

[aghet] [ađıt]

gedizliođlu | oehring | sharafyan



*"...I am the open wound between Orient
and Occident."*

Agapi Mkrtchian



5. November 2016 | Jugoslav Drama Theatre Belgrade

10. November 2016 | Aram Khachaturian Concert Hall Yerevan

Dresdner Sinfoniker with Armenian und Turkish guests, as well as members of the No Borders Orchestra, the National Chamber Orchestra of Armenia, the Dresdner Kammerchor and AuditivVokal

Conductor Belgrade: Premil Petrović

Conductor Yerevan: Andrea Molino

Zeynep Gedizlioğlu: Notes from the Silent One

for string orchestra

Vache Sharafyan: Surgite Gloriam

Concerto for viola, duduk, counter tenor, baritone, horn and string orchestra

Matthias Worm, Viola

Araik Bartikian, Duduk

Carl Thiemt, Baritone and Counter

Arshavir Isahakyan, French Horn

Intermission

Helmut Oehring: Massaker, hört ihr MASSAKER!

(to: Recep Tayyip Erdoğan)

Melodrama for solo guitar/voice, 12-part female choir and string orchestra

Marc Sinan, Guitar/Voice

Dresdner Kammerchor and AuditivVokal

Libretto by Stefanie Wördemann

“Is there anyone today still talking about the extermination of the Armenians?”

Adolf Hitler in a speech to Wehrmacht commanders on 22 August, 1939

To commemorate the hundredth anniversary of the Armenian Genocide, the Dresdner Sinfoniker and the guitarist Marc Sinan initiated the concert project **aghet – ađıt**. Following **Hasretim** and **Dede Korkut**, it is the third and final part of a trilogy, in which the Sinfoniker and composer Marc Sinan explore notions of origin and identity, based on the history and culture of Anatolia and the Caucasus region.

aghet – ađıt is dedicated to Marc Sinan’s Armenian grandmother, Vahide, a survivor of the genocide, and will in all likelihood be the most controversial part of the trilogy, as it explicitly thematizes the genocide of the Armenian people, its development and its effects, still denied by Turkey to this day.

In Turkish, the term ađıt means dirge, or mournful song. Aghet- catastrophe- is, in addition to Medz Yeghern- great crime-, one of the terms used by the Armenians to designate the tragedy that befell them in 1915. To this day Turks and Armenians cannot agree on a common narrative that would allow for an unambiguous description of these events. As the most important Turkish ally during the First World War, the German Empire was also embroiled in these criminal acts: yet the German Foreign Ministry ignored all the reports about deportations and slaughter.

Using the double-title **aghet – ađıt**, the Dresdner Sinfoniker and Sinan want to make the genocide of the Armenian people the starting point and subject matter of a musical project, which will simultaneously question our contemporary attitudes and treatment of minorities and, more generally, of everything that is foreign. The concert project saw the creation of a core orchestra of 12 musicians from Germany, Turkey, Armenia, Serbia and Bosnia. Beyond this highly symbolic musical performance and throughout the

entire creative process, the artists also co-created a publication, took part in extensive mediation activities, for instance a youth theater performance at the Vitzthum high school in Dresden and the high-school in Dresden-Plauen, and engaged in a debate with the public, not only during the actual performances, but also on numerous other platforms.



Vahide Akman

Marc Sinan’s Armenian grandmother



**FRANK-WALTER STEINMEIER
GERMAN FEDERAL MINISTER
FOR FOREIGN AFFAIRS**

“The deportation of the Armenian population occurred about one hundred years ago. Yet an official reconciliation between the Turkish and the Armenian people regarding the events of 1915/16 is yet to be achieved. That’s why impulses for a new, constructive dialogue are as important as ever. Artistic and cultural exchanges in the realm of music can provide an invaluable impetus in this regard. The concert project aghet – ağıt, initiated by the Dresdner Sinfoniker and the guitarist and composer Marc Sinan, brings together audiences and artists from Turkey, Armenia and Germany. In exemplary fashion, this intercultural and international collaboration thereby facilitates the cooperation and solidarity between members of these erstwhile conflicting parties. Together the artists stand up for a more peaceful and just society.

A female Turkish composer and her two male colleagues from Germany and Armenia not only give a voice to the dead, but also bridge the gap to the recent history of hate and violence. Yet, as with the Dresdner Sinfoniker’s previous projects - Dede Korkut, Hasretim or Cinema Jenin- the participants don’t remain in the realm of hate, but call for reconciliation. Another musical collaborator is the No Borders Orchestra, which brings together musicians from all the states of former Yugoslavia and has already established a network in all the countries of this region- beyond all borders and all political and ethnic conflicts.

I am convinced that only those who know and acknowledge the dreams and traumas of the other, can set out together for our continent’s brighter parts. Aghet – ağıt is one of the beacons on this path.”

ANDREA MOLINO MUSICAL DIRECTOR



The composer and conductor **Andrea Molino** was born in Turin and lives in Zurich. From 1996 to 2007, he was musical director of the Pocket Opera Company in Nuremberg. His projects the **smiling carcass** (1999) and **Those Who Speak In A Faint Voice** (2001, on the topic of the death penalty) were early manifestations of his commitment to an innovative, multimedia-oriented music theatre. From 2000 to 2006, Andrea Molino was artistic director of Fabbrica Musica. There he created the multimedia project **CREDO**, about ethnic and religious conflicts (Karlsruhe & Rome, 2004; Brisbane, 2006), and **WINNERS** (Brisbane & Paris, 2006). In 2009, he conducted the Orchestra della Fenice in the Basilica die Frari in Venice for his multimedia concert **Of Flowers And Flames**, to commemorate the 25th anniversary of the Bhopal disaster in India. **Three Mile Island**, about the 1979 nuclear accident in Pennsylvania, premiered in 2012 at the ZMK Karlsruhe, followed by its Italian premiere at the Teatro India in Rome.

His latest music theatre project- **qui non c'è perché- (Here there is no why;** a quote from Primo Levi's **If This Is A Man**) premiered in April 2014 at the Teatro Comunale di Bologna, and was performed at the OperaXXI Festival at deSingel in Antwerp. He has conducted Puccini's **Tosca** at the Opera Australia in Melbourne, and **La Bohème** in Sidney. In Sidney he had previously conducted Verdi's **A Masked Ball** (staged by La Fura dels Baus) and **Macbeth**, amongst other works. He opened the 2010 concert season at the Teatro La Fenice in Venice with the world premiere of Bruno Maderna's **Requiem**, where he had previously conducted Heiner Goebbel's **Surrogate Cities** as part of the Venice Music Biennale. With the Dresdner Sinfoniker he shares a longstanding work relationship, as well as a sincere friendship.

A photograph of Premil Petrović, a conductor, shown from the chest up in profile, facing right. He is wearing a dark suit jacket over a dark shirt. His right hand is raised in a conducting gesture, and his left hand is partially visible at the bottom. The background is dark with some blue and purple lighting effects.

PREMIL PETROVIĆ CONDUCTOR

Premil Petrović is the founder, chief conductor and artistic director of the **No Borders Orchestra**, a young top-level orchestra, consisting of male and female musicians from the former states of Yugoslavia. He studied conducting under Winfried Müller at the Hochschule für Musik Hanns Eisler in Berlin and received a scholarship from the Heinrich Böll Foundation. In 1996 Petrović founded the music theatre at the **Cinema REX** - one of Belgrade's most important politically-active venues during the 1990s. Today he lives in Berlin and conducts different international orchestras.

Petrović's repertoire includes historical interpretations of Early Music, Classical-Romantic operas, symphonic works and numerous world premieres of contemporary music. He received the Hanns-Eisler-Award in Berlin for the composition and interpretation of contemporary music and often conducts experimental music theatre, like the production of Schoenberg's **Pierrot Lunaire** at Hau 1 in Berlin, directed by Bruce Labruce. For Bruce's eponymous film, Premil Petrović recorded the soundtrack. The film won a Teddy Award at the Berlinale 2014.

