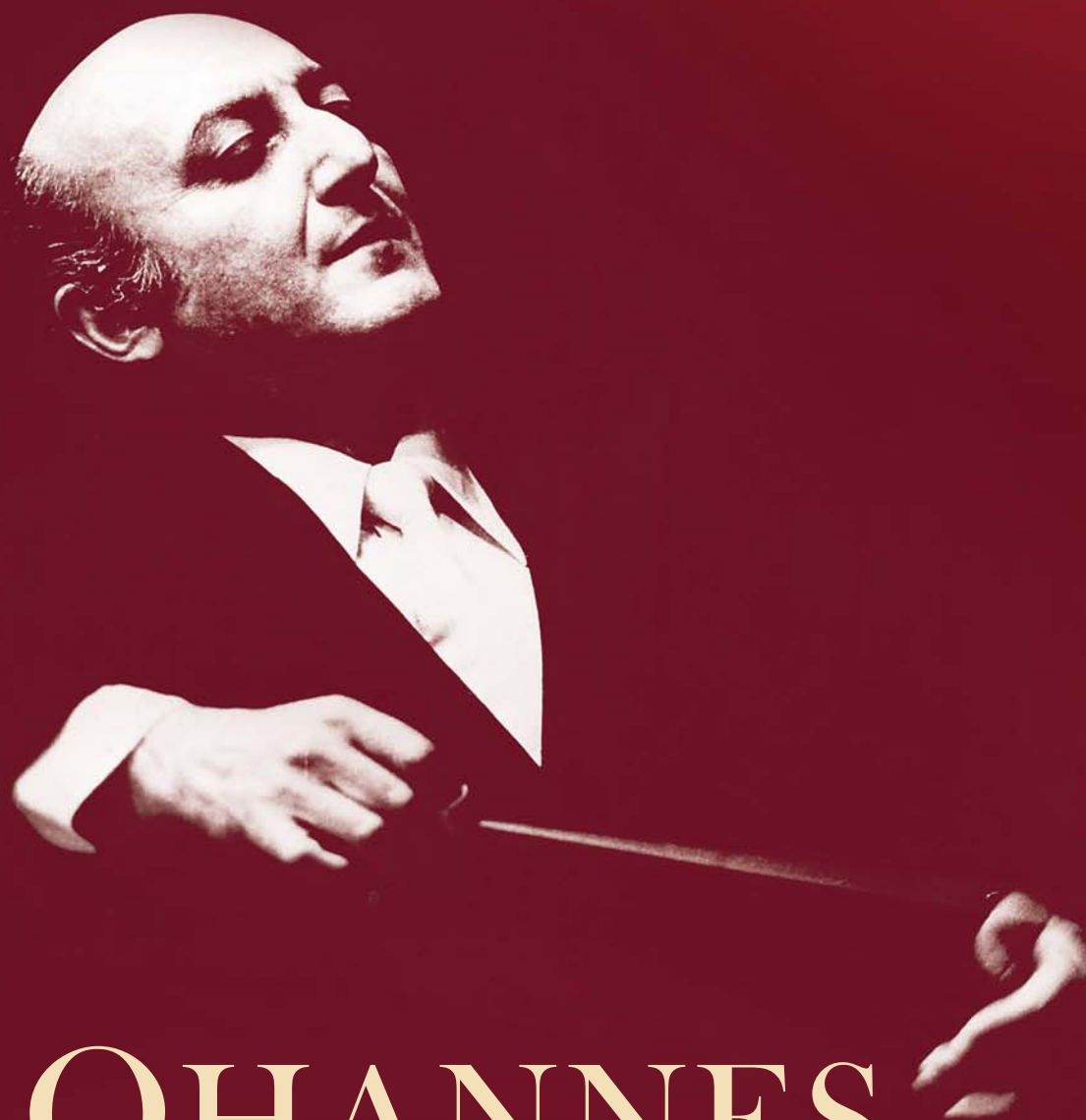


NATIONAL ACADEMY OF SCIENCES
OF THE REPUBLIC OF ARMENIA
INSTITUTE OF ARTS



OHANNES TCHEKIDJIAN:

Life and Career

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YEREVAN

2023



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ANNA G. ASATRYAN

Dedicated to Ohannes Tchekidjian's
95th birth anniversary

YEREVAN
2023

The book is published under the grant from the Ministry of Education,
Science, Culture and Sports of the Republic of Armenia.

