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## DIKRAN TCHOUHADJIAN'S OPERA *KEUSSE KEHYA*

ASATRYAN, Anna Grigorievna<sup>1</sup>

### ABSTRACT

The classic of Armenian music, founder of Armenian musical theater, composer, pianist, conductor, pedagogue, musical and public figure Dikran Tchouhadjian (1837-1898) takes a special place in the history of Armenian music. During his lifetime, Tchouhadjian had already become a pan-Oriental phenomenon. He was justly nicknamed “Armenian Verdi” and “Turkey’s Offenbach”. Tchouhadjian was the first among the composers of the East, who, having received a professional musical education and mastered the secrets of the European composing technique to perfection, found ways to bring closer Western and Eastern music cultures, and embedded the genres of opera, symphony, and chamber music into Eastern culture. Dikran Tchouhadjian is the originator of Near-Eastern musical theater. He put together the Ottoman opera troupe in Constantinople, which was the first such group throughout the Near East. Along with operas by Western European composers, they staged Tchouhadjian’s comic operas *Arif*, *Keusse Kehya*, *Lelebiji Hor-Hor Agha* in the cities across and beyond the Ottoman Empire. Tchouhadjian’s mentioned works were written and produced in Turkish. The goal of our research is, for the first time in Tchouhadjian studies, to present to English-language readers the results of the

<sup>1</sup>Prof. Dr., Institute of Arts of the National Academy of Sciences of the Republic of Armenia, [anna.asatryan@arts.sci.am](mailto:anna.asatryan@arts.sci.am), <https://orcid.org/0009-0009-0814-4870>

comprehensive analysis of the opera *Keusse Kehya*, to substantiate the latter's genre definition as a comic opera, to shed light on the specific features of its musical language and dramaturgy.

**Keywords:** Dikran Tchouhadjian, *Keusse Kehya*, Garegin Rshtuni, Ottoman Empire, "Armenian Verdi", "Turkey's Offenbach", Constantinople.

## DIKRAN ÇUHACIYAN'IN "KÖSE KÂHYA" OPERASI

### Öz

Ermeni müziğinin klasik ismi, Ermeni müzikal tiyatrosunun kurucusu, besteci, piyanist, orkestra şefi, pedagog, müzik ve toplum adamı Dikran Çuhacıyan (1837-1898), Ermeni müzik tarihinde özel bir yere sahiptir.

Yaşadığı dönemde Çuhacıyan çoktan bir panoryantal fenomen hâline gelmişti.

Kendisine haklı olarak "Ermeni Verdi" ve "Türk Offenbach" lakapları takılmıştı. Çuhacıyan, profesyonel bir müzik eğitimi almış ve Avrupa beste tekniğinin sırlarına mükemmel bir şekilde hâkim olmuş, Batı ve Doğu müzik kültürlerini yakınlaştırmannın yollarını bulmuş, opera, senfoni ve oda müziği türlerini Doğu kültürüne yerleştirmiş Doğu bestecileri arasında bir ilktir.

Dikran Çuhacıyan Yakın Doğu müzikal tiyatrosunun yaratıcısıdır. İstanbul'da kurduğu Osmanlı Opera Topluluğu, Yakın Doğu'da bu türden ilk topluluktur. Batı Avrupalı bestecilerin operalarının yanı sıra, Çuhacıyan'ın komik operaları "*Arif*", "*Köse Kâhya*", "*Leblebici Horhor Ağa*" Osmanlı İmparatorluğu'nun dört bir yanındaki ve ötesindeki şehirlerde sahnelediler. Çuhacıyan'ın söz konusu eserleri Türkçe olarak bestelenmiş ve sahnelenmiştir. Araştırmamızın amacı, Çuhacıyan çalışmalarında ilk kez "Köse Kâhya" operasının kapsamlı analizinin sonuçlarını İngilizce okurlara sunmak, bu operanın komik opera olarak türsel niteliğini doğrulamak ve müzikal dili ile dramaturjisinin belirli özelliklerine ışık tutmaktır.

**Keywords:** Dikran Çuhacıyan, "*Köse Kâhya*", Karekin Rışduni, Osmanlı İmparatorluğu, "Ermeni Verdi", "Türk Offenbach", Konstantinopolis.



*Photograph 1. Vigen Ghazaryan, Portrait of Dikran Tchouhadjian, 2006.*

## **INTRODUCTION**

Dikran Tchouhadjian is the founder of Armenian musical theater: thanks to his activity, Armenian musical theater came into existence in the second half of the XIX century. In the Tchouhadjian Archive at the Ye. Charents Yerevan Museum of Literature and Art, the composer's miraculously

survived unpublished manuscripts of six operas are stored. With those works, Tchouhadjian embedded into Armenian classical music several operatic genres, such as historical-romantic – *Arshak II*, comic – *Arif*, *Keusse Kehya* and *Leblebiji Hor-Hor Agha*, patriotic – *Indiana*, and fairy-tale – *Zemire*. Influenced by *Leblebiji*, Kristapor Kara-Murza took up working on his *Shushan*. Although unfinished, the latter attracted the attention of Armenian composers to the genre of opera, paved the way for Komitas's *Anush*, remained unfinished, for Armen Tigranyan's *Anush* and *David Bek*, for Alexander Spendiaryan's *Almast*, for Haro Stepanyan's operas... Tchouhadjian also predetermined the emergence of Armenian ballet: the balletic scenes in his operas served as forerunners for Aram Khachaturyan's *Gayane* and *Spartak*... Music for drama plays and musical arrangements of theatrical performances are an essential part of Tchouhadjian's professional activity. They greatly contributed to the productions' success, facilitated the progress of Western Armenian theater. *Arif*, the first Armenian comic opera and the first professional comic opera all across the Near East, is based on Gogol's *Government Inspector*.

The opera was staged on December 9, 1872, at the Getik Pasha Theatre in Constantinople. For the first time in Armenian musical reality, an opera by an Armenian composer performed by Armenian artists was presented to the audience. *Arif* was a resounding success and brought glory to its creator. The author of the opera libretto was an Armenian opera singer, “who studied at a European conservatory, the first Turkish-Armenian singer” (Sharasan, 1914: 159), also a linguist (besides Italian, he knew French; he had translated *La Dame aux Camélias* (*The Lady of the Camellias*)), a music critic and an artist well-versed in stage art, tenor Hovhannes Achemian (1838-1905), who performed the title role in the opera as well. The Ottoman stage primadonna Shazik Keuylyuyan (born Sevadjian, Lusnak Sargsi Keuylyuyan, 1854-1905) played the main character, Meriem.

In the Turkish newspaper *Ibret*, Namik Kemal praised *Arif* and hailed it as “the first opera in own language... It is very well produced and its music is impeccable. The Turkish language lends itself very well to musicals. The music has been composed in keeping with the lyrics” (Tuglaci, 1986: 133). Furthermore, it was the first professional opera in the entire Middle East.

In the panorama of Tchouhadjian's comic operas, *Arif* has an important feature: unlike his other comic operas, Tchouhadjian here combined both comic and lyrical heroes of his opera in one character. “Arif's musical character would stand out among Tchouhadjian's comic heroes by his wide emotional range. Among the attractive features of his complex character are the smooth transitions from buffoonery to genuine, non-joking lyricism” (Asatryan, 2022: 13).

In Constantinople, on October 7, 1875, Tchouhadjian's second comic opera *Keusse Kehya* was produced to the libretto of the greatest Armenian playwright, master of comedy and vaudeville, a brilliant performer himself Garegin Rshtuni (1840-1879). The opera, however, was not received as enthusiastically as *Arif*.