In 2014 and 2015 he worked with director Brett Bailey on a new postcolonial production of Verdi/Cassol's opera **Macbeth** in Cape Town, South Africa. The opera received rave reviews and was performed at some of the most important festivals in Europe, such as the Wiener Festwochen in Vienna, Festival d'Automne in Paris, Kunstenfestivaldesarts in Brussels, Operadagen Rotterdam, at the Barbican London, Kampnagel Hamburg, at Teatro Colon Buenos Aires, Brisbane Festival and Auckland Festival. In 2015 his first recording with the No Borders Orchestra was released by Deutsche Grammophon.

Zeynep Gedizlioğlu: Notes from the Silent One

For string orchestra (2015)

Commissioned by the Dresdner Sinfoniker to commemorate the 100th anniversary of the Armenian Genocide.

"This piece is an attempt on my part to empathize with the situation of Armenian men and women, and to allow the thoughts and feelings, which this evoked in me, to influence my composition as honestly and freely as possible. The title "Notes from the Silent One" is not meant to indicate that I speak for the Armenians. I cannot and do not want to speak for them, because I feel I don't have the right to do that. It is more of an attempt to take a step towards their perspective, to face them. Leaving my position as a Turk and an artist behind, it is an attempt to understand them, especially on an emotional level. Who the "Silent One" really is, whether the silence is intentional or enforced, whether those who remain silent do this out of their own volition or because others forced them to, all of this remains open here.

To express or say something, to raise your voice or to remain silent; their counterparts in life and their counterparts in music- the tension that is created through their different meanings in different contexts, as well as through their dichotomy, has accompanied me and spurred me on while composing this music."

Zeynep Gedizlioğlu



A close-up portrait of Zeynep Gedizlioğlu, a woman with long, dark, wavy hair, looking slightly to the left. She is wearing a dark blue top. The background is a plain, light-colored wall.

ZEYNEP GEDIZLIOĞLU
COMPOSER

Photo: Manu Theobald

Zeynep Gedizlioğlu, born in Izmir (Turkey), studied composition under Cengiz Tanc, Theo Brandmüller, Ivan Fedele and Wolfgang Rihm, as well as music theory under Michael Reudenbach. Between 2010 and 2011, she worked at the electro-acoustic music research center IRCAM in Paris. She has taught at the Mimar Sinan Fine Arts University, Istanbul, and gave a master class in composition at Bilkent University in Ankara.

Her compositions have been performed at international festivals, such as ‚MITo Settembre Musica‘, Strasbourg, ‚ISCM World New Music Days‘, Maerz Musik, Beethovenfest Bonn, Eclat Stuttgart, Wien Modern, Salzburger Festspiele and at the Wittener Tage für Neue Musik. Her works have been performed live on radio at SR2 Kultur Radio, Acik Radyo Istanbul, Radio France Musique, SWR2, SRF2 Kultur, hr2 Kultur, ORF1 and many others. She regularly collaborates with the soloists of the SWR Symphony Orchestra Baden-Baden and Freiburg, with the Orchestre National de Lorraine, the Borusan Istanbul Philharmonic Orchestra, the Radio Symphony Orchestra Vienna, Ensemble Modern, ensemble recherche, Accroche Note, Ensemble 2e2m, Oenm Ensemble, Ensemble Orchestral Contemporain, Neue Vocalsolisten Stuttgart and the Arditti Quartet, who have premiered many of her works. Some of her works have been released on CD, among them the portrait CD **Zeynep Gedizlioğlu: Kesik** (collegno), with the support of the Siemens Music Foundation.

In 2012, she won the Ernst von Siemens Composers‘ Prize and in 2014 she received the “Composer of the Year” award at the 5th Donizetti Classical Music Awards in Istanbul.

Vache Sharafyan: Surgite Glorïae

Concerto for viola, duduk, boy soprano, baritone, horn, bell and string orchestra (2006)

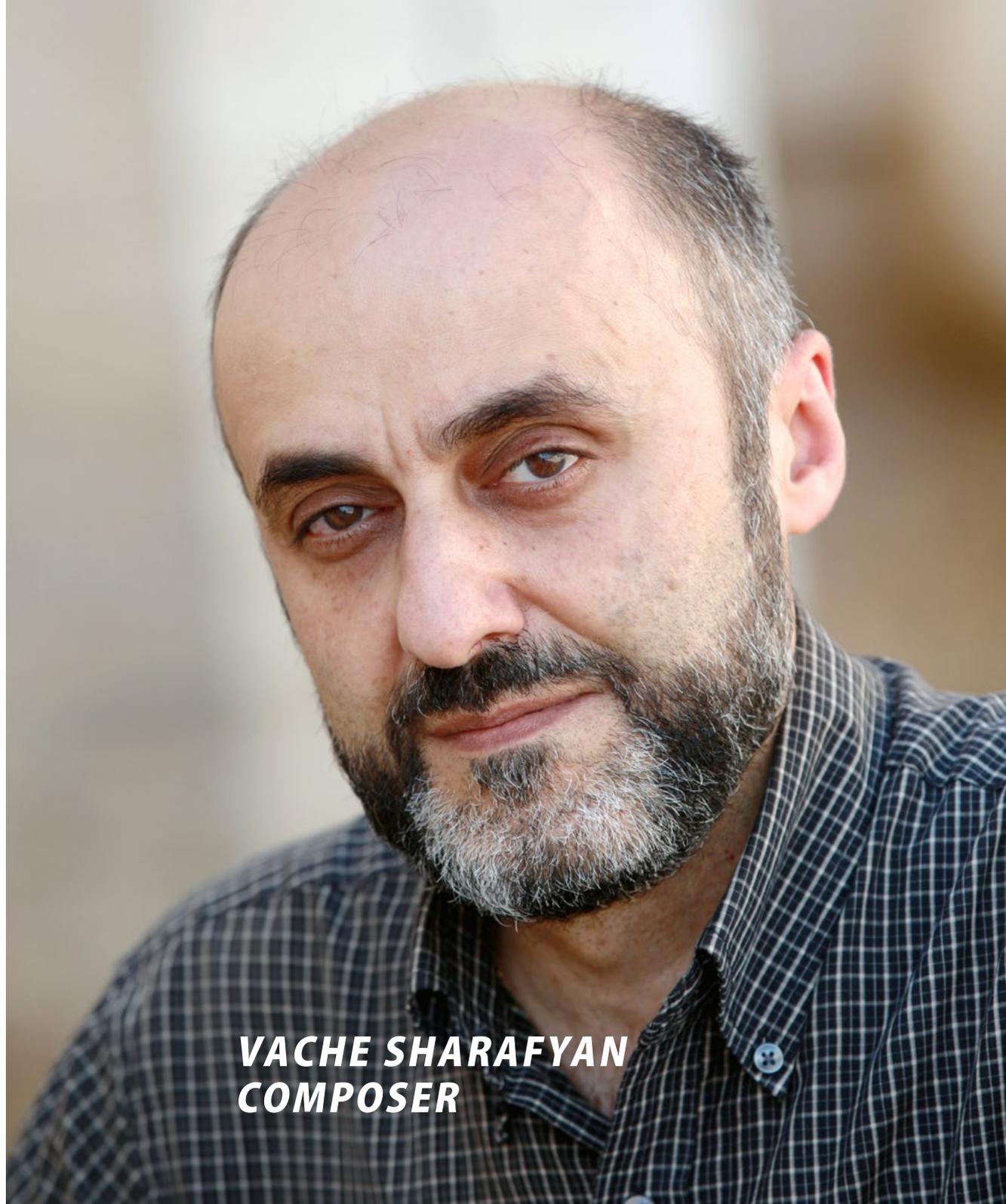
For this piece I used the Latin translation of a sacred hymn by St. Nerses Shnorhali (12th century): „Zartiq Parq im“ (Surgite Glorïae). Nerses Shnorhali was an important Armenian philosopher, musician, and writer. He is the author of hundreds of sharakans (Armenian sacred hymns) and of most of the melodies of the Armenian liturgy. By using the translated texts, I avoided a direct connection with Shnorhali’s music and with the Armenian language. Yet, I always had the latter’s great expressiveness in the back of my mind, which is why I added the duduk, as an iconic image of the Armenian temperament, to the instrumentation. The concert’s musical dramaturgy consists mainly of two competing, completely contrasting musical elements: the viola and the duduk. This musical competition creates a dissonance, which can only be dispelled by an element of consonance, the baritone and the boy soprano. In the final section of the concerto, the two singers repeat the main theme, creating the impression that the whole concert is made of the same material, woven from the same basic feeling of humanity and that the dissonances are overcome. Thus it turns into a prayer for reconciliation and brotherliness. Culturally and geographically Armenia has always been a point of intersection between East and West, which has always generated dissonances and tensions. The desire to overcome these dissonances, and the problems they gave rise to, was one of the main sources of inspiration for almost every Armenian poet, troubadour and philosopher.