Published by the decision of the Editorial and
Publishing Council of NAS RA

Published by the decision of the Scientific Council of
NAS RA Institute of Arts

Executive Editor
NAS RA Corresponding Member
Honored Worker of Arts of RA
Recipient of State Prize of RA

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ANNA G. ASATRYAN

Ohannes Tchekidjian: Life and Career / A. Asatryan,
Executive Editor Ararat Aghasyan. – Yerevan, 2023, 488 p.

In this book, the author sheds light on the life and creative activity of National Hero of Armenia, People's Artist of the USSR and Arm. SSR, Recipient of State Prizes of the USSR and Arm. SSR, Honorary Citizen of Yerevan, Professor Ohannes Tchekidjian, whose highly successful career path spans 80 years now and will continue in the future. For the first time in Armenian music criticism, the narrative, which is based on the archive materials, relevant literature, publications in the Armenian, Diasporan, Soviet and foreign press, is presented in the English language.

Annexes 1 to 6 present: the orchestras, conducted by Ohannes Tchekidjian, the list of tours of the State Academic Choir of Armenia under O. Tchekidjian's direction in alphabetic order (the Leningrad and Moscow tours are presented separately), the list of awards and titles, conferred upon the Maestro, as well as the bibliography, embracing the years 1961-2008.

The publication is intended for art critics, musicians and general reader.







UNSURPASSED PINNACLE OF ARMENIAN PERFORMING ART: OHANNES TCHEKIDJIAN

Exceptional is the place occupied in the history of Armenian performing art by the National Hero of Armenia, People's Artist of the USSR, State Prize Winner of the Soviet Union and Armenia, long-time Artistic Director and Chief Conductor of the Armenian National Academic Choir, Honorary Doctor of the National Academy of Sciences of the Republic of Armenia, Professor Ohannes Tchekidjian.

In Armenian performing art of today, Ohannes Tchekidjian is a unique choirmaster, who is also an illustrious conductor, and a unique conductor, who is also an unexcelled choirmaster, whom Marshal Hovhannes Baghramyan named "Marshal of Choral Art". Owing to him, the Armenian Choir has become the highest and unattainable peak in Armenian choral art.

Maestro Tchekidjian's activity designates a whole epoch. Hence, it is all-important and topical to investigate and provide an academic assessment of O. Tchekidjian's creative achievements.

I welcome the publication of an English book about the legend of Armenian musical art Ohannes Tchekidjian, since it is to familiarize English-language readers with the Maestro's life and notable career.



The author of this work is Director of NAS RA Institute of Arts, Honored Art Worker of Armenia, Doctor of Arts, Professor Anna Asatryan, who has made a noteworthy contribution to the study of Ohannes Tchekidjian's professional path. She authored books and scholarly and popular articles, made presentations at academic conferences in Armenia and abroad. Furthermore, on the initiative and through the efforts of Anna Asatryan, NAS RA Institute of Arts organized two anniversary academic conferences titled "Ohannes Tchekidjian – 85" (2014) and "Ohannes Tchekidjian – 90" (2019). It is a unique phenomenon in the history of Armenian musicology: within the lifetime of a representative of performing art, their lifework becomes a topic for academic presentations at a two-day academic conference.

I would like to focus on the latter.

