L.O. Chobanian

DOWLAND IN ARMENIA

transcribed for solo guitar

by

William Kanengiser

graphics & layout by
GSP

GUITAR SOLO PUBLICATIONS
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William Kanengiser Performance Notes

This delightful piece, which unites the seemingly disparate musical worlds of Elizabethan lutenist John Dowland and Armenian folk traditions, is a welcome addition to the guitar repertoire. It was originally written for the lute, so the current guitar "transcription" ends up being the reverse of an intabulation! In adapting it for guitar, I decided to throw caution to the wind and use a very odd tuning — 6th to *D*, 5th to *G*, and 3rd to *F#* — in order to retain the full sonority and technical ease of the original. To facilitate reading in this unusual tuning, I have included copious fingerings and position indications (roman numerals without bar signs), which will hopefully clarify note locations. Loris and I thought it would be helpful and informative to also include his original lute tablature for reference. With some minor revoicing and stretching, this piece is playable in a more conventional tuning — 3rd to *G* — and readers are encouraged to seek out their own personal solutions to the challenges this piece may present. Enjoy!

Loris Chobanian Notes

Loris Chobanian is Professor of Composition and Guitar as well a Composer-in-Residence at Baldwin-Wallace College. Highly versatile as a composer, he is at home both with complex contemporary textures and colorful orchestration. He has been honored by ASCAP and the Ohio Arts Council, and has been commissioned by the Cleveland Ballet and the American Wind Symphony Orchestra, among others. Mr. Chobanian had the following comments about the genesis of *Dowland in Armenia*:

> "At the 1983 Quebec International Guitar Festival, lutenist Paul O'Dette heard my *Songs of Ararat* for three guitars, which is based on traditional Armenian melodies. He subsequently asked me to write him a similar piece for solo lute. I decided to base the piece on a fancy by the great lutenist John Dowland, and to compose original melodies that sounded like Armenian folk tunes. In order to justify the format of a Renaissance fantasia combined with Armenian melodies, I supplied the following 'imaginary' program notes:
>
> 'Not much is known about John Dowland's activities during the last years of his life. Recent research, however, indicates that Dowland (1563-1626) travelled to Armenia with the specific purpose of studying the ancestral lineage of his instrument, and was for a short time, in the employment of Prince Abkar. It is during this period that Dowland must have written *Dowland in Armenia.*'
>
> The lute version was premiered by Paul O'Dette at the 1984 Toronto International Guitar Festival. The piece, however, lends itself equally well to be performed on the solo guitar, especially in the final tremolo section which gains an added brilliance on the guitar."

Dowland in Armenia is recorded by William Kanengiser on his GSP Recording *Echoes of The Old World*
GSP 1006 — *CD* or *cassette* — available from GSP