Vache Sharafyan



Vache Sharafyan is one of the most renowned Armenian composers with an international reputation. In 1985 he won the prestigious All-Union Composers Competition in the Soviet Union. Until 1990 he studied at the State Conservatory of Yerevan, completing a postgraduate degree in 1992 under Eduard Mirzozjan. Subsequently he was professor for music theory and sacred music at the Jerusalem Theological Armenian Seminary until 1996.

In 1998 and 2004 he took part in the Bowling Green Festival of New Music and Arts in the US, as well as the Buffalo Festival in 2002 and 2003. Vache Sharafyan has established a longstanding collaboration and friendship with, amongst others, the viola player Juri Baschmet and the Cellist Yo-Yo Ma. Since 2001 he has been composing music for Yo-Yo Ma's Silk Road Ensemble, which performed **The Morning Scent of the Acacias Song** for duduk and string orchestra, and **The Sun, The Wine and the Wind of Time** for duduk, violin, cello and piano in, amongst other places, Cologne, Brussels, Amsterdam, Rome, Florence, Milan, Carnegie Hall, Stanford University and the Chicago Symphony Orchestra Hall. In addition to works of chamber music, Sharafyan has composed choir music, works for symphonic orchestra, as well as the opera **King Abgar**. His oeuvre contains more than eighty compositions, amongst them, symphonic works, chamber and vocal music, opera and ballet. Sharafyan's music is performed in concert halls and at festivals all around the world.



VACHE SHARAFYAN
COMPOSER

ARAIK BARTIKIAN

Duduk



Araik Bartikian was born in Gavar, Armenia, in 1962. He received his first music lessons from his grandfather, Ousta Hairik, a famous Armenian duduk and clarinet virtuoso. At the age of 16 he was introduced to the renowned duduk master Djivan Gasparian, who recognized his talent and began supporting him. In 1982 he began his studies at the State Conservatory of Yerevan under Gasparian. He won

several competitions, amongst them the first prize at the International Competition for Traditional Music and Dance in Kiev (1991), as well as the Sayat Nova Music Competition in Yerevan (1987). In 1991 he began his collaboration with the famous Armenian composer Awet Terterjan, who hired him as a duduk and zurna soloist for several performances of his 3rd symphony. Today Araik Bartikian is one of the most sought-after Armenian duduk and zurna soloists. He has worked with conductors such as Mourad Annamamedov, John Carewe, Michael Helmrath, Hans Leenders, Diego Masson, Pierre Dominique Ponelle, Pascal Rophé, Alexander Slatowski, Wlodymyr Sirenko, and many others.



MATTHIAS WORM

Viola

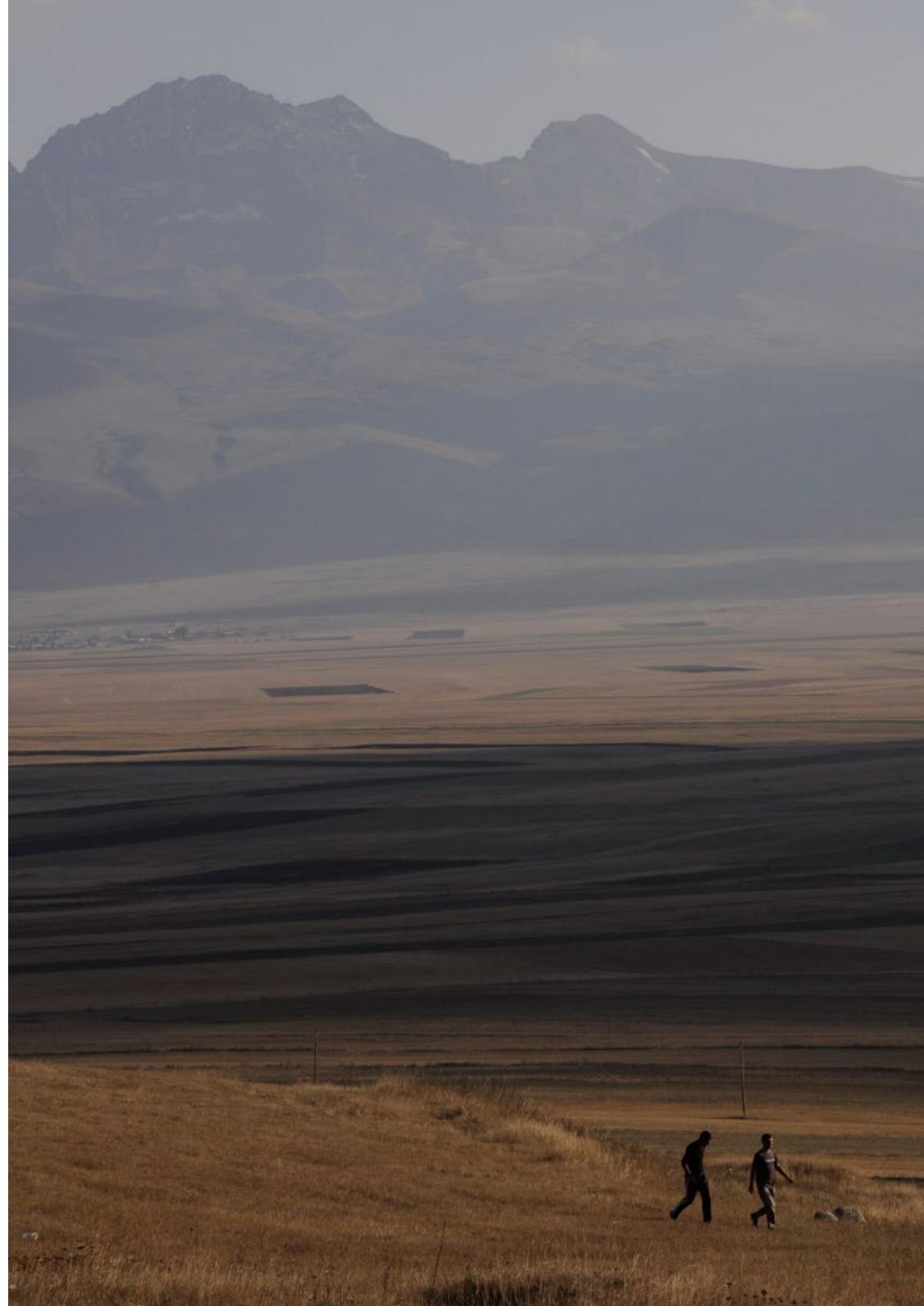
Matthias Worm, born in Berlin, received his first violin lesson at the age of 8. Following his Abitur in 1977, he studied music and viola at the Berliner Musikhochschule Hanns Eisler under Erich Krüger and Alfred Lipka. Since 1985 he has been the lead violist of the Robert-Schumann Philharmonic Orchestra Chemnitz. During this time, he has been soloist at premieres of viola works by Viktor Bruns and Volkmar Leimert, a member of the Robert-Schumann Quartett, a founding member of the Dresdner Sinfoniker (founded in 1997) and a member of the Bayreuth Festival Orchestra. In addition to numerous concerts in Germany, he has participated in concert tours in Japan, the Czech Republic, Russia and Thailand. Numerous radio and CD recordings, such as the recording of the original version of Robert Schumann's string quartet for Sony in 2004, are a testament to his extensive artistic work.