The year 2019 marked the 90th anniversary of birth of Ohannes Tchekidjian and the 75th anniversary of his career as a choirmaster and conductor. In this connection, on July 12 and 13, 2019, an academic conference titled “Ohannes Tchekidjian – 90” was convened. It was initiated by NAS RA Institute of Arts and supported by the RA Ministry of Education, Science, Culture and Sports¹. The opening and plenary sessions of the conference took place at the Conference Hall of the National Academy of Sciences of Armenia, while the other two sessions were held at the House of Conferences of the Academy in the village of Arzakan (Armenia). The conference aimed to comprehensively present Ohannes Tchekidjian’s life and creative career.

A few months later, by the decision of the Scientific Board of NAS RA Institute of Arts, a collection of the conference proceedings² was



published, which became a meaningful source

for the already formed Tchekidjian studies. In 2024, on the initiative of Anna Asatryan – as this has already become a kind of established tradition – NAS RA Institute of Arts will convene an academic conference titled “Ohannes Tchekidjian – 95”, and this time – with international involvement.

From 2008, the Maestro is a member of the Scientific Board of NAS RA Institute of Arts. In 2018, Ohannes Tchekidjian was made Honorary Doctor of the National Academy of Sciences of Armenia. In the history of the Academy, he was the only one from the field of arts awarded such a high academic title.

Today, it is hard to imagine a cultural-musical event at NAS RA Institute of Arts and the National Academy without the participation of the Maestro and the Choir.

I am going to mention two of them, which took place in 2022.

On May 20, 2022, NAS RA Institute of Arts jointly with the P. M. Tretyakov Charitable Foundation (Moscow) and with the assistance of the Embassy of the Russian Federation in the Republic of Armenia, organized a friendly meeting “Russia-Armenia. Dialogue in the Language of Arts” at the Komitas Museum-Institute in Yerevan. At the meeting, the issue “Russia – Armenia. Dialogue in the Language of Arts” of the P. M. Tretyakov Charitable Foundation’s “Russian Art” magazine, was

1. On the academic conference, see: **Sargsyan Liana**, Tchekidjian for All Mankind: Academic Conference on the Maestro’s Activity, “Hayastani Hanrapetutyun [Republic of Armenia]”, 2019, July 13, p. 5. **Asatryan Anna**, Academic Conference on the Study of Ohannes Tchekidjian’s Activity”, NAS RA “Gitutyun [Science]” newspaper, 2019, ##7-8, July-August, pp. 1, 4. **Asatryan Anna**, The Academic Conference “Ohannes Tchekidjian – 90”, “Lraber hasarakakan gitutyunneri [Herald of Social Sciences]”, 2019, 3 (657), September-December, pp. 298-302.

2. Ohannes Tchekidjian – 90, Academic Conference on Ohannes Tchekidjian’s 90th Anniversary of Birth (July 12-13, 2019), Conference proceedings, Yerevan, NAS RA “Gitutyun” publishing house, 240 p. + 16 p. photos.





presented. The issue, whose authors were the staff of NAS RA Institute of Arts, was released in November 2021 and presented in Moscow on November 27, 2021, at the Embassy of the Republic of Armenia in the Russian Federation. It was an unprecedented phenomenon in the field of academic art studies and a major step forward in the internationalization of scholarly research results.

Upon the personal request of Anna Asatryan, the Armenian National Academic Choir under the baton of its permanent Artistic Director and Chief Conductor Ohannes Tchekidjian performed Komitas's choral pieces “Ել, ել [Stand-Up, Stand-Up]”, “Հոգի Աստուծոյն [Holy Spirit]”, “Հովն անուշ [Tender Breeze]”, “Զավարածեմ [Threshing]”. Especially for the guests from Moscow, P. Tchaikovsky's chorale “Господи, помилуй [God, Have Mercy]” was performed. The Choir encored “Ով, հայրն աշխարհ [Oh, Land of Armenians]” by the classic of Armenian music, a graduate from the Saint-Petersburg Conservatory Makar Yekmalyan³.

3. Asatryan Anna, Russia-Armenia. Dialogue in the language of arts, Journal of Art Studies, 2022, 1 (7), pp. 5-23.

Incidentally, after the results of “Ohannes Tchekidjian – 90” academic conference had been summed up, this choral piece of M. Yekmalyan's was sung under the Maestro's direction by the few artists of the Choir – the conference attendees.