### Statement of the Problem

Studying Dikran Tchouhadjian's oeuvre has been in the focus of Armenian musicologists' scholarly interests. Immense is Georgiy Tigranov's part in the study of D. Tchouhadjian's musical theater. In Volume One of the four-volume research "Armenian Musical Theater", a separate chapter focuses on Tchouhadjian's *Arshak Second* (Tigranov, 1956: 129-174). To the firstling of Armenian musical theater are dedicated Gevorg Geodakyan's monograph *Dikran Tchouhadjian and His Opera Arshak Second*, published in 1971 in Armenian (Geodakyan, 1971a) and Russian (Geodakyan, 1971b), and special chapters of his books *The Ways of Formation of Armenian Musical Classic* (Geodakyan, 2006: 38-65) and *Pages from the History of Armenian Music* (Geodakyan, 2009: 43-72). A major milestone is Matevos Muradyan's monograph *An Outline of the History of Western Armenian Music*. The author turned to D. Tchouhadjian's operatic works in a sub-paragraph (Muradyan, 1989: 146-168) and a paragraph on Armenian musical theater personalities (Muradyan, 1989: 191-210). In the sub-paragraph "Musical Comedy and Operetta" (Muradyan, 1989: 168-184), the author analyzes Tchouhadjian's comic operas. A worthy addition to Tchouhadjian studies is Nikoghos Tahmizyan's *The Life and Work of Dikran Tchouhadjian* monograph in Armenian (Tahmizian, 1999) and English (Tahmizian, 2001); the author delves into the research of Tchouhadjian's operas, thus preparing the ground for a more detailed examination and evaluation of his musical theater. Tchouhadjian's operas were a subject for study by Alexander Shahverdyan (Shahverdyan, 1959: 287-289), Karine Khudabashyan (Khudabashyan, 1999), Zara Ter-Ghazaryan (Ter-Ghazaryan, 1976: 22-26), Nazenik Sargsyan (Sargsyan 1985: 43-52; Sargsyan, 1992), and others. Tchouhadjian's oeuvre received the attention of Armenian theater historians as well. In Garnik Stepanyan's monograph *An Outline of the history of Western Armenian Theater* (Stepanyan, 1969: 189-212), the research subjects were the Constantinopolitan Armenian musical theater personalities – those, who played a crucial role in the emergence and unprecedented advancement of Armenian musical theater in the second half of the XIX century. Garnik Stepanyan was the one who discovered the opera *Indiana* (Stepanyan, 1957: 49-50; Stepanyan, 1977: 26-30). In Tchouhadjian studies, the fact of existence of this opera is only

evidenced by Matevos Muradyan (Muradyan, 1977: 30-32; Muradyan, 1989: 165-168). Henrik Hovhannisyan in his monograph *The History of Armenian Theater: XIX Century* (Hovhannisyan, 1996: 277-282; Hovhannisyan, 2010: 322-329) gave special consideration to the music written by Tchouhadjian for drama plays, to the exceptional role his musical arrangements played in the success those performances enjoyed on the Constantinopolitan Armenian stage.

The comprehensive study of Dikran Tchouhadjian's operatic theater has been conducted by the present author (Asatryan, 2006; Asatryan, 2009; Asatryan, 2011; Asatryan, 2015).

### **Purpose and Significance**

The goal of our research is, for the first time in Tchouhadjian studies, to present to the English-language reader the results of the comprehensive analysis of the opera *Keusse Kehya*, to give the grounds for the latter's genre definition as a comic opera, and to shed light on the specific features of the musical language and dramaturgy of the opera.

## **METHODOLOGY**

In the course of the study, the following methods, widely used in musicology, were applied: analytical (the study of music from the perspective of its structure, form, harmony, texture, rhythm, melody and other elements of a musical composition) and that of structural analysis (the study of the structure of a musical composition at various levels).

### **The manuscripts of the opera *Keusse Kehya***

At the Ye. Charents Yerevan Museum of Literature and Art, in the Dikran Tchouhadjian Archive, there is 1 handwritten score of *Keusse Kehya*, 3 claviers, orchestral parts, excerpts of clavier drafts, as well as librettos. They are as follows:

**N 65**, score, includes 163 handwritten sheets.

**N 66**, photocopy of orchestral parts, 336 sheets.

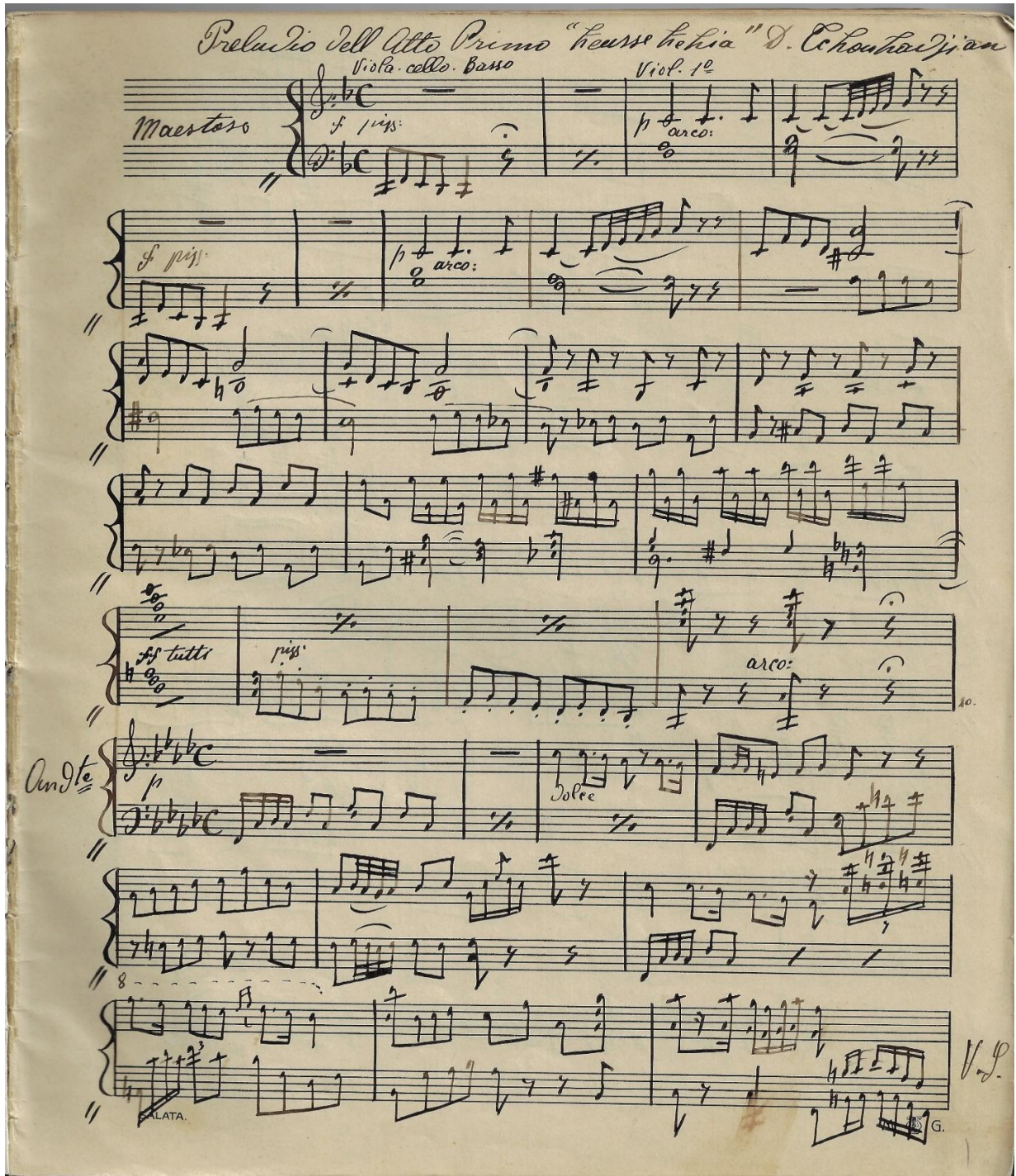
**N 67**, clavier, 53 handwritten sheets<sup>2</sup>. The title page reads:

*Kéussé Kéhia*

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<sup>2</sup> We conducted our research work based on this clavier.