CARL THIEMT **Baritone and** **Counter**

Carl Thiemt began his musical career in the Dresden children's and boy's choirs. Even before his vocal studies, he explored many different musical styles and vocal techniques, such as Indian music and over-and undertone singing. He then studied music at the TU Dresden and began his training as a countertenor with Steve Wächter in 2008. From 2009 he studied at the Hochschule für

Musik Carl Maria von Weber in Dresden. He made his operatic debut in September 2011 in the role of Anfinomo (Countertenor) in the opera *Il ritorno d'Ulisse in patria/ The Return of Ulysses in Scheidegg* under the baton of Wolfgang Schmid/ production by Alexander Irmer. In 2012 he could be seen and heard at, amongst others, TONLAGEN- the Dresden Festival for Contemporary Music. In 2012 he also continued his vocal studies under Christiane Bach-Röhr, and in March 2013 changed to the baritone register, in order to increase his repertoire. In 2013 he worked together with Sarah Maria Sun, Richard Röbel, Hans-Joachim Hespos, Gerhard Stäbler and Thomas Hanzlik (CZ). Following a master class with Thomas Thomaschke, he sang the part of Papageno (Baritone) at two concerts at Festival Mitte Europa in the summer of 2015. His exploration of contemporary music has now become one of the main pillars of his work. He collaborates on a regular basis with composers of contemporary music and is also an active composer himself.



**Helmut Oehring: Massaker, hört ihr MASSAKER!
(to: Recep Tayyip Erdoğan)**

Melodrama for solo guitar/voice, 12-part female choir and string orchestra (2015)

A commission by the Dresdner Sinfoniker, commemorating the hundredth anniversary of the Armenian Genocide

Libretto by Stefanie Wördemann, based on a poem by the Armenian poet Rupen Sevag and extracts from the Ya-Sin Surah, Marc Sinan's memories of his Armenian grandmother Vahide, as well as a poem by Helmut Oehring

Dedicated to the çapulcular, the rabble of Gezi Park

Çapulcu (Turkish)= bandit, looter. Plural: çapulcular.

This is what the Turkish Prime Minister Recep Tayyip Erdoğan called protesters in a speech from June 2013, during the protests at Gezi Park in Istanbul.



**Massaker, hört ihr MASSAKER!
(to: Recep Tayyip Erdoğan)**

“Resign , Tayyip!”

Demonstrators on Taksim Square

On June 15, 2013 Erdoğan orders the suppression of the uprising.

“This is just the beginning. The resistance continues.”

Çapulcular, Gezi Park, Istanbul, May 31, 2013

“The notion of genocide is completely alien to our society. We will never accept such accusations”.

Recep Tayyip Erdoğan, President of the Republic of Turkey

“If you speak of genocide, then this is the biggest possible defamation of a nation. We, the Turkish people, will never accept such an accusation. We have the purest history. No one has the right to accuse us of something like that.”

Cemil Çiçek, Deputy Prime Minister of the Republic of Turkey from 2007 to 2011

2 June 2016: An extract from the resolution of the German Parliament, which was passed almost unanimously, in recognition and remembrance of the genocide of the Armenian people and other Christian minorities in 1915 and 1916:

“The German Parliament bows to the victims of the deportation and massacre of the Armenians and other Christian minorities in the Ottoman Empire, which began over one hundred years ago. It deplores the actions of the Young Turk government, which was in power then, resulting in the near complete extermination of the Armenians in the Ottoman Empire. Their fate is emblematic for the history of mass extermination, ethnic cleansing, forced migration, and genocide, which have marked the twentieth century

in such a horrific manner. At the same time, we are aware of the singularity of the holocaust, of which Germany is guilty and for which it bears responsibility. The German Parliament regrets the disgraceful role of the German Empire, which, as the main military ally of the Ottoman Empire, and despite unequivocal reports from German diplomats and missionaries on the organized displacement and extermination of the Armenians, did nothing to stop these crimes against humanity. The German Empire is partly responsible for these events. The German Parliament acknowledges Germany’s special historical responsibility. This also implies that it has to support Turks and Armenians in their efforts to find ways of reconciliation and understanding beyond the trenches of the past.”

President Recep Tayyip Erdogan warned that this event would have “serious” consequences for German-Turkish relations and endanger the immigration agreement between the EU and Turkey. He also stirred up hatred against members of the German parliament with a Turkish migration background: “Some say, they are Turks. What kind of Turks? Their blood needs to be analysed in laboratories.”

10 August 2016: “Classified document- Restricted” was the German government’s response to a request from the left wing fraction of parliament, based on information from the BND (Federal Intelligence Service) and the Federal Office for the Protection of the Constitution, which had leaked due to a slip-up at the Ministry of the Interior: As part of the gradual Islamization of its domestic and foreign policy since 2011, Turkey is becoming the “central platform for action for Islamist groups in the Middle East”. Ankara not only supports terror groups like Hamas and the Muslim Brotherhood, but also “armed Islamist opposition groups” in Syria.

“This is the last great taboo of Turkish politics, which evidently shows that those in power are afraid that the people will hear about these things.”
Cem Özdemir, Chairman of the political party Alliance ,90/The Greens.

“It is feared that there will be massacres in the provinces, do you hear, MASSACRES!”

Rupen Sevag, 1908

Rupen Sevag (Rupen Hovhannesi Chilingirian), born February 15, 1885 in Silivri, Ottoman Empire. Murdered, probably on August 26, 1915 near Çankırı. Osman-Armenian poet, prose-writer and doctor. Studied medicine at the University of Lausanne in Switzerland and married the German Helene Apell from Erfurt in 1910, with whom he had two children. In the same year **The Red Book** was published, his only book to be published during his lifetime. His prose and poetry were published in Armenian newspapers in Istanbul, including the poem **The Last Lullaby**, a reaction to the massacre of Adana in 1909. Between 1913-14 the Armenian-language newspaper *Asadamard* (struggle for freedom) printed his prose works under the title **From the Diary of a Doctor**. During the Balkan Wars he served as captain of the Ottoman army. Until 1914 he worked as a doctor in Lausanne, before moving back to Istanbul with his family. On June 22, 1915 Sevag and hundreds of other Armenian intellectuals were arrested as part of the “measures against the Armenian elite”. They were deported to the concentration camps Çankırı and Ayaş and taken in small groups to remote places, where they were murdered.

“Dr. med. Rupen Çilingiryan, a well-known personality in local Armenian circles, was arrested on June 22 of this year along with many other Armenians in order to be deported to Anatolia. He had published several medical articles as well as lyric poetry in the local journal of the Dashnaksutyun party, one of which is considered to be an allegory on the massacres of Adana. He was also friendly with a certain Varoujan, known as the poet of the Armenian massacre. These circumstances were the reason for his removal from the capital.”

Report by the Imperial German embassy on the arrest of Rupen Sevag from October 5, 1915.

Rupen Sevag: The Last Lullaby

Adapted from French by Stefanie Wördemann

(Hmm Hmm...) I'm singing this lullaby, so that you may fall asleep
and don't have to hear the cries of your wounded father.
The juice of my breast, which you suckle, is poisoned,
Don't think that it is milk...

(Hmm Hmm...) I'm singing this lullaby, so that you may fall asleep.
Rivers of blood have flooded the sacred valleys,
But you, not a refugee, embrace and love your country.
On your soil, don't be a slave, be master.

(Hmm Hmm...) I'm singing this lullaby, so that you may fall asleep.
On your father's corpse, I don't lie lifelessly.
Like the she-wolf of Rome, I swore to nurture
At my breast a new Romulus.

(Hmm Hmm...) I'm singing this lullaby, so that you may fall asleep.
My arms are tied, axes are breaking my feet,
Both my nipples have been cut off,
from my wounds suckle the blood, oh!, my only new-born child.

(Hmm Hmm...) I'm singing this lullaby, so that you may fall asleep.
And behold, I'm dying...From now on Armenia is your mother,
I leave you the knife, double-edged, broken,
on which your father's hot blood is still burning.

(Hmm Hmm...) I'm singing this lullaby, so that you may fall asleep.