for Paul O'Dette

Dowland in Armenia

Transcribed by
William Kanengiser

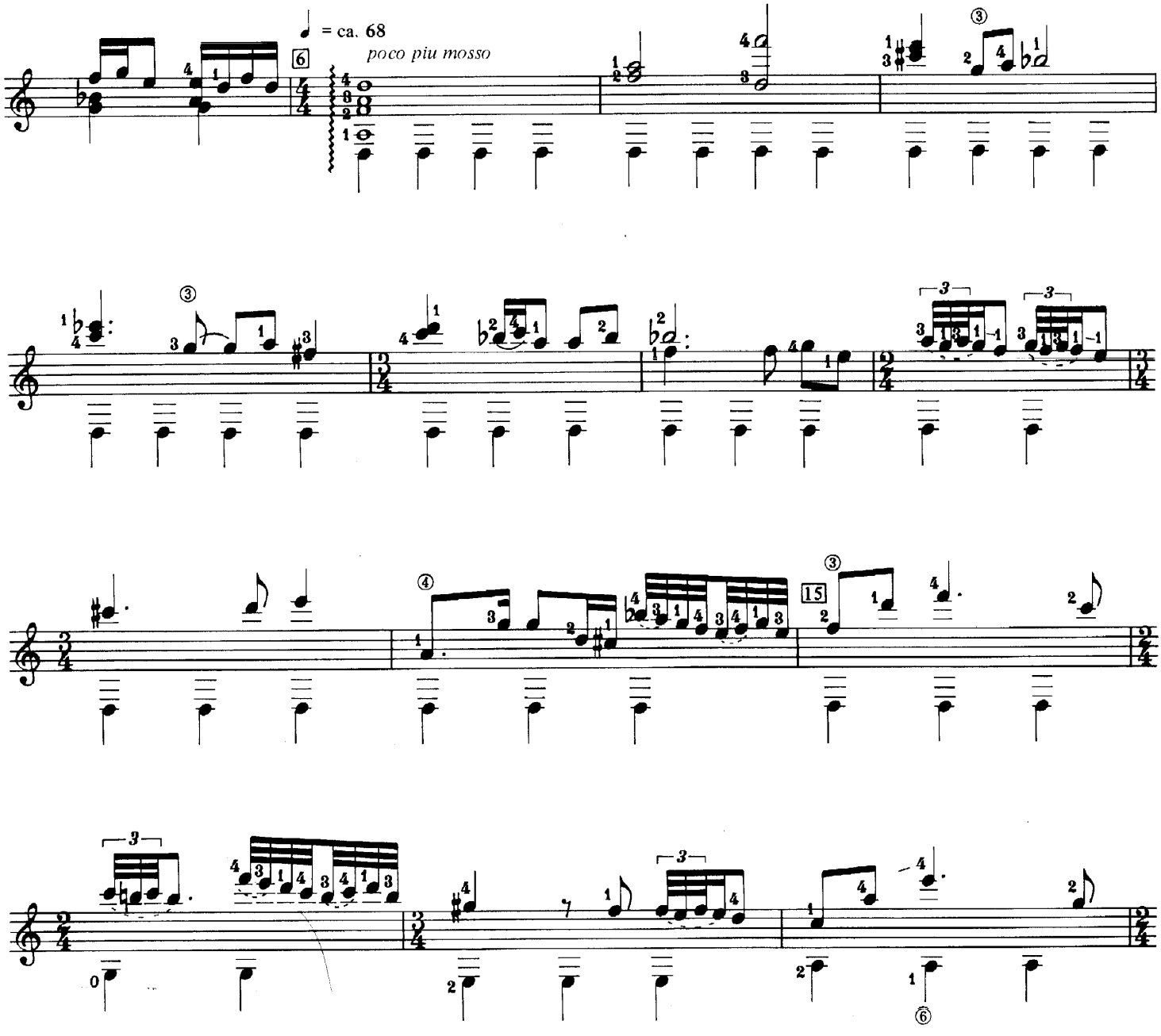
Loris O. Chobanian