Operette en trois Actes  
Musique par  
Dikran Tchouhadjian  
Hortense Avédissian  
née Mélikian.



Score 1. Most likely, clavier N 67 was copied by Aram Melikyan, the son of an affluent Constantinopolitan.

Yeghiazar Melikyan, from the original manuscript found in their house. Tchouhadjian, before he

would leave for Smyrna, is said to have pawned the claviers of his operas, *Keusse Kehya* among them, with Yeghiazar Melikyan. The note on the back page of the clavier, written in ink in the English language, reads:

27<sup>th</sup> March 1923

Aram E. Melikian

The clavier holds the text of the opera in Turkish.

**N 68**, clavier, 67 handwritten sheets, 3 packets. Each of the packets includes 3 notebooks and covers one act; the text is in Armenian-script Turkish. Unlike the previous clavier (**N 67**), on whose title page the work is named *operetta*, on the title page of this one it says *opera comicca*; on the left side in blue pencil “Author of words Rshtuni” is added, and the note below reads: “At the time, the person who bought the author’s right is Yeghiazar – from Tchouhadjian” (Dikran Tchouhadjian Archive, N 68).

**N 69**, clavier, photocopy, 72 handwritten sheets. Here, the music is copied from the primary source, then the Armenian words are added. Apparently, this is the photocopy of the clavier based on which *Zvart* was staged in Lebanon on May 18, 1968. This assumption draws on the following note on the first page of the clavier:

From the original,  
the score is copied and the word  
placement is made by  
Samuel<sup>3</sup> and Janet<sup>4</sup> Ilanjyans.  
April 15, 1968.  
Signature.

The music of all the 3 mentioned claviers coincides, all of them are copied from one and the same original, what differs them is the way the text is entered: in Armenian-script Turkish, in Turkish and in Armenian. Besides, in the latter case it bears the title *Zvart*, not *Keusse Kehya*.

**N 70**, clavier, handwritten excerpts, 25 sheets.

**N 71**, clavier, handwritten excerpts, 49 sheets.

**N 148**, libretto, in Armenian, 38 typewritten sheets. This is the Armenianized libretto of *Zvart* staged on May 18, 1968, in Lebanon. This assumption is valid for at least three reasons:

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<sup>3</sup> Samvel Ilanjyan was the managing secretary of the Association of Young Armenians, who initiated and carried out the staging.

<sup>4</sup> Janet Ilanjyan performed the part of the title character *Zvart* in the abovementioned production.

- a) on the top of the first page of the libretto, it says:  
music by Tchouhadjian  
transl. by A. Darean (the note is handwritten);
- b) on the lower right corner of the same page is the stamp of the executive body of the Association of Young Armenians, as well as a signature and date: 7-V-1968; at the bottom of the page, in the middle is the stamp of the Republic of Lebanon;
- c) the text of the libretto coincides with that added by Samvel and Janet Ilanjyans in Clavier N 69 (Dikran Tchouhadjian Archive, N 148).

N 149, libretto, in Armenian, 9 typewritten sheets. This one is a word-for-word translation into Armenian of the Turkish libretto of *Keusse Kehya*<sup>5</sup>. Why? Firstly, here, the Turkish names of the characters are preserved: Gyul, Ibish, Keusse Kehya, Salime. Besides, the content differs from A. Daryan's translation: if in *Zvart* Margar and Ohan drink the wine enchanted by Susan, then in this libretto, Keusse and Ibish eat the enchanted halvah, made by Salime, etc.

N 150, album, libretto, in Arabic-script Turkish, photocopy, 58 photographs, 14 sheets.

N 173, program, libretto, Beirut, 1968, in Armenian and French, 20 printed pages. It is a tastefully and exquisitely designed program of the first-night performance of *Zvart* (May 18, 1968), with Tchouhadjian's widely known picture on the title page. On its reverse side, the program of *Zvart* is in Armenian and French, where it says:

**DIKRAN TCHOUHADJIAN'S**

**ZVART**

**("KEUSSE KEHEAY")**

***opera comique in three acts***

Please, note that it does not say "operetta", but "opera comique", whereas in the Diasporan Armenian press reviews *Zvart* is referred to as an "operetta".

The program also provides Tchouhadjian's brief biography in French, whose concluding sentence reads: *Dikran Tchouhadjian a été nommé le Verdi des arméniens et l'Offenbach d'Orient* (Dikran Tchouhadjian Archive, N 173).

The program features a synopsis of *Zvart* in the French and Armenian languages, the photographs of Maestro Michael Cheskinof (conductor), Armen Daryan (author of the text), E. Elmajyan

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<sup>5</sup> Incidentally, according to M. Muradyan, "the libretto of *Keusse Kehya* did not reach us, and we once again owe to G. Stepanyan for the restoration of its content" (see: Muradyan, 1989: 173)

(choirmaster), Perj Fazlyan (stage director), Janet Ilanjyan (Zvart), Sosi Minasyan (Susan), Ara Kirakosyan (Ohan), Zareh Jroyan (Margar), and Sahak Khachatryan (Zaqar Agha).

***Keusse Kehya: an operetta, or a comic opera?***

For decades, *Keusse Kehya* had been considered an **operetta**: this view was held by Margarita Ter-Simonyan (Ter-Simonyan, 1982: 261), Hrant Papazian (Papazian, 1986: 32), Matevos Muradyan (Muradyan, 1989: 173, 195), Margarit Harutyunyan and Anna Barsamyan (Harutyunyan and Barsamyan, 1996: 70, 78), Nazenik Sargsyan (Sargsyan, 1992: 13)... Concurrently, Georgy Tigranov (Tigranov, 1956: 165), Pars Tuglaci (Tuglaci, 1986: 141), Nikoghos Tahmizyan (Tahmizian N., 1999: 150) and Özgecan Karadağlı (Karadağlı, 2006: 60) defined the genre of the work as a **comic, or comedic opera**. In our opinion, *Keusse Kehya* is a comic opera rather than an operetta, and here is why.

Operetta is known as “a type of musical theater, in which conjoin vocal and instrumental music, dance, ballet, some of pop art features. Usually, a couplet song and dance make the core of the musical dramaturgy of Operetta. As a rule, each scene is culminated with a dance, popular in the given country in the given period of time. Quite often, this determines the entire musical atmosphere of the production” (Musical Encyclopaedical Dictionary, 1991: 398). Meanwhile, neither a couplet song, nor, even more, a dance, popular in Turkey of the second half of the XIX century, underlie the musical dramaturgy of *Keusse Kehya*. Furthermore, in *Keusse Kehya*, there are no dances in the climax of each scene. In this opera, there is only one balletic scene – N 17. In Volume Four of Musical Encyclopedia, the article on operetta reads: “In modern perception, Operetta is a type of musical theater, a musical-stage performance, in which musical-vocal and musical-choreographic numbers alternate with spoken scenes, while musical dramaturgy draws on widespread-everyday and pop (chiefly couplet songs and dances) music forms” (Musical Encyclopedia, 1978: 51). In *Keusse Kehya*, there are not any operetta-specific spoken scenes whatsoever, and musical-vocal numbers are not interposed with choreographic ones.

Sometimes *Keusse Kehya* (just as *Arif* and *Leblebiji Hor-Hor Agha*) is juxtaposed to Offenbach’s operettas, yet “what Offenbach in the 50-70s of the XIX century France called operetta, were one-act not large compositions of lyrical-everyday nature, close to the French opera comique” (Musical Encyclopedia, 1978: 51). In the case of *Keusse Kehya*, no objection as to its lyrical-everyday nature, but it consists of three acts, not one.