Kurşunlu mosque in Diyarbakır, Turkish Kurdistan, February 2016

Damage is from bombardment by the Turkish military.

Photo: Diyarbakır Metropolitan Municipality



Marc Sinan: About my Grandmother Vahide

My Turkish Grandmother was a so-called "Dönme": a forced convert. Probably the biggest trauma was the fact that everything that she had learned as a child was later considered a sin. The religion of her parents, Christianity... My grandmother was laid out according to Muslim tradition with a knife in her hands- right at the centre of the room, around her wailers. I lowered her into the grave together with my uncle- facing Mecca! Remarkably during her last years my grandmother would read to herself from the Quran every day. Always the same surah "Ya-Sin" (which is also read for the dead), aloud, onomatopoeic, without understanding a word of Arabic... The hafiz at her grave sang the same surah.

Ya-Sin Surah

The surah's name is derived from the first verse of the 36th surah of the Quran, namely: Ya-Sin. This refers to the letters *س*س (Yā') and *ي*ي (Sīn), which are pronounced like this in Arabic. The name of the surah therefore belongs to the mysterious letters, which are found at the beginning of 29 surahs in the Quran and whose meaning has not been clearly established to this day. The Ya-Sin surah is about Muhammad's mission, the judgement of God, his omnipotence and grace, as well as reincarnation and retribution in the afterlife after the works. It is recited at the death and the burial of Muslims, and is designed to comfort the believers and inspire faith in the mercy of God.

Extracts from the Ya-Sin Surah

(Verse 29) It was but one shout, and immediately they were extinguished.

(Verse 49) They await only a single shout, which will seize them, while they are still disputing.

(Verse 37) And a sign for them is the night. We remove from it the light of day, so they are left in darkness.

Helmut Oehring: you man lost you so

Adapted from German by Stefanie Wördemann

glance me in dark glance gone blue me
ever me sea am stone without me stone name
without by spring. word my upon eye the sea
am stone versus love body with bond and without
the under sea my but there inside name
heaven under sea without ever me snow versus
even through salt orate without there with source
my upon eye sand versus me virtue
comes from am like wave stone versus sand me virtue grass
you where me
me dark mine upon words you me for you
the sign you verity who behaviour so
sea and without ever me without point eye
the under wave and without end heaven point stone
clear me have you man you me do
and see home you wind away clear
orate to love body you who smooth word
fire like rupture move like wind wave
light from dark the way clear heaven see
you where you who
...
night token you move day away from night now dark
you man lost you so

Helmut Oehring, born 1961 in East-Berlin, is a self-taught guitarist and composer. Between 1992 and 1994 he was a master-class student of Georg Katzer at the AdK Berlin. In 1994/95 he was a fellowship holder at the Villa Massimo in Rome. He won the Hindemith Prize in 1997 and the Arnold-Schönberg Prize for his complete works in 2008. In 2011 his autobiography **Through different eyes. From being the child of deaf parents to becoming a composer** was published and turned into a radio play by SWR in 2015. He is a member of the Academy of the Arts Berlin and the Saxon Academy of Arts. In 2015 he received the German Music Author's Prize in the category music theatre. His recent works include **vocAngel. Vokalise eines untröstlichen Engels** for soprano, electric guitar and orchestra (premiere April 2016, Tonhalle Düsseldorf, with Marisol Montalvo, Daniel Göritz and the Düsseldorf Symphonic Orchestra), the monodrama for ensemble and orchestra **Angelus novus III** (world premiere June 2016, Ensemble Aventure and Freiburg Philharmonics), the monodrama **AGOTA? Die Analphabetin** with Dagmar Manzel and the Ensemble Modern (premiere May 2016, Hessisches Staatstheater Wiesbaden, musical direction: Peter Rundel, sound design: Torsten Ottersberg, direction: Ingo Kerkhof). Actually Helmut Oehring is working on the halfscenic psychograms **KRIEG/innen** for guitar/voice, percussion/voice and stringtrio as part of the series of concert **Schlachten** of the Marc Sinan Company (world premiere May 2017, RADIALSYSTEM V Berlin with Marc Sinan, David Moss et al.) and the musictheatre **KunstMUSS** for Musikfabrik Köln commissioned by City and Opera of Köln on occasion of the 100th birthday of German novelist Heinrich Böll.

www.helmutoehring.de



HELMUT OEHRING
COMPOSER



STEFANIE WÖRDEMANN
LIBRETTIST

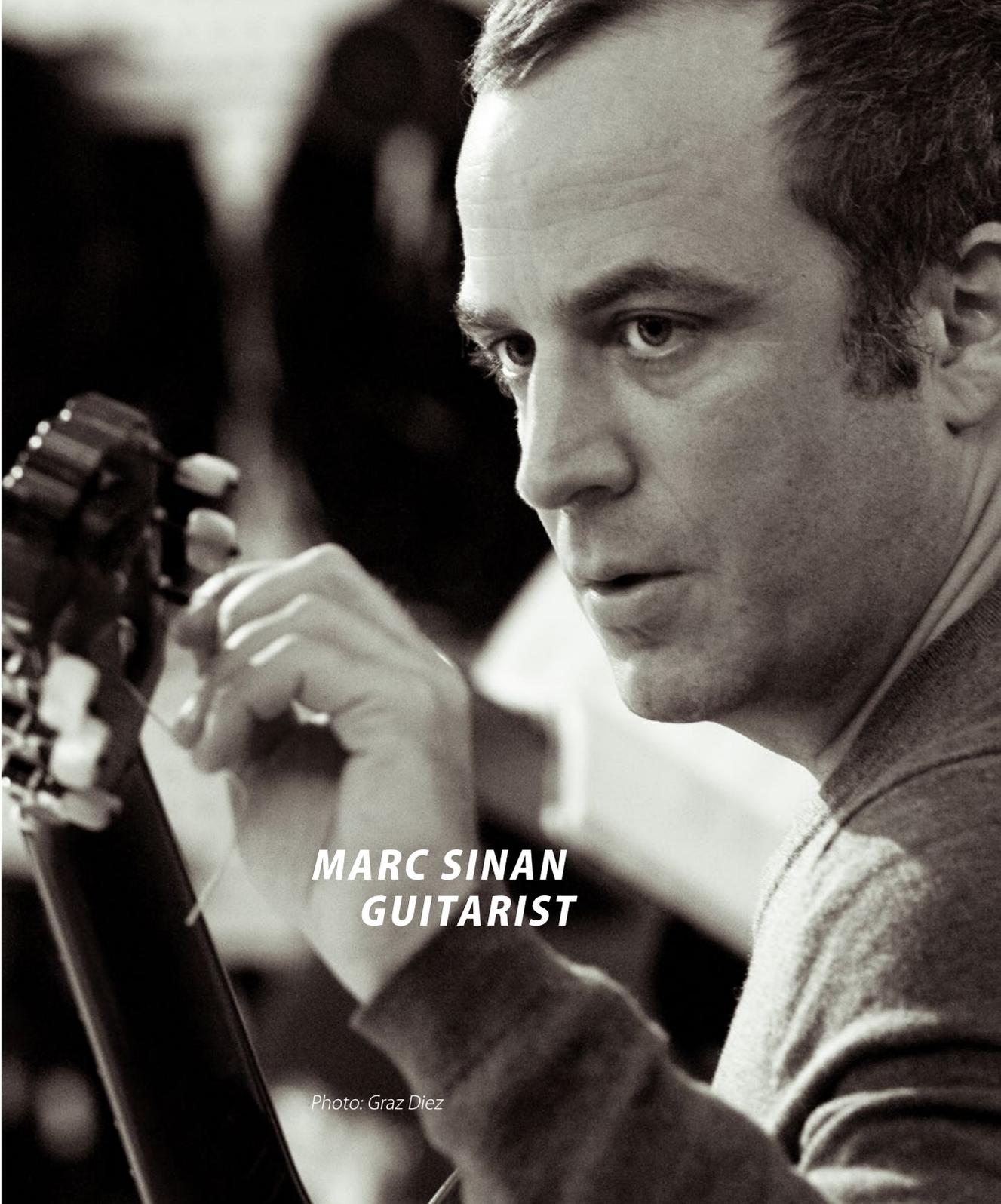
Stefanie Wördemann, born near Hamburg in 1974, studied music and German at the HU Berlin and was a founding member of the academy Musiktheater heute –Berlin-Salzburg and of the labor für musik:theater. After working as a direction assistant for, amongst others, Peter Konwitschny at the Deutsche Oper Berlin, she became theatre dramaturg at the Osnabrück Theatre in 2001 and was editor and dramaturg for the Berlin Philharmonic Orchestra from 2002 until 2006. At the same time she worked as a freelance author, dramaturg and producer for, amongst others, Hebbel theatre, MaerzMusik and musica viva. Since 2005 she has been working as a librettist and stage director. Together with Helmut Oehring, she has staged the music theatre productions **QUIXOTE oder Die Porzellanlanze** (premiere 2008, European Centre for the Arts, Dresden Hellereau), **Mahagonny Songspiel/DIE WUNDE Heine** (premiere 2010, Opera Frankfurt, Ensemble Modern) and **Orfeo 14 (vol. 1)** (premiere 2014, Opéra de Lille, Ictus Ensemble). After the world premiere of **AGOTA? Die Analphabetin (Gestern/ Irgendwo)**, on the life and work of writer Ágota Kristóf in May 2016 at Hessisches Staatstheater Stefanie Wördemann in team with Helmut Oehring is pursuing the actual cycle of scenic instrumental-vocal works based on female socio-political perspectives with a concert trilogy in RADIALSYSTEM V Berlin: **EURYDIKE? ICH/SIE – I see . volume 1** based on Monteverdi's **L'Orfeo** (with Auditiv Vokal and Junges Ensemble Dresden), **KÄTHE? ICH/SIE – I see . volume 2** based on life and work of Käthe Kollwitz' and J. S. Bach's St. Matthew Passion (with Dagmar Manzel, AuditivVokal et al.) and **HANNAH? ICH/SIE – I see . volume 3** based on texts by Hannah Ahrendt and music by Franz Schubert as well as the **Orfeo**-cycle with the Chamber Academy Potsdam and asylum-seeking musicians, teenagers and deaf-mute adults.