Sostenuto ♩ = ca. 56

③ = F♯
⑤ = G
⑥ = D

mf

♩ = ca. 68 *poco piu mosso*



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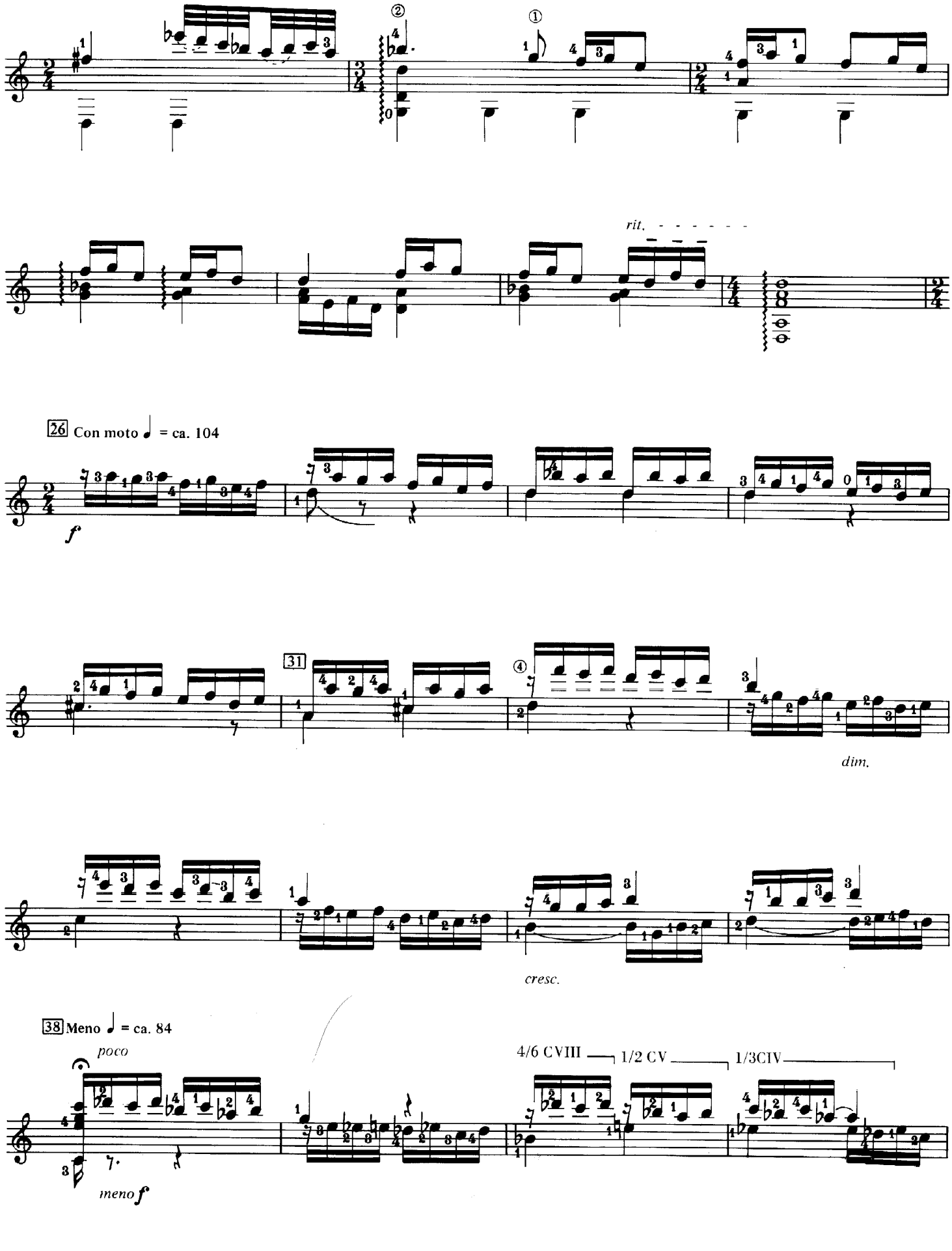
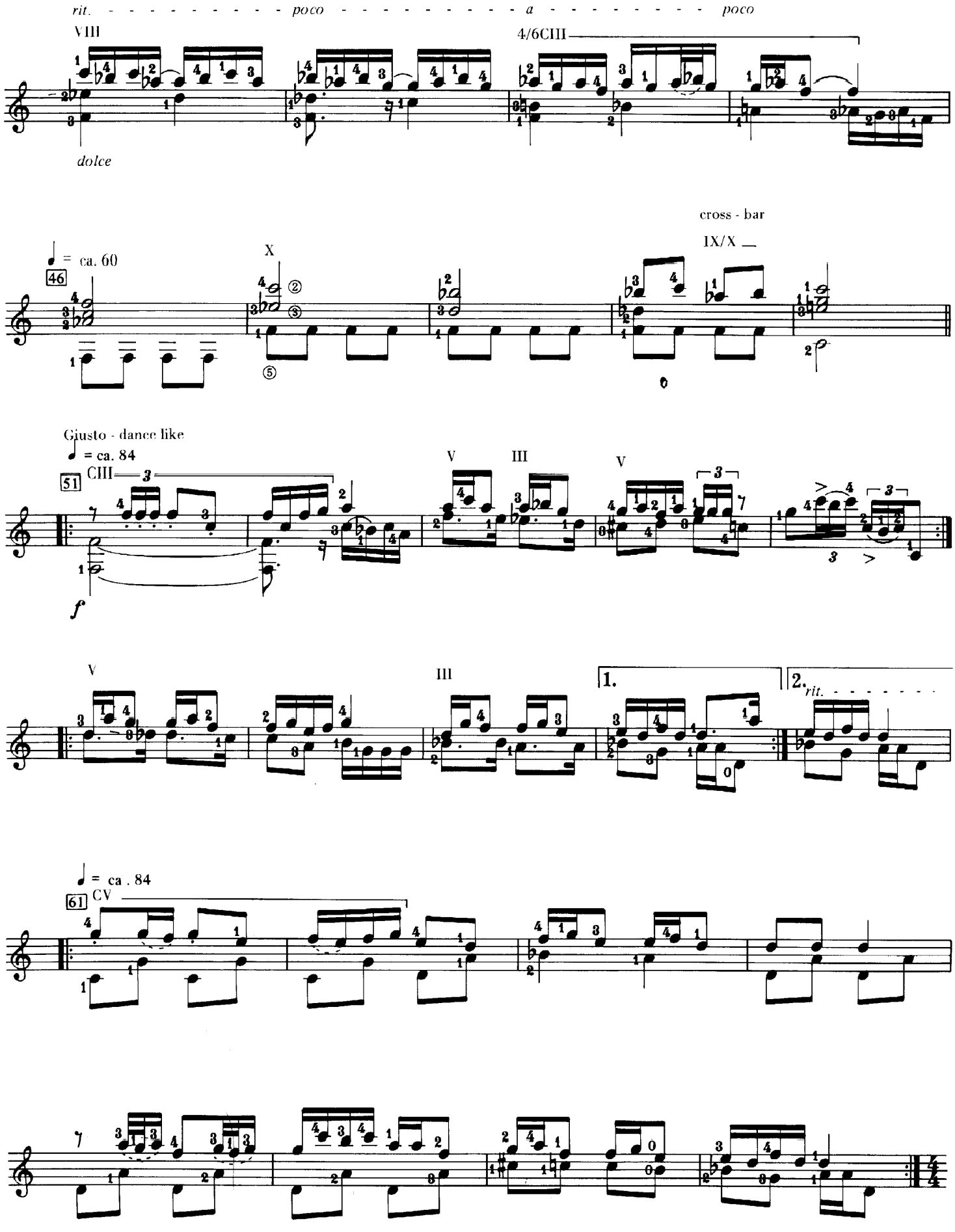
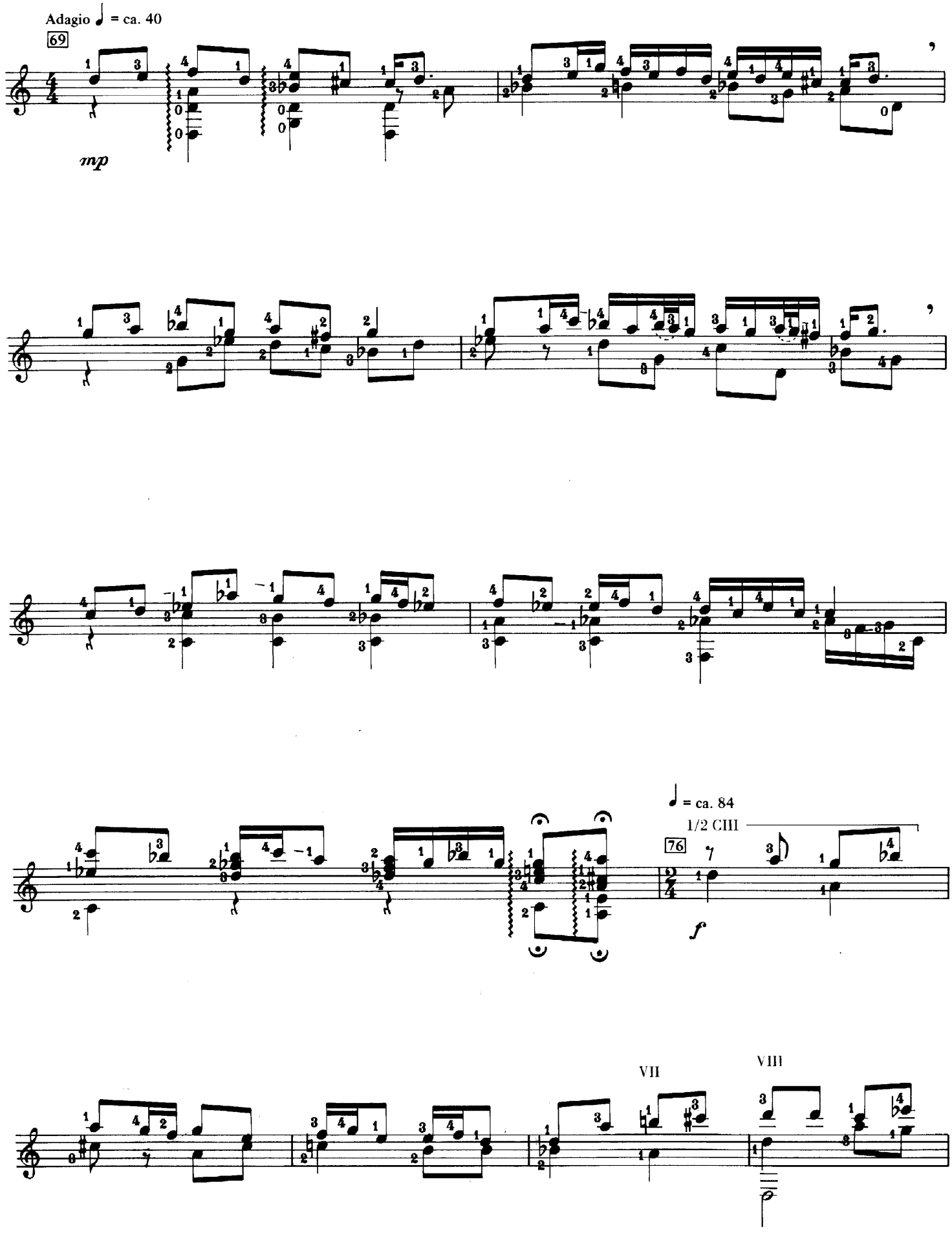
