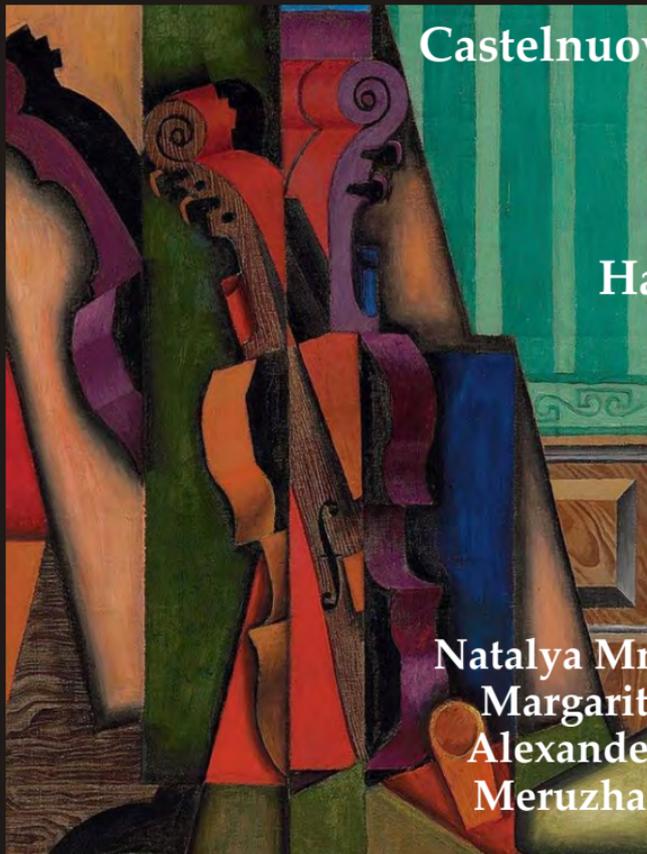


 la mà de guido

RUBEN KOSEMYAN plays

**Castelnuovo-Tedesco
Debussy
Bloch
Ravel
Hayrapetyan**

**Natalya Mnatsakanyan
Margarita Grigoryan
Alexander Kosemyan
Meruzhan Simonyan**



Ruben Kosemyan, violin

Canadian concert violinist Ruben Kosemyan born in Armenia and at the age of four began studying violin under the guidance of his father Alexander Kosemyan (Violist with the State Komitas Quartet) and Tatyana Hayrapetyan in Special Music School after Tchaikovsky. At age of 9 he played Mendelssohn and Mozart violin concertos with orchestra. A year later Ruben played in “Palace of Congresses” of Moscow city. In 1987 he moved to Moscow to continue his musical education at the Moscow State Conservatory with Professor Maya Glezarova.

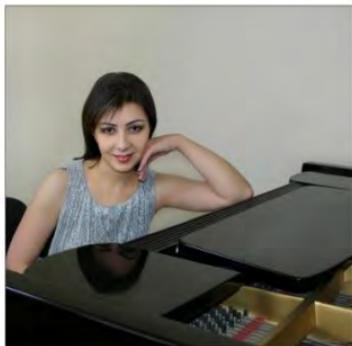
Ruben has attended master-classes under the guidance of Leonid Kogan, Igor Oistrach, Tibor Varga, Ruben Aharonyan (First violin of State Borodin quartet), Jean Ter-Merquerian, Ivan Monighetti and Dominique de Williencourt. In 1997 Ruben was granted the prestigious Vladimir Spivakov scholarship. In 1998 he began teaching violin and chamber ensemble classes at the Yerevan State Conservatory, and in 2000 Ruben was selected as head of the

department of classical music at the “House of Music and Culture”, Kish Island. Ruben has appeared with concerts in Armenia, Germany, France, Iran, the USA, Canada, Mexico, Taiwan, Malaysia, Russia and Georgia, performing Brahms double concerto, violin concertos of Khachaturian, Saryan, Tchaikovsky, Mendelssohn, Glazunov, Mozart, Bruch, Bach and many others. In 2005 Ruben Kosemyan founded the Piano Trio.

In October 31/2007, he was awarded a gold medal “UNESCO Aram Khachaturian Centenary” by the “Composers Union” of Armenia. In 2009 Ruben was invited to join the “Khachaturian” State quartet as first violin, where he worked until 2010. Ruben is the author of “Violin Technique as a Mean of Music Expression”.

Since 2010, Ruben has been living in Canada where he's organized a group of professional musicians for live performances and recordings of classical, romantic and some contemporary music. He made his Canadian debut with Canadian conductor Nurhan Arman and

“Sinfonia Toronto” in world known “Glenn Gould Studio”, later in Koerner Hall (Toronto). Ruben continues to perform as soloist with the orchestras on the multiple stages throughout Canada and abroad. Ruben Kosemyan's new CD "Aram & Karen Khachaturian. Music for Violin and Piano" was released by “Brilliant Classics” label in November 2018. His next CD, entitled “W.A. Mozart. Violin Sonatas & Rondos” was released in 2020 by “Da Vinci Publishing”.



