 176 (84). The Frumoasa Manuscript is a collection of liturgical hymns in manuscript, dating from the 19th century, more precisely from 1890. The manuscript contains 18 pages written in pen. On page 18 the writing has been interrupted. The size of the pages is 185 mm x 230 mm. On the inside title page can be read - in Armenian letters - "Haj jegjeghecagan jerkaran," "Armenian religious songs". The author of the collection is unknown. We assume that the manuscript belongs to the priest or cantor of the Armenian church in Frumoasa at that time. The actual musical material can be found from page 3 to page 18. The manuscript fragment, the collection contains a total of 17 songs, each with 1-4 stanzas.



## Jeg szurp

*Prédikáció előtt.*

1. Jeg szurp haki chá-ghá-ghutyán, hájácx i mjéx  
2. Jeg szurp haki séjéchi zogh medicx, k'ho jörg ná in

1. vagher mutyámp, ásdvadžájin k'ho ok-rutyámp, jéw  
2. Isará háj thicx, másrnágicjéczo zsa ghov szerdicx, verx

1. án-pávje-li ke-thutyámp, jathen snushácx bakhje  
2. ásd kovjémk der ámjénicx, varav djészczok ex hárv

1. vutyámp, ex. sérd-ész mjén. licx máh rutyámp.  
2. bárdicx, dá-ná-észén czubi ez mjéckoz. áchdicx -

Title: Prédikáció előtt (Before the sermon)

Subtitle/function: liturgical song after the reading of the Gospel

Number of stanzas: 2

Stanza structure: 8, 8, 8, 8, 8, 8

Tempo indication: -

Time signature: C (4/4)

Key: G major

Occasion/Festival: general (in other sources it appears as a Pentecost song) (Zsigmond, 2007, p. 267)

Text: Old Armenian with Transylvanian pronunciation

"Come, holy spirit of peace, give us mercy, your divine support (...) fill our hearts with purity. Come, holy creative spirit, from your heavenly ray..." (Author's translation)

Origin: shows some resemblance to the Roman Catholic church song "Jöjj el, Szentlélek, Úristen" (Tárkányi, 1900, p. 3)

Notes: the melody is identical to that of the Hungarian Roman Catholic church song "Jöjj Szent Lélek, Úristen" - but there are problems with the notation. The text - although not absolutely identical - carries the same meaning.

It is identical with song no. 3 / volume no. 6 from the legacy of cantor Bálint Ákos (Gheorgheni).

## 4.4 Traces of 19th-20th century music in Gheorgheni

### 4.4.1 The musical heritage of the singer Bálint Ákos

The musical legacy of cantor Bálint Ákos was discovered by chance in January 2018 in Gheorgheni, in the library of the Armenian Catholic Parish. Cantor Bálint Ákos was a well-trained composer, author of school textbooks, a true intellectual, a recognized personality of the beginning of the century in Gheorgheni. The discovered musical material attributed to Bálint Ákos totals 12 manuscript notebooks of various sizes. From this collection of manuscript volumes we will present and analyse notebook no. 3 (in part) and notebook no. 5 (in its entirety), which are of particular value from the point of view of our research, as they contain vast musical material written in Armenian.

### 4.4.2 A brief presentation of Notebook No. 3 from the musical legacy of the singer Bálint Ákos

In this volume are noted sharakans for funerals, church songs for funerals with the text in Hungarian and others in Armenian with the text noted phonetically, of which the second song, entitled by the author "Sárágán" (Sharakan), should be mentioned:

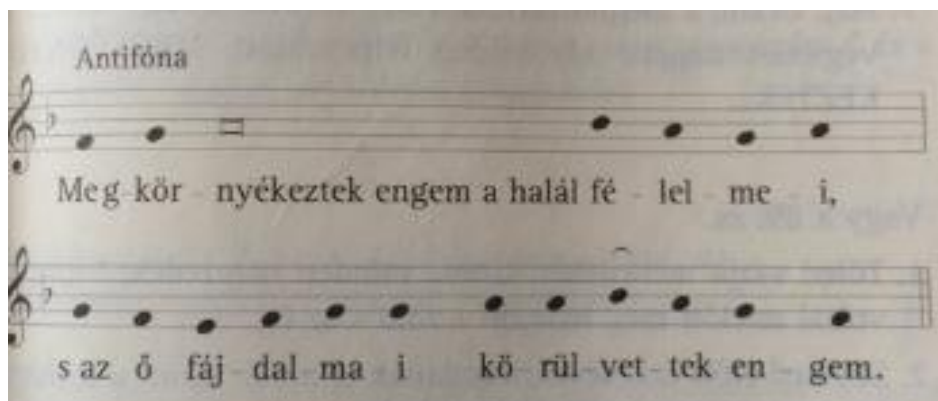


In this tune, the 3rd mode of the Armenian oktoechos (= authentic 2nd mode) can be identified, built on A - of which, according to the descriptions, the tetrachord A, B, C, D, sometimes supplemented with E, was more often used.