The guitarist and composer **Marc Sinan** is the son of a Turkish-Armenian mother and a German father. Marc Sinan's compositions celebrate difference with the aim of finding a common ground. Often based on music-ethnological research, his performances fuse traditional sounds, video projections and live-music into a contemporary vision.

His musical installation **Hasretim**, commissioned by Hellerau-European Centre for the Arts, Dresden, and the Dresdner Sinfoniker was honoured by UNESCO in 2011. The **Hasretim** CD, just like the CD **Fasil** (2009), was released by ECM and nominated for a Deutscher Schallplattenpreis (German Recording Award). His compositions have been performed at, amongst other places, the Schleswig-Holstein-Musikfestival, Istanbul Festival, Berliner Festspiele/Maerzmusik, Wiener Konzerthaus, and in Europe, Asia and North America.

In the 2013/14 season he composed and staged the docu-fictional music theatre project **Dede Korkut** for HELLERAU and the Berlin Maxim-Gorki-Theatre, in collaboration with the Dresdner Sinfoniker. His music for the radio play **Iranian Voices** received the Berlin Radio Play Award and was nominated for the German Audio Book Award. In 2015 he made his directorial debut on radio with the radio plays **Oksus** and **Tepegöz** on SWR. In the 2015/16 season he created the feature-length musictheatre **Komitas**, about the Armenian composer and music theorist Komitas Vardapet. In November 2015 **Komitas** toured through Armenia and Turkey.

www.marcsinan.com



MARC SINAN GUITARIST

Photo: Graz Diez

The **Dresdner Sinfoniker** are amongst the leading symphony orchestras for contemporary music. The ensemble's productions - which feature musicians from almost every important European orchestra - have received numerous awards, including the UNESCO special prize "Welthorizont" and the ECHO for classical music. Yet the quality of the musicians is not strictly confined to musical excellence. The Dresdner Sinfoniker are a laboratory for multimedia projects, making sounds visible and colours audible. Their performance conditions are always exceptional: instead of sitting in an orchestra pit, the orchestra might be seated on the balconies of an industrialised apartment block as during the **Hochhaussinfonie, 2006**; or the conductor, instead of standing in front of his musicians, is broadcast live, like a hologram from another world as in **Erstes Ferndirigat der Welt, 2008**. The Dresdner Sinfoniker always set themselves exceptional artistic challenges: what does the Apocalypse sound like? Shriek like the wailing of a siren or deafening like an explosion? Or noiseless, like the uncanny silence of the scorched bodies? (**Barfuss durch Hiroshima, 2015**).

The Dresdner Sinfoniker lived through the fall of the Berlin Wall; it is therefore no coincidence that they not only want to forge new creative passages between different artistic domains but also to tear down walls, such as those between Israel and the West Bank (Symphony for Palestine, 2013), Turkey and Armenia (Aghet, 2015), Russia and Ukraine (Panzerkreuzer Potemkin, 2017). The Dresdner Sinfoniker's big open-air events, featuring large screen projections and live improvisation, are complex "musical scores of events" (Ferdinand Kriwet). They have the artistic power to make audiences sit up and take notice.

www.dresdner-sinfoniker.de

DRESDNER SINFONIKER



AUDITIVVOKAL

Whoever wants to discover the unknown expanses and heights of contemporary vocal art should listen to AUDITIVVOKAL. Since 2007 this ensemble, led by Olaf Katzer, has been exploring the musical terrain in very unconventional fashion, baffling the ears of interested listeners. The 24 male and female singers, who perform together in small and large constellations, are masters of new microtonal sound worlds, as well as of the whole spectrum of vocal multiphonics. Their instrumental partners are renowned ensembles, such as the Dresdner Baroque Orchestra, the Dresdner Sinfoniker or the Ensemble Moto Perpetuo, New York. Starting with their **Ge/su/al/do-Ge/gen/wart** project, the ensemble also began discovering and exploring Early Music, incorporating it into their productions.

The special aura of the new and the unprecedented, created by the ensemble during its approximately 20 annual premieres, has thrilled audiences and critics alike. Their intensive aesthetic exploration of contemporary trends in music composition regarding the human voice, and numerous commissions for both young and established composers, led to the creation of the "Neue Dresdner Vokalschule" (New Dresden Vocal Academy). The corresponding collaboration with different art forms and academic fields is an integral part of its artistic work. The format **Hörst Du---? Tanz!**, for instance, was created together with TanzNetz Dresden. AUDITIVVOKAL regularly performs at numerous festivals in Germany and abroad and takes up invitations to perform at important concert halls in Germany's music capitals. In November 2014 the ensemble was invited to perform in New York, Washington D.C. and Boston as part of the **FREEDOM project**. AUDITIVVOKAL regularly collaborates with Deutschlandfunk, DeutschlandRadio Kultur, Mitteldeutscher Rundfunk, Rundfunk Berlin-Brandenburg and Radio Suisse Romande.

www.auditivvokal.de

DRESDNER KAMMERCHOR

The **Dresdner Kammerchor** is one of the leading German choirs. Since its foundation by Hans-Christoph Rademann in 1985, it has become an established name in Germany's and Europe's musical landscapes. Its initiatives, such as the first recording of the complete works by Heinrich Schütz (2011-2017), and its continual cultivation and development of the musical heritage, have shaped the cultural identity of the region, and turned the choir into an international ambassador for Dresden and Saxony. In collaboration with the Dresdner Baroque Orchestra and other musical partners, it has re-discovered, performed and documented numerous works. Another main focus lies on the choral symphony of the Classical and Romantic periods, from Mozart, via Mendelssohn to Brahms, as well as on challenging a cappella literature of the 19th and 20th centuries, by, amongst others, Max Reger, Alfred Schnittke, Ernst Krenek, Olivier Messiaen, Francis Poulenc and Herman Berlioz. For years the choir has been dedicated to modern and contemporary music. Numerous world and first premieres, as well as commissioned works, are a testament to this dedication. In 2009 Hans-Christoph Rademann and the Dresdner Kammerchor established the Dresdner Chorwerkstatt für Neue Musik (*Dresden Choir Workshop for New Music*). For its services to contemporary choir music, it received the Ernst-von-Siemens Music Prize. Its collaborations with important orchestras and conductors attest to the choir's international reputation. In addition to its concerts, conducted by its founder and chief conductor Hans-Christoph Rademann, the choir has also worked with other renowned conductors, such as Christian Thielemann, Reinhard Goebel, Vaclav Luks, Stefan Parkman and Jos van Immerseel. Hans-Christoph Rademann is supported by the conductors Jörg Genslein, Michael Kappeler and Olaf Katzer. The Dresdner Kammerchor has performed at festivals and music centres all over Europe, India, Taiwan, Mexico and South America.