Natalya Mnatsakanyan, pianist

Natalya Mnatsakanyan, piano

Pianist Natalya Mnatsakanyan born in Armenia and at the early age began studying piano at the Spendiaryan Special Music School. She graduated Komitas State Conservatory in Yerevan with Professor Serguey Kechek. In 1992, she became a prize winner of “Arno Babadjanian” Piano Competition. For almost 12 years Natalya worked in Yerevan State Conservatory as accompanist at the Winds and Solo Singing Departments. Natalya has successfully participated on many national and international competitions accompanying various instruments and singers (“Yamaha” Competition, “President Award” Competition, “Renaissance” International Competition).

Since 2012, Natalya has been living in Canada. She regularly plays recitals as piano accompanist throughout Canada (including the famous Koerner Hall) and abroad, collaborating with violinist Ruben Kosemyan. In 2018, the renowned label “Brilliant Classics” released the new CD “Aram & Karen Khachaturian. Music for Violin and Piano” with

Natalya Mnatsakanyan as pianist. The next CD with the recordings of Violin Sonatas and Rondos by W.A. Mozart ensemble with violinist Ruben Kosemyan, was released in 2020 by “Da Vinci Publishing”.

M. Ravel. "Tzigane"

In 1924, Ravel apparently was extremely excited by the playing of young niece of violin virtuoso Joseph Joachim, Hungarian violinist Jelly d'Arányi. The composer has started to write for her a concert rhapsody for solo violin and piano, later orchestrated by author. Being under the influence of strong technique of d'Arányi, he filled his work with extremely difficult passages, that require a high level of virtuosity from violinists. Ravel did not finish composition on time, so he was forced to urgently finish the work just a few days before the premiere, which successfully took place in London on April, 1924 with the dedicatee on violin. Although Ravel didn't use authentic gypsy melodies in "Tzigane", he developed traditional modes and rhythms, and the style of the work is

a kind of musical exoticism which was popular in his time.



Margarita Grigoryan, pianist

Margarita Grigoryan, piano

Margarita Grigoryan was born in Gyumri, Armenia. Her first teachers were Anahit Manvelyan and Serguey Keчек. She received her PHD degree in piano performance from Komitas Yerevan

State Conservatory in 2007. She is a concert performer, artist of chamber ensemble, accompanist and piano teacher. In 2000, Margarita won the second prize at the “Arno Babajanyan” Fourth State Youth Contest. In 2003, she was awarded the third prize at the “Robert Andriasyan” First National Youth Contest and in 2007, the second prize at the “Georgi Sarajev” Fourth State Youth Contest. Margarita is also a third degree laureate of the “Renaissance” V International Contest - Festival of music performance (2013).

C. Debussy. Sonata for Violin and Piano in G minor, L.140

The last major oeuvre composed by Debussy within 1916-1917 was Violin Sonata, its premiere took place on March 1917, with this Sonata the composer appeared in public on September for the last time. Composing this work while the First World War was raging around and he himself was stricken with cancer, Debussy said about Sonata: *"This sonata will be interesting from a documentary point of view and as an example of what*

may be produced by a sick man in time of war." Through the decorative, capricious and joyful mosaic of themes we can see the awareness of tragedy.

C. Debussy. Waltz "La Plus Que Lente"

In 1910, Debussy wrote a piano piece, an ironic reference to the sentimental waltzes common to his days. The waltz atmosphere, chords and rhythm clearly predetermines the future jazz style, its basic elements are already present in some of Debussy's works. In 1912, not pleased with the orchestration by another arranger, Debussy prepared his own orchestration of the Waltz.

M. Castelnuovo - Tedesco. "Figaro Variations" on Rossini's "The Barber of Seville"

A composer, known as one of the outstanding guitar composers in the 20th century with almost one hundred compositions for that instrument, who wrote over 200 scores for Hollywood movies, and at the same time was in good friendship with A. Toscanini, J. Heifetz,

G. Piatigorsky and others, left a large number of classical compositions as well, including violin and cello concertos written for Jascha Heifetz and Gregor Piatigorsky. His arrangement of Rossini's "Figaro Variations" is well known to violinists. Composer had originally arranged his version of "Figaro" for cello, then when Heifetz asked him for arrangement for violin, he made a considerably harder violin version, which Heifetz played with great success.

E. Bloch. "Nigun"

Bloch's compositions are deeply associated with the atmosphere of traditional Jewish Home. This is reflected in a number of his most successful works, a striking example of this is "Baal Shem" Suite, Three paintings from the Hassidic life for violin and orchestra (1923). This work the composer dedicated to his mother. The title is reference to the founder of the Hassidic movement Baal Shem Tov. "Nigun", the second part of the Suite, means "melody" or "tune". Its improvisational structure refers to that sort of Hassidic song, that most often is sung without words and is

said to approach the Divine with its transformative power.