In musical Tchouhadjian studies, information circulated that “the clavier of the operetta (*Keusse*

*Kehya* – A. A.) has not survived, only a few fragments have reached us, hence they are not enough to expound on his music” (Muradyan, 1989: 173), or: “Unfortunately, the material on *Arif* and *Keusse Kehya* (claviers, librettos) is deficient. Yet the missing fragments are not very many, so the extant materials provide a general idea of these two operas” (Tahmizian, 1999: 151). This notwithstanding, we have shown that the Tchouhadjian Archive at MoLA houses the complete clavier of the opera *Keusse Kehya*.

The comic opera *Keusse Kehya* comprises three acts and begins with an orchestral Prelude. Acts 2 and 3 are also preceded by orchestral numbers – Introductions. The Prelude is symbolically divided into two parts – orchestral and choral; the former’s thematic material is entirely taken from the opera.

This is the first instance in Tchouhadjian’s musical theater (the second and the last one is in *Indiana*) that the orchestral overture has a two-section form – orchestral and choral. Later, an identical structure embracing orchestral and choral sections will have the Prelude to Armen Tigranyan’s opera *Anush* (composed and staged in 1912).

### ***Keusse Kehya: Prelude***

The Prelude commences with the motif of enchanted halvah, which subsequently sounds in the beginning of N 6 of Act 1 in full (with changed tonality: G-dur substitutes for F-dur), and in part – in the Introduction to Act 3, due to which thematic arches are created at a distance. From the first measure of this motif, the women’s chorus of N 6 develops, whose musical material’s orchestral variant recurs in the Introduction (A-dur) to Act 3. To the F-dur section of the Prelude, the homonymous minor is juxtaposed, where the orchestral variant of Gyul’s romance N 2 sounds.



*Score 2. Prelude, motif of enchanted halvah.*

The first (orchestral) section of the Prelude concludes the development of the motif of fairy witches – the chromatic upward then downward movement within a minor third interval, upon which later on scene N 6 is built. The witches’ theme also sounds in the Introduction to Act 2; from it

crystallizes the downward chromatic movement, doubled with thirds, which recurs in the opera many a time.

In the second section (f-moll) of the Prelude is the waltz-chorus, which afterwards does not sound.

Score 3. Prelude, waltz-chorus.

The Prelude leads attacca to Act 1.

### **Keusse Kehya: Act 1**

Act 1 begins with chorus N 1 (Allegro, 2/4, F-dur): the village women come back from field work. Having stopped by a well, they sing the praises to rural life, hardworking peasants, reprove laziness, glorify the happy life villagers live. “*Our pastures are like paradise, life-giving are our springs, cities have no such sweetness, peasants are surely happy*”.

Allegro

7

*Score 4. N 1. Chorus.*

It is a three-part scene; in the first (F-dur) part, the orchestral motif preceding Ibish's aria from scene N 10 sounds.

Tchouhadjian starts the main characters' exposition with Gyul's<sup>6</sup> image, portrayed by the author with affection and warmth. Young Gyul estranged herself from Ibish – the shepherd, who loves her devotedly. The reason is that her imagination is inflamed with honey-mouthed Keusse Kehya's promises. Carried away with the neighboring village elder's words, Gyul anticipates that he will marry her. But Keusse Kehya is physically handicapped (nobody knows about it), so he has no intention to marry Gyul and avoids her.

Gyul's romance N 2 (Andante, 2/4, f-moll), based on the f-moll theme that sounded in the Prelude, begins with instrumental entrance, in which two clarinets create a picture of the anguish Gyul is

<sup>6</sup> By the way, M. Muradyan calls the main character of the opera Gyuli (see: Muradyan, 1989: 173).

going through: “*Oh, Salime, I fell captive of a bitter plight, a cruel man’s love I fell captive of...*”

The image displays a musical score for a scene. It begins with a tempo marking of "Andante" and a 2/4 time signature. The score is written for a vocal line and a piano accompaniment. The piano part features a prominent melody in the right hand, starting with a forte (*f*) dynamic. The vocal line enters in the second system, marked with a "5" above the staff. The score continues through three systems, with the piano accompaniment providing a rhythmic and harmonic foundation for the vocal melody. The key signature is three flats (B-flat major or D-flat minor).

Score 5. N 2. Gyl's romance.

The women’s choir are trying to console the heroine: in the second (F-dur) section of the scene, Gyl’s and the choir’s ensemble sounds. Thus, the main character appears before the audience with the women’s choir, whose part in the further course of the dramaturgy of the opera is conspicuous. They vigorously participate in the making of Gyl’s destiny. In this romance, the composer reveals

the womanly attractive and delicate essence of Gyul's image.

Dominance of the homonymous F-dur and f-moll tonalities in the previous scenes of the opera is broken in the next number. Chorus N 3 (Allegro, 2/4, G-dur) presents Keusse Kehya's first characteristic, yet not directly: in his absence, the choir tells about him: "*Keusse Kehya is fairly clever, yet fanatical and cruel, he avoids women...*"

Allegro

Score 6. N 3. Chorus.

The chorus is written in the genre of polka – not an accidental choice, since from the second half of the XIX century this two-part Czech national dance was quite popular and spread across Europe as a ball dance. Having lost some of its national features, it penetrated into professional music (B. Smetana, A. Dvorak, A. Rubinstein, M. Balakirev, P. Tchaikovsky, S. Rachmaninov).

The choice of G-dur tonality is made for a purpose: henceforth it becomes Keusse Kehya's characteristic tonality, his image is predominantly presented in G-dur in both solo (N 7) and ensemble parts in the Finales of all the three acts. The opera ends in G-dur, in this tonality the

Finale of Act 3, as well as the final chorus and orchestral postlude begin. By doing so, the composer emphasizes the importance of the image of Keusse Kehya as the actual comic center of the comic opera; he goes even further by giving the opera his name. Quite expectedly, the comic spirit is first felt in this number, where the part of the chorus sounds, like a tongue-twister, in a fast Allegro tempo in sixteenth notes.

Although the opera consists of 19 separate numbers, the new character's – Ibish's exposition is given in two numbers (N 4 and N 5). Like in the case of Gyul, Ibish, too, appears before the audience along with the choir (e-moll): a pleasing orchestral entrance precedes, which afterwards concludes the scene. N 5 is Ibish's solo number (Allegro, 6/8, E-dur); in it, he tells the dream he had: "*As I got under my blanket, I had a dream, like I was made the bey of this village...*"

Allegro

The musical score is written in E major (three sharps) and 6/8 time. It begins with a piano introduction marked 'Allegro' and 'f'. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. The vocal line for Ibish begins in the second system with a quarter note G4, followed by eighth notes in the third system.

Score 7. N 5. *Ibish's dream*.

The middle section of the three-part scene, beginning with an energetic orchestral entrance, is an orchestral intermezzo (cis-moll). Thus, *Ibish's* musical image unfolds through parallel tonalities (E-dur – cis-moll – E-dur). The lyrical line of the opera is mostly related to *Ibish's* image, which is why the musical language of the young man is warm and heartfelt, endowed with broad melodic spirit, permeated with waltz features.

The following scene N 6 (Andante, C, G-dur) is one of the meaningful dramatic footholds of the opera: the witchcraft scene with fantastic witches is placed here. The scene starts with the halvah motif, familiar to us from the Prelude, which, however, sounds here not in F-dur, like before, but in G-dur – Keusse's tonality.

Andante

*p*  
Cello Basso

piz. arco piz.

6

arco

Score 8. N 6. witchcraft scene.

The exposition of characters continues. Witch Salime comes up. Gyul asked her to make some enchanted halvah meant for Keusse Kehya, who would eat it and marry her. On learning about Gyul's decision, Ibish bribes Salime so that she gave the enchanted halvah to him. He is going to eat it in anticipation that Gyul will be back to him. In reality, Salime, not believing in own enchantment herself, takes advantage of both Gyul's and Ibish's naivety.