Beginning from 2002, for twenty consecutive years, November 10 is celebrated as the World Science Day for Peace and Development, aiming to raise awareness of the society as to the importance and topicality of science in our everyday life.



For the first time, the World Science Day was celebrated at NAS RA Institute of Arts on November 10, 2022. Pupils of the Yerevan Qristapor Qushnaryan Art School and the school principal, composer Edgar Gyanjumyan were invited. A memorable and touching meeting with the living legend Ohannes Tchekidjian took place, during which the Maestro told the gathering about himself and answered their questions.

It is hard to describe the children's excitement and elation: a relaxed conversation with the Maestro was a special experience in their life, and it will be surely long remembered by the future artists and musicians.

At the end of the event, Sargis Buniatyan, a pupil of the painting department of the school, presented the Maestro with one of his works, and received a copy of the "Ohannes Tchekidjian – 90" conference proceedings collection with the legendary artist's signature...

I am convinced that Maestro Tchekidjian will serve as a role model for many generations of musicians to come, who will keep high the level of Armenian performing art. As for music lovers and admirers of his talent – he will continue to amaze and fascinate them with his one-of-a-kind talent and phenomenal mastery.

Now then, let us browse, with adoration and interest, through the glorious pages of Maestro Ohannes Tchekidjian's long and fruitful career.

Ararat AGHASYAN

NAS RA Institute of Arts Research Director

NAS RA Corresponding Member

Doctor of Arts

Professor

November 20, 2022





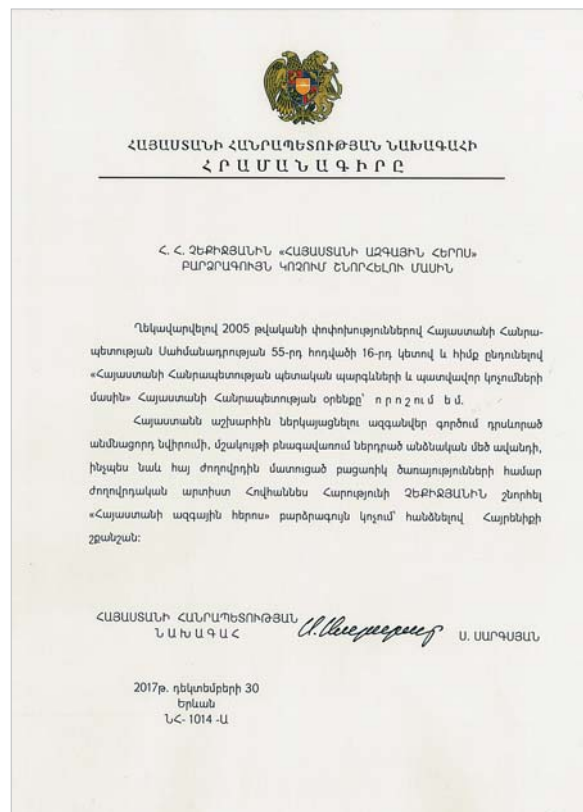
OHANNES TCHEKIDJIAN, THE MARSHAL OF CHORAL ART¹

Dear reader,

At the very end of 2017, on December 30, by the Decree of President of the Republic of Armenia Serzh Sargsyan PD-1014-A, Ohannes Tchekidjian was awarded the high title of “National Hero of Armenia”. The Presidential decree read as follows, “For the total commitment to the cause of presenting Armenia to the world, the great personal contribution to the field of culture, as well as for the exceptional service to the Armenian people, to award People’s Artist Ohannes Tchekidjian the highest title of ‘National Hero of Armenia’ and present the ‘Order of Homeland’”.