Eduard Hayrapetyan, composer

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Eduard Hayrapetyan is an Armenian composer of contemporary classical music. He was born in Yerevan, Armenia, on September 5, 1949. He first studied composition at the Melikian Music College with famous Armenian composers Grigor Akhinyan (1966-68) and Grigor Yeghiazarian at the Yerevan Komitas State Conservatory (1968-73). He joined the Armenian Composers Union in 1976.

Hayrapetyan participated at Budapest International Festival in 1986, Zagreb Music Biennale in 1991, Sweden Festival in 1992, Greece Festival in 1998, “Prima Vista” festivals in Odessa in 1998 and 1999. His compositions were performed in Armenia, Georgia, Russia, Ukraine, Baltic States, The Czech Republic, Sweden, Canada, Germany, USA, Lebanon, Switzerland, France. His first Symphony was premiered in Poland. In 1999 and 2000 he was a Grant holder of Studio International “Denkmalschmiede Hoefgen”(Germany). E. Hayrapetyan has received a number of awards and medals.

1993 – Prize of Armenian Composers Union for Concerto No.3 “Annunciation” for cello and chamber string orchestra.

1993 - Aram Khachaturian Prize of Ministry of Culture of Republic of Armenia and Armenian Composers Union for Vocal cycle “...nur ein kurzes Trennen” for voice and 13 instruments after Joseph von Eichendorff.

2008 – Vahan Tekeyan Prize of Tekeyan Cultural Union for Double Concerto for violin, viola and chamber string orchestra.

2009 – Prize of World Armenian Congress and Armenian Composers Union for “Narcissus” Chamber Symphony.

2009 – Gold Medal of Ministry of Culture of Republic of Armenia.



Alexander Kosemyan, viola

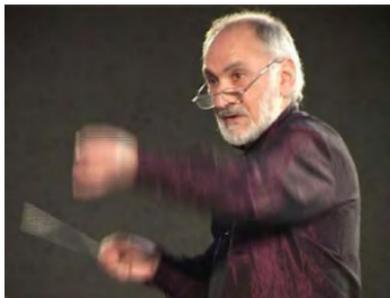
Alexander Kosemyan, viola

Alexander Kosemyan was born in Yerevan, Armenia in 1946. He graduated from H. Bogdanyan's class of Yerevan State Conservatory. Since 1990 A. Kosemyan is the viola player of the Komitas State Quartet and as such has had concert tours worldwide. Alexander Kosemyan often collaborates with

Armenian composers during the process of creation of their compositions for viola, a number of works for viola are dedicated to him and A. Kosemyan is the first editor and the first performer of those pieces. He devote great energies to promoting compositions for viola, editing, performing and recording them. Recordings of Alexander Kosemyan are included in the Gold Fund of the State Radio of Republic of Armenia. Among other merits of A. Kosemyan is the arrangement and reworking for viola of a considerable number of compositions.

A. Kosemyan worked as concertmaster at Yerevan State Symphonic Orchestra and as a soloist at "Gandzer" ensemble as well. He has performed as a soloist with orchestras in Armenia and abroad.

In 2008, Alexander Kosemyan received the title of Honored Artist of the Republic of Armenia. He is a Professor at Yerevan State Conservatory and a member of the Jury of the National Competition in honor of A. Gabrielyan and S. Aslamazyan.



Meruzhan Simonian, conductor

Meruzhan Simonian, conductor

Conductor Meruzhan Simonian was born in 1947 in Yerevan, Armenia. He was the Artistic Director and Principal Conductor of the chamber orchestra founded in 1984. As conductor, Meruzhan Simonian has performed in Georgia, Latvia, Kazakhstan, Ukraine, Moldavia, UAE. Within the framework of the "Bach-2000" Festival (Germany) Mr. Simonian released a CD with the recordings of his chamber orchestra. In 1999 he fulfilled the opera performance of Mascagni's "Cavalleria Rusticana". Since 1975, Simonian appeared in Republic press. He

is the author of the book "The Story of the Big Fiery Butterfly".

E. Hayrapetyan. Double Concerto for Violin, Viola and Chamber Orchestra

The Concerto captivates with its expressiveness and poetry. The deep and meaningful dialogue between violin and viola is not adversarial; the listener is conveyed to the mood of dramatic reflections on something very important for everyone. Waves of orchestral sound sometimes absorb their voice, then again disperse in front of them. Towards the Finale, the mood takes on an almost tragic character, but the composer, approaching the Coda, suddenly turns his gaze outward, to the horizon, over which clouds scatter and gentle streams of sunlight flow from the height to the ground. The rarefied orchestral sound and the pure major chord remain as an echo of the experienced feelings.

By Margarita Rukhkyan