The witch's musical language is limited to upward chromatic movement against the dull tremolos of the orchestra, doubled by a solo trumpet, thus creating a mystical and magical atmosphere: "*The sun is setting, I need to hurry, the talisman must be made promptly.*" The thematic core of the choral part replying to Salime is the first bar of the enchanted halvah motif. This chorus (its orchestral version also sounds in the Introduction to Act 3) concludes the witchcraft section.

The climax of N 6 is the witches' scene, during which the process of actual magic takes place. To create a fantastic setting heralding the coming of the witches, the composer used to the utmost the capabilities of percussion instruments of the orchestra. Here prevail upward chromatic movements within a minor ninth, rushing collapses and rises of thirty-seconds within a diminished fifth, and all of this – against the backdrop of a diminished seventh chord tremolo, which entails accumulation of tension. The concurrent combination of vertical and horizontal sounding of the diminished seventh chord is occasionally disrupted with the witches' motif, while the descending chromatic movement of diminished seventh chords announces the end of the magic: halvah is

enchanted, the mission of the witches is over, they vanish. This section, utterly unstable in terms of tonality, is followed by G-dur dominance – Gyul’s waltz (Moderato, 3/4, G-Dur). Gyul is exultant: “*My cherished dream has come true, my heart rejoices, thank God, my prayer is heard*”.

Moderato

Score 9. N 6. Gyul's Waltz.

Gyul’s waltz matches up with that of Ibish’s, preceding the witches’ scene. Gyul’s and Ibish’s musical languages share common features here, as if bespeaking the lead characters’ upcoming wedding, which concludes the opera.

In N 7 (Allegro, 2/4, G-dur), the comic line of the opera continues to develop through revealing Keusse Kehya’s character (began in N 4).

Allegro

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17

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Score 10. N 7. Keusse Kehya.

The orchestra's buzz of sixteenths and the tongue-twisting grumbling, built on the repetition of the same sound of the part, enhance the hero's buffoon essence. Keusse complains of his donkey, then – the son.

The comedic atmosphere of the opera proceeds from the situations occurring around Keusse, which provides a good reason for naming the opera after him, not Gyul or Ibish, even though Gyul appears before the audience more often. Keusse's musical language doubtless differs from that of the lyrical

characters (Gyul, Ibish).

In his operas, Tchouhadjian pays due attention to Finales. Thus, the scope of Finale N 8 (Allegro, 2/4, c-moll) of Act 1 notably exceeds the preceding numbers. It is a rather extensive scene, where in several succeeding sections, all the characters, already familiar to the audience – Gyul, Ibish, Salime, Keusse Kehya, and the crowd (women’s and mixed choirs) appear in varying ensembles. The knot of the intrigue is placed in the Finale: Keusse eats the halvah, but avoids the marriage. Both Ibish<sup>7</sup> and Keusse, one of them knowingly, the other – unknowingly, have had plenty of the enchanted halvah. Gyul demands that Keusse marry her since he has had the halvah. Ibish, in his turn argues that he is the one who has had the halvah, hence Gyul should marry him. Salime and the women, in anticipation of the promised gifts, insist that Keusse marry Gyul.

In the Finale, the following four phases are clearly observable. Gyul’s “*you had the halvah, so you are mine*” and Keusse’s “*back off, girl, you are insane*” echoing recitatives are followed by those of Salime “*if you marry Gyul, you’ll make her happy*” and Ibish “*You belong to me by right*”, which lead to the first section (C-dur) of the Finale. Noticeably enlivened is here the part of the orchestra; it takes on the development of the theme, which first sounds in Gyul’s (first section), then in Keusse’s arias. The complete development of C-dur theme is upon Salime, then – upon Ibish, in both cases accompanied by the choir. The short recitative part of Keusse and Ibish prepares for the second section (Allegro, 2/4, G-dur) of the Finale – their ensemble.

Allegro

Score 11. N 8. Finale.

<sup>7</sup> According to M. Muradyan, “Ibish ate the halvah made by the women” (see: Muradyan, 1989: 173), while it was the witch Salime who made the halvah.

Musical languages of the two characters, crucially differing until now, here draw closer, acquire common features. They both have eaten lots of halvah and feel unhealthy. They ask for help, suspecting that the halvah was poisoned. Those (the choir) who witness all that, laugh and encourage Keusse to marry Gyul: “*Your present condition proves that this girl is your lot*”.

The situation is heating up. In the third (Andante, 9/8, C-dur) section of the Finale, Gyul’s, Salime’s, Ibish’s, and Keusse Kehya’s ensemble sounds; the choir joins them with a slight delay. Each of the characters expresses own emotions: Gyul is glad that Keusse has had lots of the halvah: “*Escape is no help, I am destined for you*”; Salime is glad that the magic worked; Ibish demands that Gyul marry him, since he has eaten the halvah, etc.

Act 1 ends with the first part (C-dur) of the Finale.

In the course of Act 1, Gyul’s character undergoes significant changes: if in the Prelude and in romance N 2 she appears as a young girl, deeply in love, affectionate and romantic, then in the Finale her image takes new features: she is capricious, inventive, insistent, and purposeful.

### ***Keusse Kehya: Act 2***

Act 2 commences with an orchestral Introduction (Moderato 2/4, E-dur), whose thematic material is taken from the opera. The initial E-dur – cis-moll – E-dur section will sound in the Finale of the same act, while the concluding E-dur section will come up in Act 3 (N 15). The orchestral version of the concluding chorus of the opera from the Finale of Act 3 first sounds in this Introduction. Here, the developments of the witches’ motifs, leading to the E-dur theme, are also present; it is the ballet (N 17) from Act 3.

N 9 (Moderato, 2/4, e-moll): a parkland, the village women gathered around the spring to fill their pitchers, they praise water that gives life. This chorus is conditionally divided into two parts: e-moll and E-dur. To the rueful, melancholic melodic e-moll section (often with emphasized IV<sup>#</sup> degree), the vivacious E-dur dance section is opposed – with the composer’s indication *tempo di mazurka*. After two developments of the mazurka, the 2/4 time of e-moll is restored: this section recurs in the Finale of Act 3, whose orchestral version concludes the opera.

Moderato

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Score 12. N 9. Chorus.

In the musical presentation of Ibish's image in Act 2, important is aria N 10, which begins with a chorus (Moderato, 2/4, e-moll). The choir consoles the young man in love, urging him to forget Gyul. The part of the choir seems to remain in the intonational domain of chorus N 9: the same e-moll and emphasis of IV<sup>#</sup> degree. The choir is accompanied by the orchestra and a solo trombone, whose upward and downward chromatic movements in sixteenths convey Ibish's moans and sighs. Ibish's aria consists of two parts: the first (Andante, 6/8, e-moll) is melancholic and doleful due to the orchestra's swaying accompaniment and the broad melodic range of the hero's aria.

Andante

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante'. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains the vocal line and piano accompaniment. The second system, starting at measure 6, continues the vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, often beamed together.

Score 13. N 10. Ibish's aria.

The music of the second (Moderato, 2/4, E-dur) part is imbued with light and bright optimism. In presenting Ibish's musical image, Tchouhadjian remained faithful to the tonal pair of his exposition – e-moll – E-dur: N 4 was in e-moll, and N 5 – Ibish's dream – in E-dur. Apart from the tonal structure, in both cases Ibish appears before the audience together with the choir. Keusse Kehya abandoned the village to never return. Gyul in despair looks for her loved one everywhere, she is indulged in bitter thoughts: *“My youthful years have withered up, three full years I was in love...”*

In the orchestral entrance to Gyul's romance N 11 (Andantino, 3/8, f-moll), the clarinet's triplet downward sliding movement expresses the heroine's gloomy emotions. Gyul's romance, which is of particular importance in displaying the lyrical aspect of the opera, is the only solo number. Prior to that, Gyul's musical image was manifested through various ensembles. At the same time, Tchouhadjian kept to the tonality of the heroine's musical language, giving preference to the

homonymous f-moll – F-dur tonal pair. It is worth noting that, in portraying the musical images of the lyrical characters' (Gyul, Ibish), the composer uses homonymous tonalities: f-moll – F-dur in the case of Gyul, and e-moll – E-dur – in the case of Ibish, thereby bringing the heroes closer to each other.