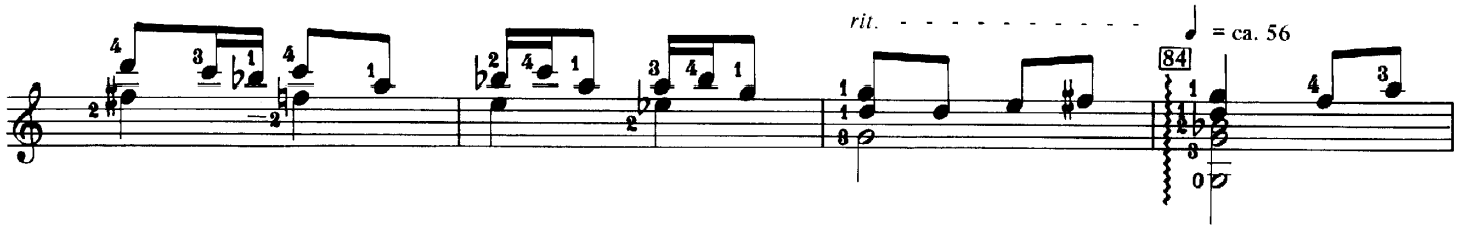
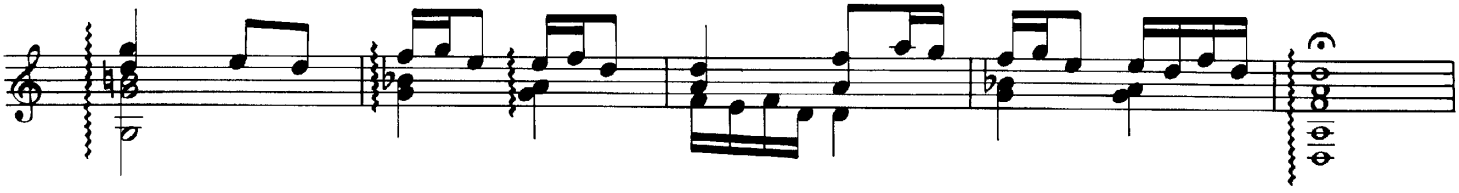
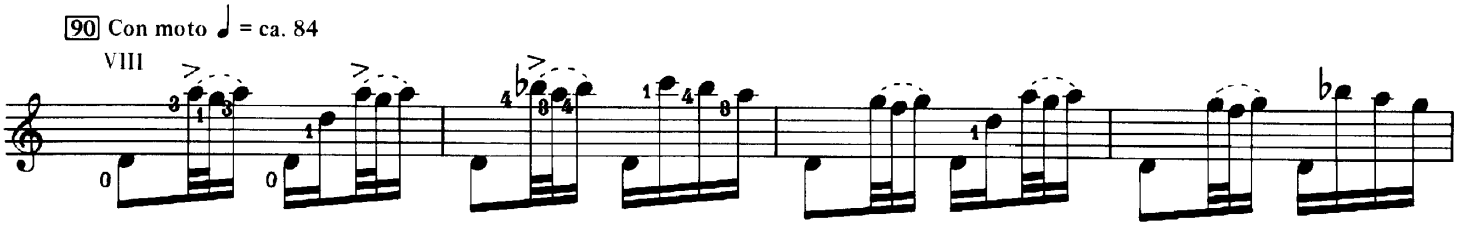