¹ When in 2007 my book *The State Academic Choir of Armenia* came out, I presented it to the Maestro’s and, a propos, my neighbor, former head of department at the CC Arm. SSR Vulen Mehrabyan, the son of the courageous colonel Hmayak Mehrabyan, who had died in the Great Patriotic War. He remembered that when, years ago, he hosted his father’s onetime friend, Marshal of the Soviet Union, two-time Hero of the Soviet Union Hovhannes Baghramyan, the latter, mentioning O. Tchekidjian, said, “He is the Marshal of choir art”. The committed military H. Baghramyan couldn’t but use a pinpoint precise definition. Yet, as thoroughly as I have looked through the Maestro’s well organized archive (incidentally, both O. Tchekidjian and H. Baghramyan concurrently were Deputies of the Supreme Soviets of the Arm. SSR and the USSR, and in the Maestro’s archive one can see a photo of them together in the lobby of the Supreme Soviet of the USSR) and the press materials, I failed to find H. Baghramyan’s remarkable phrase. Nor had the Maestro ever heard it. Hence, I wish that the judgement of one GREAT ARMENIAN about another GREAT ARMENIAN go down in history through my humble efforts.

² Gomtsyan Natalia, A living legend, Golos Armenii, 25 January 2018, p. 6.



A truly deserved assessment, title and award, since “the creative deed of the Maestro has long become the pinnacle and criterion of art. He is an entire epoch in contemporary performing art. The topmost achievements of the Academic Capella of Armenia are related with his name. The amazing talent of conductor and selfless service to the beloved cause have determined the creative destiny of the choir for many years ahead. The best traditions of Armenian choral culture of the past and the accomplishments of choral art of today have met in Ohannes Tchekidjian. He has enhanced the horizons of choir creativity, having connected the alive truth of life with poetic sublimity, which brings about emotions of ineffable power”².

Prior to that, by the decision of the joint session of the Council for Humanitarian Collaboration of the CIS Member States, and the Board of Interstate Foundation for Humanitarian Collaboration of the CIS Member States as of 17 April 2014, Ohannes Tchekidjian was awarded the Interstate Prize “Commonwealth Stars” 2013 in the field of culture and art, presented to him in the Beethoven Hall of the Bolshoi



Theater of Russia³. It is worth to note that among the prize recipients were the long-term President of the National Academy of Sciences of Ukraine Boris Paton⁴, and one of the most revered figures of Russia's theater and film art Oleg Tabakov⁵.



Thus, who is the hero of our times, the living legend and walking classic, Maestro Ohannes Tchekidjian?

The performing career of the outstanding conductor embraces two major areas.

Firstly, he presents Armenian choral music and the high level of choral art to the world. In this respect, the Maestro successfully continues the cause of great Komitas, who was an advocate of Armenian song, a propagator of Armenian music among foreigners and us, Armenians; in a sense, he “compelled” us to love it. His ultimate goal was to convince the world that Armenians have their own distinctive music.

Before him, beyond Armenia, even in the centers of Armenian intellectual life, such as Constantinople, Tiflis, Venice, Moscow, Baku and elsewhere, the Armenian folk song was very little known. The tune of the so-called “national” songs, even if they carried patriotic texts in Armenian, was predominantly borrowed from European operas or popular European songs (“Ari im sokhak”, “Mer hayreniq”, etc.)⁶.

All along his performing career Maestro Tchekidjian remained faithful to Komitas’s precept. And it is not a mere coincidence that, from 29 January 2015, the Maestro is a member of the Scientific Board of the Komitas Museum-Institute. Quite importantly, he was among those who came up with the idea of founding said Museum in Yerevan.

Earlier, in 2011, he was the Honorary Guest of the first Komitas International Festival in Germany and was elected Honorary President of the competent jury “for the assistance in the process of forming the artistic part of the festival and the commitment to the latter”. On 7 August 2011 the Maestro was awarded the Honorary Diploma of the Festival.