Andantino

*Score 14. N 11. Gyul's romance.*

Gyul's romance leads immediately to her and Keusse's duet N 12 (Andante, C, B-dur): Keusse comes across Gyul. When the latter's marriage offer once again encounters abrupt refusal on Keusse's part, the girl threatens to commit suicide with his dagger to have him thrown into jail as a criminal. Keusse attempts to snatch the dagger out of Gyul's hand.

Gyul's and Keusse's duet consists of two lengthy fragments. In the first, with the women's chorus in the middle (it is melodically scant, the task of dynamic development is assigned to the orchestra), the heroes' musical language draws nearer, their arias sound in parallel intervals. At that, in the orchestral entrance to the scene, in Gyul's recitative and then – in the whole of the abovementioned

section, an important dramatic meaning is attached to the motif that lies in the core of the themes of the Prelude and women's chorus in scene N 6: thematic arches are created at a distance.

The second section of the duet is presented in Es-dur, tonally prepared by an extensive orchestral intermezzo. In the heroine's aria dominate scherzoso, jocular mood, abundance of syncopation, orchestral doubling of the aria, tonic organ point. Keusse joins Gyul in singing (it is the middle part of the three-part Es-dur section). Their melodies sometimes sound in parallel sixths, sometimes in thirds, and occasionally merge in parallel octaves (reprise). The Es-dur section is repeated one more time, reinforced with the succeeding orchestral postlude.

Faithful to the traditions of opera comique, Tchouhadjian attaches great importance to Finales. Finale N 13 (Allegro, 2/4, D-dur) of Act 2, which summarizes the preceding events, is fairly large and comprises a few conflicting fragments. When Keusse attempts to snatch his dagger out of Gyul's hand, all of a sudden, Ibish appears and blames him for brutalizing the girl. He raises the villagers against ill-fated Keusse. Gyul's efforts to calm Ibish prove vain; she begs her fellow villagers not to believe him, yet the women are inexorable: "*What an unheard-of audacity, the silly has clung onto the rose, what effrontery, in the middle of the night, impertinence, oh, God, may You have mercy*".

Allegro

Score 15. N 13. Finale.

To put an end to the alleged seduction, the crowd demands that Keusse take Gyul for a wife. He stubbornly objects and resists, so that the villagers end up beating him: “*If so, he must be beaten, must be imprisoned, if possible...*”

The scene starts with an orchestral entrance, which is an extensive dominant organ point for the D-dur recitative section built on a concurrent combination of vertical and horizontal soundings of a diminished seventh chord. The recitatives of Ibish and Keusse are followed by the first part of the Finale – the D-dur chorus built on the E-dur first section of the Introduction to Act 2. Keusse’s recitative “*I found my punishment, things are getting tough, my tongue falters, have no answer*” leads to Gyul’s and Ibish’s duet (Andante, C, a-moll), revealing the heroine’s emotions and anguish.

Andante

The musical score is presented in three systems. The first system begins with a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Andante'. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. A dynamic marking of *p* (piano) is present. The second system continues the vocal line and piano accompaniment. The third system also continues the duet. Measure numbers 6, 10, and 10 are indicated at the start of the respective systems.

Score 16. N 13. Finale, Gyul's and Ibish's duet.

Ibish continues the duet (there is commonality between his and Gyul's musical languages), Gyul joins him: the duet ends in restatement of A-dur.

The next part of the Finale is the D-dur chorus, whose thematic plot stemmed from the D-dur chorus of the first part of the Finale (commonality of measure, preserved tonality, downward movement from the tonic, etc.): the crowd's bellicose moods and determination to punish Keusse, manifested in the opening of the Finale, are reasserted.

The image displays a musical score for a chorus. It consists of four systems of staves. The first three systems are vocal parts: the top staff is a soprano line, the second is an alto line, and the third is a bass line. The fourth system is the piano accompaniment, with a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some chords and rests. The piano part includes some dynamic markings like accents (>) and slurs.

Score 17. N 13. Finale, chorus.

This chorus sounds in the Finale two times, and that concludes Act 2. Gyul tries to soften up the crowd: “Don’t beat my Kehya”, yet in vain; instead, they grow indignant:

*“Don’t meddle in our doings,*

*Yuck, yuck, shameless,*

*Yuck, yuck, vulgar”.*

Salime begins the next section of the Finale. She pushes Keusse: “Don’t put it off, Kehya, marry this girl, free yourself of troubles”. Here Tchouhadjian applies the techniques he used when creating the musical characteristic of Keusse in N 7: melodically scant aria, melancholic repetitions of the same sound, unquiet orchestral accompaniment in sixteenth notes, etc.

The dominance of four-measure is broken, the orchestral waltz-time g-moll section intervenes,

preparing for Keusse's waltz (Allegro, 3/4, G-dur): "What a trouble befell me, I am beaten, barely alive..."

Allegro

8

8

Score 18. N 13. Finale, Keusse's waltz

The orchestral section coming after the waltz prepares for Keusse's tongue-twister (Andante, 2/4, G-dur): "If I marry the girl, I'll be beaten, if I don't, I'll still be beaten, you, folks, tell me, what to do, I'm stuck between two troubles".

Andante

*p*



Score 19. N 13. Finale, Keusse's tongue-twister.

Continuing to evolve the comedic line of the opera, this time the composer passes the theme of Keusse's tongue-twister over to Salime; the choir accompanies her (the orchestra mirrors Salime's aria).

The D-dur chorus concludes the Finale of Act 2; it adds even more scherzoso and jocular mood to the entire Finale: *“You must be seated back to front on a donkey, walked from street to street... You have disgraced that one and only girl, you vile, you evil, here's a punch, here's a slap and stick, they serve you right”*.

### **Keusse Kehya: Act 3**

In the orchestral Introduction to Act 3 (Andante, C, A-dur), the instrumental version of the women's chorus from N 6 enchantment scene, as well as the second section of the enchanted halvah motif, slightly modified, are performed.

The whole village is getting ready for Gyul's and Keusse's marriage ceremony. They sing praises to God, extend their good wishes to Gyul and Keusse Kehya. In the orchestral entrance to chorus N 14 (Largo, 2/4, a-moll), a slightly faster version of the theme of the orchestral entrance to Gyul's romance N 11 is played (the composer seems to prompt that the groom disappeared again, just like in Act 2, thereby thematic arches are created at a distance, making the architectonics of the opera even more sturdy). In this scene, it sounds two more times, performed by the orchestra and choir (without triplet movement).

Keusse manages to sneak away from the wedding party and hide. The villagers are awaiting; sleuths are gone to search for him and aren't yet back. In order not to distress Gyul, the crowd decide to conceal the bitter truth from her. Comicality of scene N 15 (Allegro, 2/4, Es-dur) is enhanced by

the choir's **ff** "hush, hush" syncopated accents, which unexpectedly break into the **pp** whisper of the choir and orchestra.

Ibish chooses to tell the truth to the bride: the wide emotional range of his image is apparent in their duet with Gyul N 16 (Allegro, 2/4, f-moll). The affecting orchestral entrance unveils Ibish's feelings. No trace of comicality from the preceding scene is noticed here. Quite importantly, Ibish, who begins the scene, sounds in the same tonal domain as Gyul (f-moll), which seems to foreshadow an immediate fulfillment of his wish. It is in this number that Gyul eventually accepts the young man's marriage proposal.

The scene divides into 2 lengthy fragments. Differing widely in terms of intonation and tonality, the arioso sections of Ibish and Gyul lead to the first part of their duet, in which their musical languages draw closer, their arias evolve in parallel intervals (mostly in thirds).