rit.
26 Con moto ♩ = ca. 104
f
31
dim.
cresc.
38 Meno ♩ = ca. 84
poco
meno f
4/6 CVIII
1/2 CV
1/3CIV

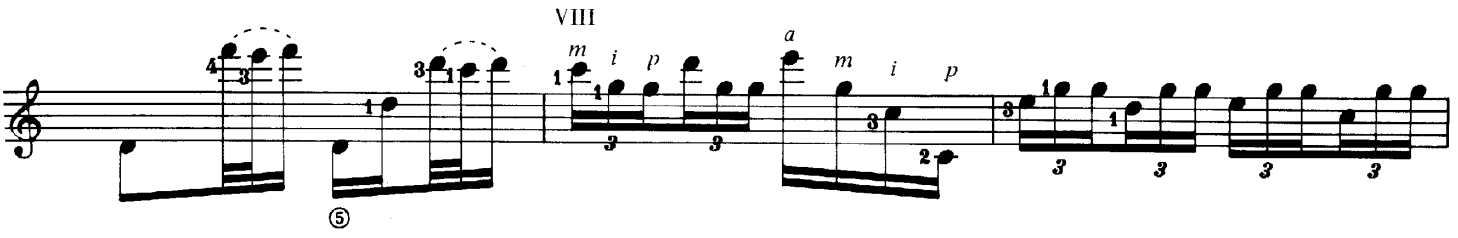

rit. - - - - - - - - - - poco - - - - - - - - - - a - - - - - - - - - - poco
VIII
4/6CIII
dolce
cross - bar
IX/X
= ca. 60
46
X
Giusto - dance like
= ca. 84
51
CIII
V
III
V
f
V
III
1.
2.
rit.
= ca . 84
61
CV