Modul 3



On the other hand, the fragment shows similarities with the Roman Catholic burial officium entitled "Megkörnyékeztek engem a halál félelmei":



This musical fragment notated in 1926 thus seems to preserve the most ancient layer of Armenian music. If we consider that the ancestors of the Armenians of Gheorgheni settled here around 1672, coming from the Moldavian lands where they spent about 4 centuries of wandering since their expulsion from their motherland in 1239, we come to the conclusion that some archetypes of Armenian music have been preserved and resonated deeply within their soul for seven centuries. On the other hand, taking into consideration the similarities with the musical fragment quoted above, one can also identify the inter-ethnic relations on the cultural and musical level, and especially the influence of the Roman Catholic (Gregorian) Hungarian liturgical music characteristic of the area.

#### **4.4.3 Analysis of Songbook No. 5 from the musical heritage of cantor Bálint Ákos**

Notebook No. 5 of Balint Ákos's legacy is a small notebook (180x120 mm) with the title: "Fragments from the Armenian liturgy," and the subtitle "Copied and compiled by the Armenian Catholic cantor Bálint Ákos." It has 22 tabs, of which 41 written pages and 3 blank pages. On the penultimate page we find notes on the Armenians of Gheorgheni, written in pencil. There is no information about the date of the beginning of the writing of the church songs in the notebook. The notebook contains excerpts from the Armenian liturgy and community church songs with the text in Armenian, noted phonetically. The specificity and importance of this booklet lies in the presence of songs and groups of song variants that are characteristic of traditional Armenian liturgy throughout the world. The booklet contains eight variants of the song Szurp Ászdvádz (Holy God): Szurp Ászdvádz Oriental, Szurp Ászdvádz Dumbrăveni, Szurp Ászdvádz Frumoasa, Szurp Ászdvádz Gherla, Szurp Ászdvádz Feast, Szurp Ászdvádz Funeral, etc. Numerous variants of the Hájr mjer (Our Father) also appear in the manuscript: "everyday" Hájr mjer, official and original Hájr mjer, "recognised" Hájr mjer, Hájr mjer for celebrations, Hájr mjer with the original Armenian melody, etc. It is worth mentioning the presence in the manuscript of some Hungarian church community songs with Armenian text - like the Frumoasa manuscript. In the course of the analysis we discovered some songs that appear in identical form, or identically but noted in a different key in the Frumoasa Manuscript as well.

## Hájr mjer (daily worship)

Handwritten musical score for "Hájr mjer" (daily worship). The score is written on three staves with lyrics in Hungarian. The title is "Hétköznapi Hájr mjer - ek." and the subtitle is "Áldozattal járul... dallamára." The lyrics are:

Hájr mjer, hájr mjer, ott jergisz jese, auz jehi - ci ánuu kko.  
Áldozat-e ár-k hájr-tyun kko, jehicin gámb tko, vorbea.  
Jerginese jee jergri zae mje, hánd b-d-zort dnt mje, ászor  
Práda - banné jett mi dant, ez mjea i mees pót - sú tyun.  
Jee tohank mjea ez, bádica mjer, Vorbea jek tohank mjeroc.  
Ájl poryja ez mjea i práre, ájl poryja mjea i práre.

Title: Hájr mjer

Subtitle/function: Hétköznapi (for daily worship)

Number of verses: 1

Stanza structure: 8/7/8/7/8/8/8/7

Tempo indication: -

Time signature: C (4/4)

Key: C-major

Occasion/holiday: throughout the year

Text: "Our Father who art in heaven, hallowed be thy name, thy kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread and forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil."

Origin: the melody is identical to that of the Hungarian Roman Catholic community song "Áldozattal járul hozzád" (Tárkányi, 1900, p. 7) (Appendix 4.36)

Comments: the melody shows similarities with the style of Viennese classicist music, having the structure A-B-Av.

## Hájr mjer (Official)

ez Hivatalos és eredeti Hájr mjer. / Elóirásos. / Hivatalos

And.  
Hájr mjer vor jergimz jec hrapj jehicci aram kha  
je geacere arhajutyun ko, jehicim jek ko vorber jergimz jec  
jer... gri, zac mit hanabaxost det mjer aj... sot... tot... mjer  
es baxdise me, vorber jec mjak tohamk mjesoon baxdaba  
jes ni danix ca- mja e-pot-xru-tyun stjil pery ja  
ie - ca - - se.

Title: Hájr mjer

Subtitle/title: Hivatalos és eredeti (Official and original). Elóirásos (Regular)

Number of stanzas: 1

Stanza structure: 8/7/8/7/8/7/8/7/8/7/8/7

Tempo indication: And. (Andante)

Time signature: C (4/4)

Key: E flat major

Occasion/holiday: on the right-hand side of the page we note the words 'Ünnepi hivatalos' (On a feast day, officially), but the author does not specify the feast on which this version of Hájr mjer is sung.

Text: "Our Father Who art in heaven, hallowed be Thy name, Thy kingdom come, Thy will be done, on earth as it is in heaven. Give us this day our daily bread and forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil."