Allegro

*Score 20. N 16. Gyul's and Ibish's duet.*

Worth attention is the tonal structure of the three-part duet. Thus, the first part and reprise unfold in F-dur; in the middle part, Ibish appears in A-dur (third juxtapositions of major tonalities), and Gyul – in C-dur. Here, one of Tchouhadjian's principal stylistic features is manifest, that is, juxtaposition of the majors, constituting tonic triads of the main tonality underlying a scene or an ensemble. The second section of the duet is the waltz, whose theme first sounds in Gyul's, then in Ibish's arias. In this section of the duet, which, like the previous one, is also three-part, Tchouhadjian used the same tonal structure – F-dur – A-dur – C-dur.

Score 21. N 16. Gyl's and Ibish's duet.

The duet of the lyrical heroes is followed by the only balletic scene N 17<sup>8</sup>. It consists of three parts: in the first part, the long sustained tonic organ point, emphasis of the dominant sound, double harmonic E-dur convey a wistful mood, to which the bright and vivacious theme of the middle part (E-dur) is opposed, familiar to us from the Introduction to Act 2. Between the sections of the ballet, a modal opposition is present: E-dur of the middle part is opposed to double harmonic E-dur.

<sup>8</sup> On correlation of the European and the Eastern in the ballet scene of *Keusse Kehya*, see: (Sargsyan, 1985: 49-50; Sargsyan, 1992: 13-14).



Score 22. N 17. balletic scene.

The music of this entire scene – dynamic and impetuous – develops on a single breath and leads to the next number, whose entrance is foreshadowed with an abrupt tonic shift to f-moll.

In scene N 18 (Moderato, 6/8), the villagers, while in search for Keusse Kehya, meet Zaqar Agha, an Armenian merchant, mistake him for Keusse and give him a thrashing, which brings forth yet another ludicrous scene typical for comic opera.

The opening of the **Finale** (Allegro, 2/4, G-dur) of Act 3 presages an abrupt tonal shift from f-moll to G-dur – the tonality of comic sphere, in which the opera ends. The Finale is of modest duration and fairly compact compared to the others. All the heroes, who vigorously participated in the preceding events, join their voices to express their joy about the happy ending. On hearing that Gyul marries Ibish, Keusse Kehya comes out of his hiding place and praises God for untangling the entangled knot.

The Finale starts with Keusse's complaints for having been severely beaten up. Zaqar Agha echoes him (with the same melody), as he was battered, too, even though mistakenly. All that aside, Keusse is glad to get free of the unwelcome imposed marriage. Ibish is happy that Gyul marries none but him, Gyul is also pleased with the way the circumstances turn out: she is marrying a man like Ibish. Salime is satisfied as well: she received 2 kurushes from the groom, and grabbed another 15 from

the bride.

The opera ends with a life-affirming chorus, whose theme already sounded in the Introduction to Act 2 and as an orchestral postlude (from chorus N 9 of Act 2).

## CONCLUSION

The comic opera *Keusse Kehya* is among the greatest attainments of Dikran Tchouhadjian. In this work, notable for its joyfulness, the composer's melodic skills prove inexhaustible. In the rushing whirl of the witty, resourceful, ridiculous, and sweet musical images, easily grasped are the phrases, typical for Tchouhadjian.

The composer created accurate musical characteristics of the heroes: along with the comical images, lyrical portraits of the couple in love (Ibish, Gyul) are presented.

In the musical canvas, an extensive place is given to common people: all the events take place with their enthusiastic participation. The choruses add various shades to the overall atmosphere: some heighten the comicality of the situation (N 3, N 15), others, owing to their lyricism, help to reveal the lead hero's image (N 2, N 4).

One of the "characters" of the opera is the orchestra. Balletic scene N 17, the Prelude, the Introductions to Acts 2 and 3, as well as the orchestral entrances, preceding almost all the numbers (but for N 1, N 15) and tonally preparing for them, deserve a special mention. Occasionally, the hero's scant aria is supported by lively and energetic orchestral accompaniment: in such cases, the role of an incentive for dynamic plotline development is delegated to the orchestra.

The opera's tonal structure is also worthy of attention. Tchouhadjian extensively uses

- a) modal modulations, which draw upon a juxtaposition of homonymous tonalities and characterize one hero or another:

N 2, Gyul's romance – f-moll – F-dur

N 11, Gyul's romance – f-moll – F-dur

N 4 and N 5, Ibish – e-moll – E-dur

N 10, Ibish's aria – e-moll – E-dur

N 7, Keusse – G-dur – g-moll – G-dur;

- b) parallel tonalities constituting the tonal structure of a scene:

N 5 – E-dur – cis moll – E-dur

N 14 – a-moll – C-dur;

- c) third juxtapositions of major tonalities:

**N 12** – B-dur – Ges-dur – B-dur.

Sometimes, through juxtaposition of similar majors, in the tonal structure of a scene included are tonalities, constituting the tonic triad of the main tonality:

**N 16** – F-dur – A-dur – C-dur – F-dur;

different developments of the same theme are in a third ratio: the concluding chorus **G-dur** of the Finale –**E-dur** in the Introduction to Act 2;

d) second ratios of the tonalities

1. different developments of the same theme: enchanted halvah – F-dur in the Prelude, and G-dur – in **N 6**;
2. in succeeding scenes: ballet **N 17** – E-dur – **N 18** f-moll, **N 18** f-moll – **N 19** G-dur, **N 2** F-dur – **N 3** G-dur;
3. the beginning and ending of the opera: Prelude – **F-dur**, Finale of Act 3 – **G-dur**;
4. the beginning of all three acts of the opera: the Prelude to Act 1 – F-dur, Introduction to Act 2 – E-dur, Introduction to Act 3 – D-dur.

Each of the lead characters of the opera have their own principal tonal domain: Gyul – f-moll – F-dur, Ibish – e-moll – E-dur, Keusse Kehya – G-dur.

In the opera, Tchouhadjian uses European major and minor modes, and next to them, in the ballet, there is the double harmonic major – the Hungarian scale. The composer builds modal and tonal, thematic arches at a distance, making complete the entire composition of the work. The opera unfolds on a single breath, mostly in fast, at times – in moderate tempos (the only exception is Largo of **N 14**).

The musical language of *Keusse Kehya* is distinguished by its dance quality; dancing rhythms (waltz in particular) also imbue the romances, thus becoming an integral part of the heroes' musical language. Besides the waltz, Tchouhadjian used the rhythms of polka and mazurka.

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## GENİŞLETİLMİŞ ÖZET

### GİRİŞ

7 Ekim 1875'te İstanbul'da, Dikran Çuhacıyan'ın ikinci komik operası “Köse Kâhya”, Ermeni oyun yazarı, komedi ve vodvil ustası, aynı zamanda parlak bir oyuncu olan Karekin Rışduni'nin (1840–1879) librettosuyla sahnelenmiştir. Ancak bu opera, “Arif” kadar büyük bir ilgiyle karşılanmamıştır.

#### “Köse Kâhya” Operasının El Yazmaları

Ye. Charents Yerevan Edebiyat ve Sanat Müzesi, Dikran Çuhacıyan Arşivi'nde, “Köse Kâhya”nın 1 elyazması partiyonu, 3 klavsen, orkestra parçaları, klavsen taslaklarından alıntılar ve librettolar bulunmaktadır. Bunlar aşağıdaki gibidir:

No 65: Partiyon, 163 elyazması sayfa içermektedir.

No 66, orkestra parçalarının fotokopisi, 336 sayfa.

No 67: Klavsen, 53 elyazması sayfa. Başlık sayfasında şunlar yazılıdır:

*Kéussé Kéhia*

*Üç Perdelik Operet*

*Müzik:*

*Dikran Çuhacıyan*

*Horteuse Avédissian*

*(kızlık soyadı Mélikian).*

Büyük olasılıkla, klavye N 67, zengin bir Konstantinopollu olan Yeghiazar Melikyan'ın oğlu Aram Melikyan tarafından, evlerinde bulunan orijinal el yazmasından kopyalanmıştır. Çuhacıyan'ın, Smyrna'ya gitmeden önce, Yeghiazar Melikyan'a “Köse Kâhya”nın da dâhil olduğu bazı operalarının klavyelerini rehin verdiği söylenir.