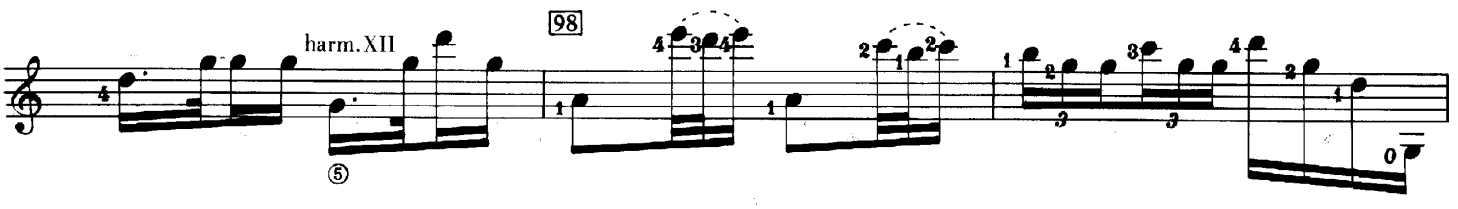

Adagio ♩ = ca. 40
69
mp
♩ = ca. 84
1/2 CIII
76
f
VII
VIII


rit.
= ca. 56
84

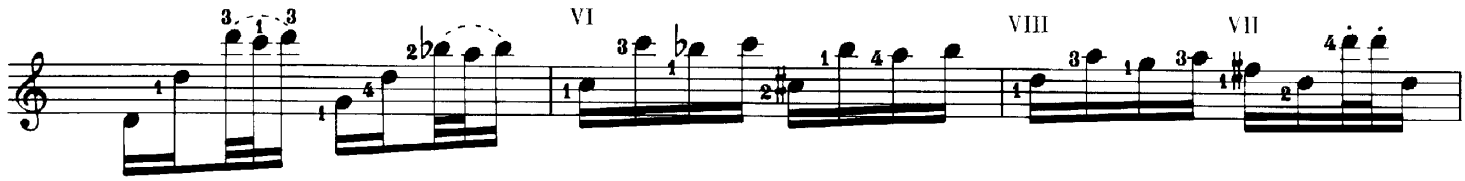


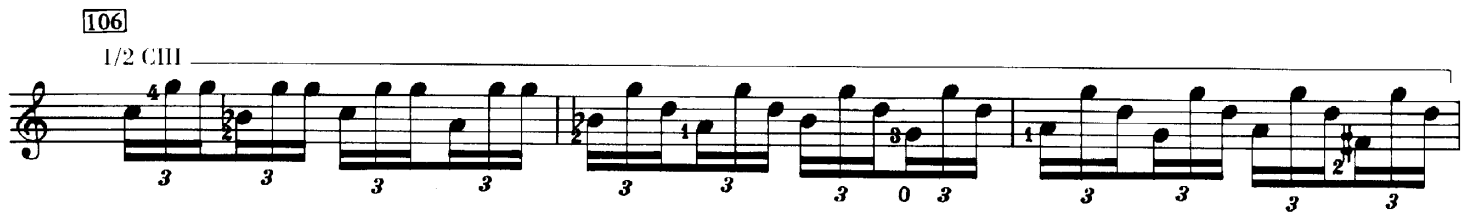

90 Con moto = ca. 84
VIII

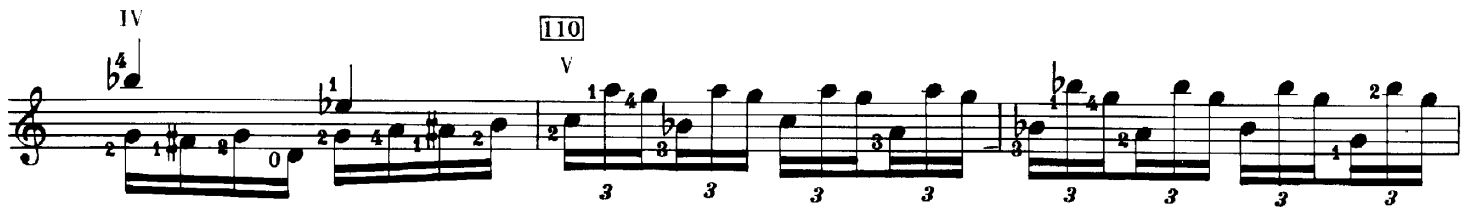

VIII
m i p
a
m i p
⑤

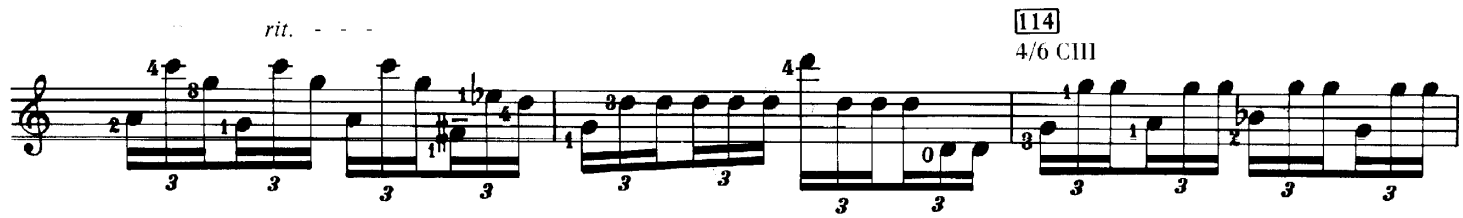

harm. XII
98
⑤