Origin: the song is part of the work of the Armenian composer Makar Ekmalian (1856-1905) (Appendix 4.39)

Comments: this version of the Lord's Prayer is sung throughout the Armenian diaspora

## Final conclusions, personal contributions and originality

The PhD thesis entitled *Influences of the Armenian Community in the Development of Cultural Life in Transylvania* treats the subject, in the range of its four constituent chapters, from a multi-pronged perspective aimed at discovering and presenting essential data and information on the importance and role of the Armenian diaspora in the socio-cultural evolution of Transylvania in general and in the formation and development of Armenian music in particular.

The research included in the present work focuses primarily on the field of music, but - through it - the thesis provides a comprehensive picture of the life, traditions, religion, culture of the Armenian diaspora in Transylvania and their transformation process over the centuries. To begin with, the subject is approached by outlining the historical, political and cultural context, as well as the development of the arts in the territory of ancient Armenia. Thus, the first chapter outlines the external influences of the historical, social, cultural and artistic factors that were the basis of the researches gathered in the PhD thesis. The primary aim of this research being to identify the cultural-artistic and especially musical elements of the Armenian community in Transylvania, we aimed to present the history of the Armenian community in Transylvania from its establishment until the 19th century (with a brief look at the current situation as well). In the second chapter we thus present the formation of the Armenian diaspora in Romania - and especially the Transylvanian diaspora -, the influence of the Armenian community on Transylvanian society, the specifics of Armenian education and religion, social, cultural and scientific activities, in order to identify cultural-artistic influences and interferences. Chapter three deals with the history of Armenian music, from the earliest times to the present day. The specific modal system, the notational system and related problems are presented, as well as the creation of important personalities of Armenian musical life. Given the fact that we have set out to research, discover and analyse the Hungarian Armenian-Catholic liturgical repertoire in Transylvania, which is now on the verge of extinction, chapter four is entirely dedicated to Armenian musical material, specific to the Transylvanian diaspora, based on manuscripts discovered and processed by the author of the thesis. Musical fragments of a folkloric nature, few in number, and written religious musical material identified in the archives of the Armenian-Catholic churches of Frumoasa and Gheorgheni are described and analysed in equal measure in this chapter. A primary element of the research was the identification of concordances with the Hungarian Roman Catholic liturgical repertoire through collections of Roman Catholic church songs, of which the best known and most recognized at the time was the collection compiled by Tárkányi Béla József, published in 1900, entitled *Katholikus Egyházi Énektár* (Collection of Catholic Church Songs). Another important research issue has been the revaluation and analysis of the role of Hungarian community church songs in the Armenian Catholic Church. On the one hand these songs have become component parts of the liturgy, and on the other hand characteristic songs associated with certain feasts have taken the place of certain parts of the liturgy. On the basis of the research carried out, the origin and function of Armenian church songs are identified, as well



as the musical and notational elements with a specific character, and through this analytical process a broad picture of the life and faith of a specific component of the Transylvanian society, which is on the verge of extinction: the Armenians. Following the analysis of the autograph musical materials discovered and presented in this thesis, we can consider that the Transylvanian Armenian-Catholic church repertoire used during the 19th century presents the following characteristics:

- Liturgical melodies as well as community church songs included in the Armenian-Catholic rite have the text in Armenian (which also underwent major transformations over the centuries, as a result of which the texts in question became very difficult to translate), and their melodies are borrowed to a significant extent from the Hungarian Roman Catholic repertoire, characteristic of the region.

- The study of a vast repertoire of religious music, preserved thanks to the work of deeply devoted cantors, has enabled us to become aware of and trace the gradual transformation of Armenian liturgical practice in Transylvania, and through this research it has also been possible to partially reconstruct the process of integration of the Armenian population into Hungarian society.

- This process of integration - demonstrated by the historical, cultural and artistic facts presented in this work - continued during the 20th century, so that today the Armenian population is very small, writing and reading in Armenian has disappeared forever, the language is no longer known and spoken by anyone in the region. Representatives of the Armenian Catholic Church make great efforts to preserve the rite by celebrating liturgies in Armenian, but in these liturgies often only the text of the hymns is sung in Armenian.

In view of the above, and in order to preserve these traditions in the collective consciousness of society, it would be recommended on the one hand to carry out in-depth research into the culture of minorities in Transylvania, and - if such research is carried out and authentic, thorough information is collected - to present the history of minorities, or the history of minority music in institutional education by introducing this material into the school curriculum, or by carrying out projects on the music of minorities in Transylvania.

The importance of the doctoral thesis in a generalized vision lies in its very investigative nature, which generates the start of a scientific research, completed with the incorporation of all relevant results obtained, through which the researched subject steps into an evolutionary phase, of maximum interest to prolific and topical specialist information.

Both the chosen subject and the research process meet the conditions of originality of the doctoral thesis entitled *Influences of the Armenian Community in the Development of Cultural Life in Transylvania*, their elaboration being entirely the result of the personal contributions of the undersigned, carefully and professionally monitored by the scientific supervisor of the dissertation.