

Lecture On Post-Genocide Rescue Of Armenian Women And Children At Ararat-Eskijian Museum

Prof. Vahram Shemmassian, Assistant Professor of Armenian and Director of the Armenian Studies Program at California State University, Northridge, will speak at the Ararat-Eskijian Museum, 15105 Mission Hills Road, Mission Hills, CA, on Sunday, May 4, at 4:00 p.m. The lecture, entitled "The Rescue of Enslaved Armenian Women and Children in Syria at the End of the World War I Genocide," will be co-sponsored by the Museum and the National Association for Armenian Studies and Research (NAASR).

Women and children constituted a special category of victims during the Armenian Genocide. Those who did not succumb to outright massacre, drowning, diseases, starvation, and exposure, became objects of rape, abduction, enslavement, forced religious conversion, involuntary marriages, economic manipulation, and other abuses.

Joint Commemorative Genocide Worship Service

A joint commemorative Genocide Worship Service that has been organized by the Armenian Evangelical Churches will take place on Sunday April 20 at 6:30 p.m. at the United Armenian Congregational Church, 3480 Cahuenga Boulevard West, Los Angeles, CA 90068.

Participating will be a joint-church choir and students from the Merdinian School. On the program are: a recitation by Yeranouhi Aharonian of Hollywood and a musical solo by Lydia

Prof. Shemmassian's lecture will deal with efforts to rescue such victims in Syria in the immediate aftermath of World War I. More specifically, it will highlight the governments, agencies, and individuals involved in the recovery campaign; venues of and obstacles to liberation; and shelter and disposal.

Shemmassian received a Ph.D. from the University of California, Los Angeles, in 1996 with a dissertation entitled "The Armenian Villagers of MusaDagh: A Historical-Ethnographic Study, 1840-1915."

More information on Prof. Shemmassian's talk may be had by calling 617-489-1610, by fax at 617-484-1759, by e-mail at hq@naasr.org, or by writing to NAASR, 395 Concord Ave., Belmont, MA 02478; or by contacting the Ararat-Eskijian Museum at 818-838-4862 or by e-mail at aem@ararat-eskijian-museum.com.

Der-Vartanian of Orange County. There will be English and Armenian messages by AEUNA (Armenian Evangelical Union of North America) pastors.

Before the service, at 4:30 p.m., Alidz Agbabian and the Tellers from the Mountain (Saravant) will be performing "A Celebration of Traditions and Values" with Armenian folktales and songs. This presentation will be in English and open to all ages. It will take place in the UACC Paul Avazian Hall.

New Faculty Joins Genocide and Human Rights University Program

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Hirsch, Prof. of Government and Public Affairs, Virginia Commonwealth University; William A. Schabas, Director, Irish Human Rights Centre, National University of Ireland; Roger W. Smith, Prof. Emeritus, College of William and Mary; and Scott Straus, Assistant Prof. of Political Science, University of Wisconsin.

There are two new faculty members this year. Simon Payaslian is the Charles K. and Elisabeth M. Kenosian Professor in Modern Armenian History and Literature at Boston University. He is the author of many articles and books, among them *United States Policy toward the Armenian Question and the Armenian Genocide* (2005) and *The History of Armenia* (2007). Ervin Staub is

Professor of Psychology, University of Massachusetts-Amherst. He is the distinguished author of numerous publications, including *The Roots of Evil: The Origins of Genocide and Other Group Violence* (1989), a leading figure in the study of the origins and prevention of genocide, and in reconciliation, with major efforts over several years in Rwanda.

From July 28 to August 8, 2008, these scholars will convene in Toronto to teach their specialties to a diverse group of students from around the world.

Details and registration information, as well as faculty biographies, are available on the program's web site, www.genocidestudies.org. For more information, contact 416-250-9807, admin@genocidestudies.org.

Painter Tigran Baghdasaryan

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factual evidence to link Baghdasaryan to any of the offences he was charged with. All the court did was to publish the decision of the preliminary investigative body to recommend that my client undergo pre-trial detention. There was no investigation of any evidence."

Davit, the jailed artist's son, states, "No body know what to make of all this. It's difficult to contemplate what tomorrow will bring. All I know for certain is that we'll pursue every legal recourse to see that justice prevails."

On April 2nd, some thirty detainees at various Armenian prison facilities joined Tigran Baghdasaryan in declaring a hunger strike. These individuals are supporters of Levon Ter-Petrosyan and assert that it is due to their political beliefs that they are being criminally charged. They demand that all charges be dropped against them and that they be released. Fourteen of those who joined the collective hunger strike did so for one day. Many of the hunger strikers, however, have already declared that if their demands are not met they will go on an indefinite strike

Review

Dilijan Chamber Music Concert Series

By Byron Adams

Now in its third season, the Dilijan Chamber Music Concert Series occupies a unique niche in the musical life of Los Angeles. Artistic Director, and virtuoso violinist Movses Pogossian, abetted by Executive Director Vatsche Barsoumian, have created a series that, while presenting a wide variety of music from the eighteenth century to the present, has introduced audiences to works by Armenian composers. But the Dilijan series is catholic in their tastes and mission, for such major figures as Komitas and Khachaturian are often juxtaposed with music written by important living Armenian composers. The Dilijan series invariably engages some of the finest musicians available, so that the level of accomplishment is consistently high, and, indeed, has reached new heights during this third season.