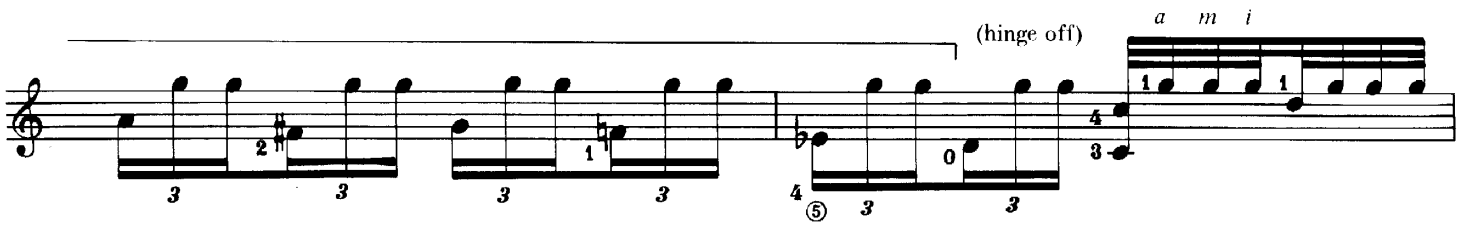
1/2 CIII
X

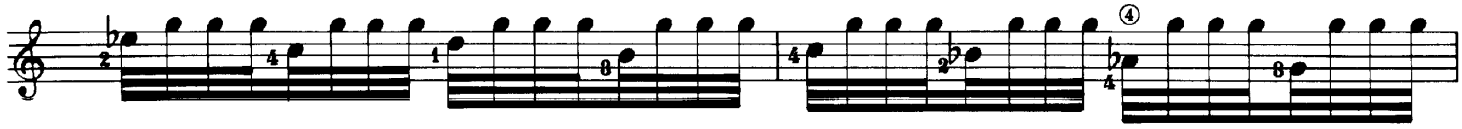

VI
VIII
VII

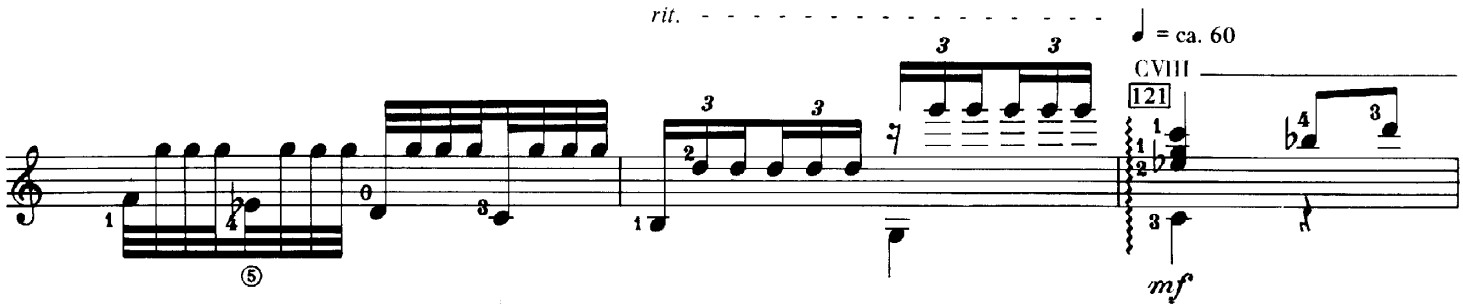

106
1/2 CIII

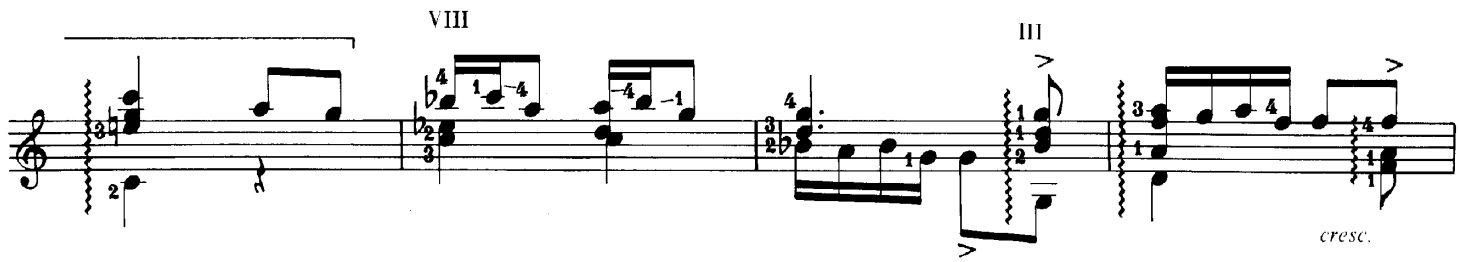

IV
110
V

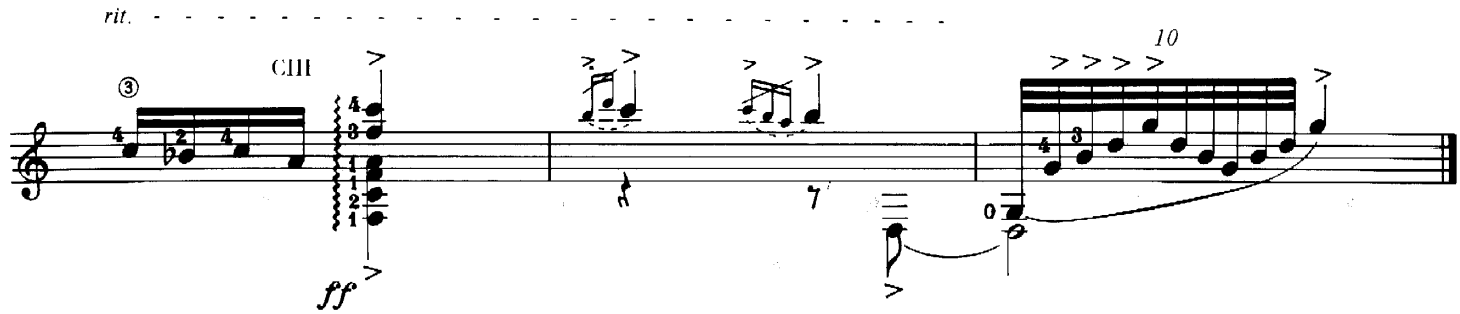

rit.
114
4/6 CIII


(hinge off)
a m i




rit.
= ca. 60
CVIII
121
mf


VIII
III
cresc.


rit.
CIII
10
ff