27 Mart 1923

Aram E. Melikian

Klavyerde operanın metni Türkçe olarak bulunmaktadır.

N 68, klavye, 67 el yazısı sayfa, 3 paket. Her pakette 3 defter bulunmakta ve bir perdeyi kapsamaktadır; metin Ermenice yazılmış Türkçe'dir. Önceki klavye (N 67) başlık sayfasında eserin adı operet olarak geçmekteyken, bu klavye başlık sayfasında “opera comica” yazmaktadır; sol tarafta mavi kalemle “Sözlerin yazarı Rışduni” eklenmiş ve altındaki notta şöyle yazmaktadır: “O

dönemde, yazarın haklarını satın alan kişi Yeghiazar'dır – Dikran Çuhacıyan'dan” (Dikran Çuhacıyan Arşivi, N 68).

N 69, klavye, fotokopi, 72 el yazısı sayfa. Burada müzik birincil kaynaktan kopyalanmış, ardından Ermenice sözler eklenmiştir. Görünüşe göre bu, 18 Mayıs 1968'de Lübnan'da sahnelenen “Zvart” operasının temel aldığı klavyenin fotokopisidir. Bu varsayım, klavyenin ilk sayfasında yer alan şu notta kaynaklanmaktadır:

Orijinalinden,  
partiyon kopyalanmış ve kelime  
yerleşimi  
Samuel ve Janet İlanjyans tarafından yapılmıştır.

15 Nisan 1968.

İmza.

Bahsedilen 3 klavyenin müziği aynıdır, hepsi aynı orijinalden kopyalanmıştır, aralarındaki fark metnin girilme şeklidir: Ermenice yazılmış Türkçe, Türkçe ve Ermenice. Ayrıca, sonuncusunda başlık “Köse Kâhya” değil, Zvart'tır.

N 70, klavye, el yazısı alıntılar, 25 sayfa.

N 71, klavye, el yazısı alıntılar, 49 sayfa.

N 148, libretto, Ermenice, 38 daktilo sayfası. Bu, 18 Mayıs 1968'de Lübnan'da sahnelenen Zvart'ın Ermenice librettosudur. Bu varsayım en az üç nedenden dolayı geçerlidir:

a) libretto'nun ilk sayfasının üstünde şöyle yazmaktadır:

müzik: Çuhacıyan

çeviri: A. Darean (not el yazısıdır);

b) aynı sayfanın sağ alt köşesinde Genç Ermeniler Derneği yönetim kurulunun damgası, imza ve tarih (7-V-1968) bulunmaktadır; sayfanın alt orta kısmında Lübnan Cumhuriyeti damgası bulunmaktadır;

c) libretto metni, Samvel ve Janet İlanjyans'ın Clavier N 69'da (Dikran Çuhacıyan Arşivi, N 148) ekledikleriyle aynıdır.

N 149, libretto, Ermenice, 9 daktilo sayfası. Bu, “Köse Kâhya”nın Türkçe librettosunun Ermeniceye kelime kelime çevirisidir. Neden? Öncelikle, burada karakterlerin Türkçe isimleri korunmuştur: Gyul, İbish, Keusse Kehya, Salime. Ayrıca, içerik A. Daryan'ın çevirisinden farklıdır: Zvart Margar ve Ohan, Susan'ın büyüülü şarabını içerken, bu librettoda Keusse ve İbish,

Salime'nin yaptığı büyümlü helvayı yerler vb.

N 150, albüm, libretto, Arap alfabesiyle yazılmış Türkçe, fotokopi, 58 fotoğraf, 14 sayfa.

N 173, program, libretto, Beyrut, 1968, Ermenice ve Fransızca, 20 basılı sayfa. Zvart'ın ilk gecesi (18 Mayıs 1968) için zevkli ve zarif bir şekilde tasarlanmış bir programdır. Başlık sayfasında Çuhacıyan'ın çok tanınan resmi yer almaktadır. Programın arka sayfasında Zvart'ın programı Ermenice ve Fransızca olarak yer almaktadır. Programda şöyle yazmaktadır:

**DIKRAN ÇUHACIYAN'IN**

**ZVART**

**(“KÖSE KÂHYA”)**

**üç perdelik komik opera**

*Burada “operet” değil, “komik opera” ifadesinin kullanıldığı görülmektedir, oysa diasporadaki Ermeni basında Zvart “operet” olarak geçmektedir.*

*Programda ayrıca Çuhacıyan'ın Fransızca kısa biyografisi de yer almaktadır ve bu biyografinin son cümlesi şöyledir: Dikran Çuhacıyan, Ermenilerin Verdi'si ve Doğu'nun Offenbach'ı olarak adlandırılmıştır (Dikran Çuhacıyan Arşivi, N 173).*

Programda Fransızca ve Ermenice dillerinde Zvart'ın özeti, Maestro Michael Cheskinof (orquestra şefi), Armen Daryan (metin yazarı), E. Elmajyan (koro şefi), Perj Fazlyan (sahne yönetmeni), Janet Ilanjyan (Zvart), Sosi Minasyan (Susan), Ara Kirakosyan (Ohan), Zareh Jroyan (Margar) ve Sahak Khachatryan (Zaqar Agha) fotoğrafları yer almaktadır.

Komik opera “Köse Kâhya”, Dikran Çuhacıyan'ın en büyük başarıları arasında yer almaktadır. Neşesiyle dikkat çeken bu eserde, bestecinin melodik becerilerinin tükenmez olduğu görülmektedir.

Esprili, becerikli, gülünç ve tatlı müzik imgelerinin hızlı akışında, Çuhacıyan'ın tipik özellikleri olan cümleler kolayca anlaşılmalıdır.

Besteci, kahramanların doğru müziksel özelliklerini yaratmıştır: komik imgelerle birlikte, aşık çiftin (Ibish, Gyul) lirik portreleri sunulmaktadır.

Müzikal tuvalde, sıradan insanlara geniş bir yer verilmiştir: tüm olaylar onların coşkulu katılımıyla gerçekleşir. Korolar, genel atmosfere çeşitli nüanslar katar: bazıları durumun komikliğini artırır (N 3, N 15), diğerleri ise lirizmleri sayesinde baş kahramanın imajını ortaya çıkarmaya yardımcı olur (N 2, N 4).

Operanın “karakterlerinden” biri de orkestradır. Bale sahnesi N 17, Prelüd, 2. ve 3. perdelerin

girişleri ile neredeyse tüm numaraların öncesinde (N 1 ve N 15 hariç) yer alan ve ton olarak onlara hazırlık niteliğinde olan orkestra girişleri özel bir dikkat çekmektedir. Bazen kahramanın kısa aryası, canlı ve enerjik orkestra eşliği ile desteklenir: bu gibi durumlarda, dinamik olay örgüsünün gelişimi için teşvik edici rol orkestraya verilir.

Operanın tonal yapısı da dikkat çekicidir.

Operada Çuhacıyan, Avrupa majör ve minör modlarını kullanır ve bunların yanında balede çift harmonik majör – Macar gamı bulunur. Besteci, modal ve tonal, tematik kemerleri uzaktan inşa ederek eserin tüm kompozisyonunu tamamlar. Opera tek bir nefeste, çoğunlukla hızlı, bazen de orta tempoda ilerler (tek istisna N 14'ün Largo'sudur).

“Köse Kâhya”nın müzik dili dans niteliğiyle ayırt edilir; dans ritimleri (özellikle vals) romantik tınıları da sarar...

Valsin yanı sıra Çuhacıyan polka ve mazurka ritimlerini.