www.dresdner-kammerchor.de

THE AGHET - AĠIT ORCHESTRA

Violins

Stanko Madić, Concertmaster
Tamara Bakardžieva
Martin Dimitrov
Žiga Faganel
Festim Fanaj
Alina Gubajdulina
Bojana Jovanović
Damir Oraščanin
Mersiha Teskeredžić
Sonja Vojvodić

Violas

Yelena Hayrapetyan
Jožef Bisak
Cenk Erbiner
Ganna Lysenko
Saša Mirković
Arianit Shehu

Cellos

Olivier Marron
Maruša Bogataj
Isak Haračić
Pavle Savić

Double Basses

Boban Stošić
Borna Dejanović

STRINGS BELGRADE

Violins

Stanko Madić, Concertmaster
Hakob Adamyan
Nelli Arzumanova
Lusine Astvatsatryan
Gohar Danielyan
Liana Gabrielyan
Lusine Pchakhchyan
Karine Rostombekyan
Arusyak Sahakyan
Astghik Vardanyan

Violas

Yelena Hayrapetyan
Ruben Adamyan
Yeşim Alan
Astghik Gazhoyan
Armen Hovhannisyan
Armen Torosyan

Cellos

Olivier Marron
Geronti Antonyan
Ashot Ayvazyan
Marine Mheryan

Double Basses

Ara Khachatryan
Simon Hayrapetyan

STRINGS YEREVAN

Kammerchor & Auditvokal

Olaf Katzer, Artistic Director
Bernadette Beckermann
Laura Keil
Elena Patsalidou
Julia Böhme
Aneta Petrasova
Katharina Salden

Solo Viola

Matthias Worm

Solo Duduk

Araik Bartikian

Baritone & Counter

Carl Thiemt

French Horn Yerevan

Arshavir Isahakyan

Solo Guitar

Marc Sinan

Special Thanks

Ani Plaza Hotel Yerevan
Anna Amirkhanyan
Volker Greve
Vache Sharafyan
Andrea Molino
Andreas Kowarschik

CHOIR & SOLOISTS

Artistic Direction

Markus Rindt, Intendant
Marc Sinan

Project & Creative Direction

Benjamin Deiß

Project Management

Therese Menzel
Franziska Jahn
Leo Bauch

Project Management Serbia

Jelena Dojčinović, producer
Radovan Kupres, creative lead
Maša Milutinović, social media
Ivo Matejin, design
Darko Brstina, office manager
Milica Antić, project assistant
Nenad Lukić, stage hand

Project Management Armenia

Vache Sharafyan, producer
Armen Sukiasyan, NCOA
Tigran Ishkhanov, sound engineer

Choir Management

Benno Böhm

CREATIVE TEAM & MANAGEMENT

A woman in a dark blue dress stands in a doorway, looking out at a stone building and a landscape with mountains. The scene is dimly lit, with light coming from the doorway and the background. The woman's hands are resting on the stone wall. The background shows a stone wall, a yellow bucket, and a landscape with mountains under a clear sky.

PHOTO EXHIBITION
THE BARE LIFE
*Flight and Deportation
in the 21st Century*

The 24th of April 1915, the day on which hundreds of renowned Armenian writers and intellectuals were deported from Istanbul, is considered the beginning of the Armenian genocide. Almost all of the able-bodied men were subsequently executed. The rest of the population, mostly elderly people, women and children, were deported from the Armenian villages of Anatolia. The deportation of the Armenians ended in death marches across Anatolia, or in the Syrian Desert: up to 1.5 million people walked into nothingness.

For the Protestant theologian Johannes Lepsius the Armenian genocide was a fatal precedent and a sin. And indeed, today, 100 years after the Armenian genocide, in places like Syria, the Kosovo or the African Great Lakes, violence and forced migration are again the means of choice to enforce a politics of ethnic or religious “cleansing”.

Whether they are fleeing from terrorist militias, as in the Republic of Chad, or from catastrophic droughts, as in Somalia, whether they are stateless, homeless or unsheltered: in the pictures of the two photo reporters **Christoph Plüschner and Frank Schultze**, one always encounters the defenceless, dependent life, looking for shelter and the right to stay, wandering about in search of food, clothing or sleep. This is the bare life of the “homo sacer”, who, according to the Italian philosopher Giorgio Agamben, is the emblematic figure of the European crisis since 1914, and thus the real subject of modernity. In Roman law the “homo sacer” was regarded as cursed, outlawed; yet at the same time he was considered sacred, as his life belonged solely to the gods.



Chechnya, Grozny City Centre:

Even after Chechen rebels recapture the destroyed city of Grozny in the summer of 1996, the inhabitants still continue to flee the ongoing urban warfare.

August 1996, Christoph Püschner



Chechnya, Grozny City Centre:

Following the bombardment of Grozny city centre, a Russian woman sits traumatised next to a burst gas pipe.

August 1996, Christoph Püschner



Georgia, Sugdidi:

The strained supply situation in the embattled city of Sugdidi has worsened due to the arrival of refugees. In order to prevent lootings, a bakery is selling bread through a barricaded shop front.

November 1993, Christoph Püschner



Bosnia, Sarajevo:

The evacuation of 54 children from the orphanage "Ljubica Ivezić" in Sarajevo. Snipers are shooting at the getaway coach. A female guardian seeks shelter and uses her hands to push down the head of a child in order to protect it.

August 1992, Christoph Püschner



Macedonia, Border Checkpoint Blace:

40.000 Kosovo Albanians, who have fled from Serbian militias, wait for days in no-man's-land for an entry permit into neighbouring Macedonia.

April 1999, Christoph Püschner



West Bank, Ramallah:

The mourning mother of a Palestinian boy, who was shot during the fighting of the Second Intifada.

October 2000, Christoph Püschner



Chad, Refugee Camp Touloum:

A female refugee is praying according to Muslim ritual on the cemetery of the refugee camp. In the camp people die on a daily basis as a result of the hardships endured on their recent flight and because of undernourishment.

June 2004, Christoph Püschner



Chad, Refugee Camp Touloum:

After the distribution of buckwheat among the refugees of the "Touloum" camp, two women pick up the remaining buckwheat seeds from the ground.

June 2004, Christoph Püschner



Chad, Refugee Camp Touloum:

A refugee family has fled the Arabic militias in the Darfur region and arrived at the Touloum refugee camp.

June 2004, Christoph Püschner



Uganda, Kitkum: Ochola Jhon was kidnapped by the LRA rebels because they thought he was a soldier of the government army. After he was mutilated by child soldiers with machetes, he managed to escape and now lives with his wife and children in a destitute hut in Kitkum.

August 2005, Frank Schultze



Aveba/Eastern Congo:

Exhausted refugees, who, out of fear from militias and the Congolese army, have been hiding in the jungle for days and nights, reach the refugee camp Aveba with their remaining possessions.

June 2006, Christoph Püschner



Somalia, Mogadishu:

Refugees, fleeing the drought in Somalia, in the capital Mogadishu. One of the many makeshift tents of the refugees in Mogadishu.

July 2011, Christoph Püschner



Somalia, Mogadishu:

Refugees, fleeing the drought in Somalia, in the capital Mogadishu. In the IDP-camp (internally displaced persons) Badbado, the tightly-packed refugees are anxiously waiting for their daily rations of rice, clutching their cooking utensils.