The elegance and energy that characterizes the Dilijan concerts was on splendid display on Sunday, March 30, 2008, when, presented as usual in the beautiful and acoustically sumptuous Zipper Hall of the Colburn School of Music, a distinguished group of musicians performed music from both the twentieth and twenty-first centuries. What might have seemed on paper to be an austere program sprang to life in a most fascinating and enlivening manner. Three works by living Armenian composers were given their first performances in the United States, and these pieces were effectively juxtaposed with music by three noted Hungarian composers, Kurtág, Ligeti and Bartók.

The first work on the program was by the twenty-eight-year-old Armenian composer Artur Avanesov, a beguiling work for clarinet and piano from 2004 entitled *...leise....* This piece, although subdued in dynamic range, was enchanting; the composer virtually conjured a fantastical tracery of sound from the two instruments. A tribute to Brahms and to German romanticism in general, this work was absolutely contemporary in its delicate pointillism. The performance, by clarinetist Phil O'Connor, who evinced amazing breath control, and pianist Armen Guzelimian, who played with astonishing nuance, was riveting.

The second work on the program, György Kurtág's elusive *Tre Pezzi* for violin and piano, was given a touching, thoughtful performance by violinist Movses Pogossian and pianist Vicki Ray. Pogossian aptly located the lyric impulse in these aphoristic pieces, which in the hands of a lesser violinist could have degenerated into an exercise in post-Weberian modernism. Kurtág's *Tre Pezzi* were wisely followed without a break by the Horn Trio "Homage a Brahms" by György Ligeti, who died in 2006 after enjoying a considerable repu-

tation as a composer, achieving international fame through the (unauthorized) use of his music for Stanley Kubrick's futuristic film *2001: A Space Odyssey*. Titled "Homage a Brahms," one can only wonder what that German master would have made of this fiendishly difficult, rhythmically complex and unremittingly dark trio. The interpretation by Pogossian, Ray, and the transcendent horn virtuoso Richard Todd was astonishing for its accuracy, expressivity, endurance and commitment. Each performer brought a stunning expertise (and, doubtless, hours of grueling practice and rehearsal time!) to this trio; they certainly made the best case possible for this uneven and, at times, dour score.

The second half of the concert began with a beautiful performance of the *Sonata for Two Violins and Piano* by the Armenian composer Eduard Hayrapetian. This work was given an eloquent and insightful interpretation by Pogossian and violinist Endre Granat, long a fixture on the Los Angeles musical scene; they were supported with sensitivity by pianist Guzelimian. After the Hayrapetian, Guzelimian returned alone to present a magisterial performance of Tigran Mansurian's *Little Suite* for solo piano, completed in 1965. Mansurian is unquestionably the greatest living Armenian composer, but, beyond this, he is a great composer by any standard—his fame and accomplishment transcend the borders of his native land to reach out to a world of enthralled listeners. This concise suite of piano pieces—which sound as if they were written at different times exploring differing compositional techniques—are attractive in themselves but also valuable in the light that they cast upon the evolution of Mansurian's style. Guzelimian played these pieces with clarity, rhythmic alacrity, insight and deep affection.

The final work on the program was Béla Bartók's trio for clarinet, violin and piano entitled *Contrasts*. Written for the famous jazz clarinetist Benny Goodman—who paid the composer a pittance for this wonderful score—at the instigation of the great Hungarian violinist Joseph Szigeti, *Contrasts* is one of Bartók's finest chamber music pieces, a seamless blend of Modernist techniques and Hungarian folk materials. In other words, Bartók's trio is as life-affirming as Ligeti's is life-denying. The performance was excellent, with Granat, O'Connor and Guzelimian articulating both the liveliness and the lyricism of Bartók's glowing music.

Another triumph for the Dilijan Chamber Music Concert Series; listeners can only look forward to their next program, the final one of this season, with keen anticipation.

Byron Adams is Professor of Music, University of California, Riverside

Dilijan Chamber Music Series, Concert 6

Music by Komitas and Gurdjieff; Bach's Trio Sonata BVW 1039

Shostakovich's Piano Quintet, Op. 57

When: Sunday, April 27, 2008, 3:00 pm

Where: Zipper Concert Hall, 200 S. Grand Ave. (www.zipperhall.com)

Website: <http://dilijan.larkmusicalsociety.com>

Inquiries: (818) 572-5438

Tickets: \$35, \$20, and \$15 for students