July 2011, Christoph Püschner



Bangladesh, Shyamnager:

Climate refugees in a camp near Shyamnager. The poorest of the poor live in huts, covered with plastic sheets.

November 2011, Frank Schultze



Ukraine, Stanyzja Luhanska:

Antonia and her four children have fled the ATO zone (anti terrorist operation zone) where the separatists fight across the front lines and are now being brought to Kharkov in a convoy with other refugees.

February 2015, Frank Schultze



Ukraine, Stanyzja Luhanska:

A child refugee is inspected by soldiers of the Ukrainian army, before the refugees are transported to Kharkov in minivans.

February 2015, Frank Schultze



Ukraine, Stanyzja Luhanska:

Refugee families are inspected by soldiers of the Ukrainian army, before they are transported to Kharkov in minivans.

February 2015, Frank Schultze



Hungary, Roeszke:

After the closing of the border crossing Horgos-Roeszke, the refugees, who mostly come from Syria, Iraq and Afghanistan, camp outdoors in the no-man's-land between Serbia and Hungary.

September 2015, Christoph Püschner



Hungary, Roeszke:

After the closing of the border crossing Horgos-Roeszke the refugees, who mostly come from Syria, Iraq and Afghanistan, camp outdoors next to the separation barrier along the Hungarian border.

September 2015, Christoph Püschner



Hungary, Roeszke:

After the closing of the border crossing Horgos-Roeszke the refugees, who mostly come from Syria, Iraq and Afghanistan, camp outdoors next to the separation barrier along the Hungarian border.

September 2015, Christoph Püschner



Autonomous Region of Kurdistan, Duhok:
The Yazifi lawyer Khaleel Alasaat freed Latifa Hussein from the hands of the Islamic State. Latifa now lives in a bare brickwork.

August 2015, Frank Schultze



Autonomous Region of Kurdistan, Duhok:
The Yazidi woman Shahraban Salah lives in the refugee camp Kadia with her children. For eight months she was tortured and raped by IS fighters. With the aid of the lawyer Khaleel Alasaat, Shahraban and her children were freed.

August 2015, Frank Schultze



Auton. Region of Kurdistan, Cemahia Sherfadin:
Traces of combat and destroyed villages near the Sinjar Mountains. IS was pushed back from here by the forces of the Autonomous Region of Kurdistan.

August 2015, Frank Schultze



Autonomous Region of Kurdistan, Duhok:
Roughly 25.000 Yazidi refugees find shelter in the refugee camp Sharia near Duhok.

August 2015, Frank Schultze



Autonomous Region of Kurdistan, Kawargosk:
Awas is from Mabede, a small village in Northern Syria. At the entrance to the refugee camp there is a kitchenette. Awas lives in the refugee camp Kawargosk together with her family.

January 2015, Christoph Püschner



Night Train, Budapest-Munich:
In Afghanistan they were persecuted by the Taliban, in Hungary they are in danger of becoming homeless. Afghan refugee families fleeing from Hungary to Germany.

June 2013, Christoph Püschner



Germany, Karlsruhe:
Afghan refugees with their belongings, on their way to the state refugee reception centre.

June 2013, Christoph Püschner



Germany, Dortmund:
Upon their arrival in Dortmund's Keuninghaus, the refugees are given food and clothes by volunteer helpers.

September 2015, Frank Schultze



Germany, Simmerath
The volunteer helper Senta plays with a refugee child on the football pitch behind the refugee shelter Langschoss.

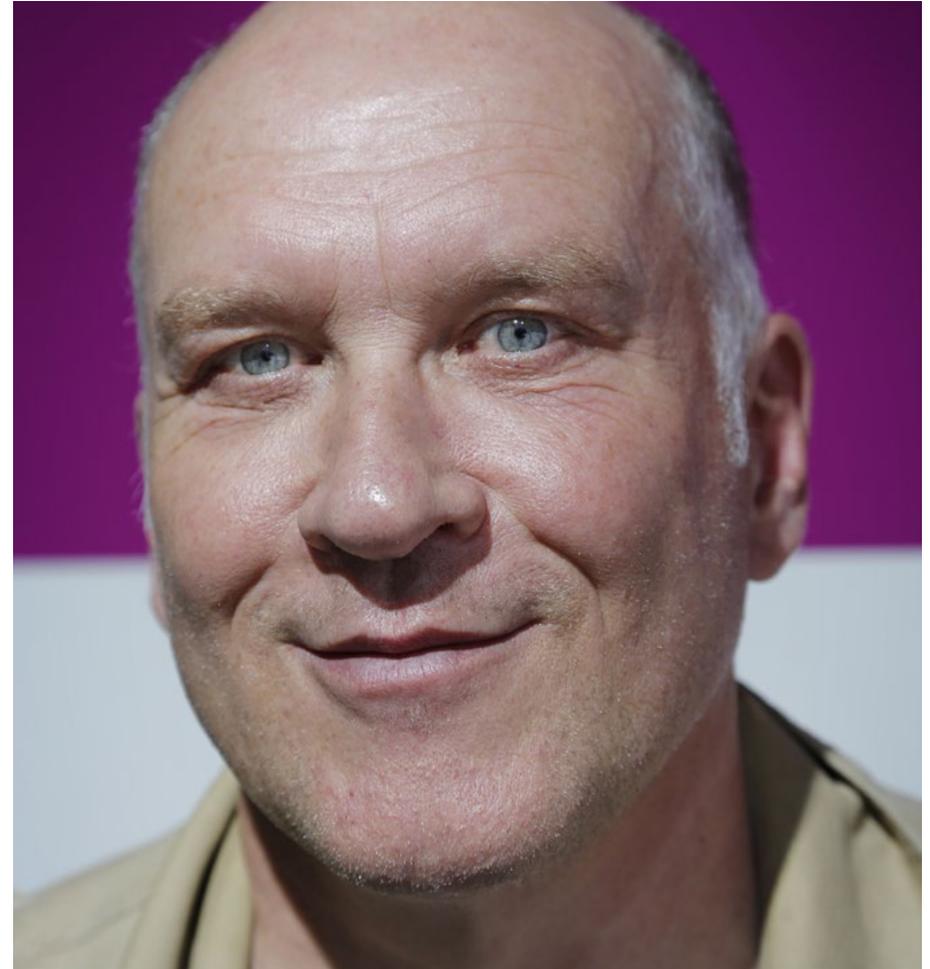
September 2015, Frank Schultze

CHRISTOPH PÜSCHNER



Christoph Püschner, born 1958. After training as a retail merchant, he studied at the school of photojournalism in Bielefeld. Since 1989 he has been working in the countries of the former Soviet Union, the Balkan, Africa, as well as the Middle East for German news magazines and aid organisations. He has been a member of the reporting agency Zeitenspiegel since summer 1999.

FRANK SCHULTZE



Frank Schultze, born 1959, is from Daun/Eifel and studied photojournalism in Dortmund. Since graduating in 1992, he has worked for every significant German and international magazine and newspaper, such as GEO, Stern, Spiegel, Chrismon, Times, Focus, Brigitte, Natur, Das Magazin, Weltwoche and Die Zeit. He has been a member of the reporting agency Zeitenspiegel since May 2000.



CONTACT

Dresdner Sinfoniker
Bärensteiner Straße 30
01277 Dresden
+49 351 490 3605
kontakt@dresdner-sinfoniker.de
www.aghet.eu

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Dresdner Sinfoniker

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EUROPÄISCHES ZENTRUM
DER KÜNSTE DRESDEN
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MINISTRY OF CULTURE OF
THE REPUBLIC OF ARMENIA



Dresdner Kammerchor



In cooperation with HELLERAU - European Centre for the Arts Dresden,
Dresdner Kammerchor and AuditivVokal, RADIALSYSTEM V Berlin,
No Borders Orchestra, National Chamber Orchestra of Armenia,
and Marc Sinan Company.



Amt für Kultur und Denkmalschutz
Landeshauptstadt
Dresden



KULTURSTIFTUNG DRESDEN
der Dresdner Bank



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www.aghet.eu