O. Tchekidjian’s repertoire included not only works by Armenian classics Tigran Chukhajyan, Komitas, Makar Yekmalyan, Armen Tigranyan, Alexander Spendaryan, Aram Khachaturian, but also by contemporary Armenian composers Arno Babajanyan, Alexander Harutyunyan, Edward Mirzoyan, Edgar Hovhannisyanyan, Grigor Hakhinyan, Aram Satyan, Konstantin Petrosyan, Ashot Babayan, and the Diasporan composers Barsegh Kanachyan, Alan Hovhannes, Hambardzum Perperyan, Gurgen Alemshah, and others.

The Maestro gave concerts in 184 cities – in the former Soviet Republics, in Lebanon, France, Spain, Czechoslovakia, Poland, Great Britain, USA, Greece, Syria, Switzerland, Turkey, Argentina, Australia, etc. At 868 concerts (of which 43 in France and 97 in Leningrad) he conducted 69 world-class orchestras, among them: the State Academic Symphony Orchestra of the USSR, the Bolshoi Theater Symphony Orchestra, the Moscow Philharmonia State Academic Symphony, the Leningrad Philharmonia Academic Symphony, the Budapest Philharmonic, the Wroclaw Philharmonic, and the Symphony Orchestra of the Marseille Opera.

In Yerevan and the administrative centers and districts of Armenia he presented pieces by both Armenian and foreign classical composers, including: Bach, Handel, Mozart, Beethoven, Schubert, Bellini, Rossini, Verdi, Wagner, Mendelson, Brahms, Berlioz, Gounod, Faure, Smetana, Gershwin, Glinka, Borodin, Musorgsky, Tchaikovsky, Taneev, Aram Khachaturian, Dmitri Shostakovich, Tikhon Khrennikov, Georgy Sviridov, Dmitri Kabalevsky, Rodion Schedrin and others.

³ The main humanitarian CIS award “Stars of Commonwealth” is established by the Council for Humanitarian collaboration of the CIS Member States and the Interstate Foundation for Humanitarian Collaboration of the CIS Member States at the joint session in Astana (Kazakhstan) on 21 May 2009. Since then, this prize is annually awarded in three nominations: science and education, culture and art, humanitarian activity – for major contributions and achievements of global significance facilitating humanitarian collaboration.

⁴ Boris Paton – Academician of the Academy of Sciences of the USSR (from 1962), Hero of Ukraine (1998), Honored Innovator of the USSR (1983), Recipient of Lenin Prize (1957), Stalin Prize of III Degree (1950) and two State Prizes of Ukraine (1970, 2004), Deputy of the Supreme



Soviet of the USSR (1962-1989), Member of the Presidium of the Supreme Soviet of the USSR (1963-1980).

- ⁵ Oleg Tabakov – People’s Artist of the USSR (1988), Recipient of State Prizes of the USSR (1967) and RF (1977), holder of a complete set of Order of Service to the Fatherland, Artistic Leader and Director of the Moscow Chekhov Art Theater (2000-2018), founder and Artistic

The Maestro is very often the first and unexcelled interpreter of the music performed. Under his direction, the Armenian Capella sings a wide repertoire, including various pieces from the world music treasury, by Armenian and foreign composers, as well as Armenian folk songs, scenes from operas. The Capella performs in 27 languages over 700 works, including 40 large-scale pieces, 15 of which were premiered in the Soviet Union.

We can say with certainty that Ohannes Tchekidjian’s personal participation accounts for the higher level and better quality of music life in Armenia, that his creative career contributed greatly to the progress of choral and conducting art in the Soviet Union. A vivid proof of this is the Honorary title of ACADEMIC conferred on the State Choir of Armenia “For the Distinguished Achievements in the Development of Soviet Art” in 1969.

O. Tchekidjian has significantly enhanced the horizons of choral potentials and blended Armenian music legacy with the best of the world classical and contemporary choral art⁷.

Thanks to Ohannes Tchekidjian, in Armenia and in the Soviet Union such vocal-symphonic pieces were premiered as: H. Berlioz’s *Requiem*, *Te Deum* and *Romeo and Juliet*, G. Faure’s *Requiem*, G. Verdi’s *Hymn of the Nations*, C. Lambert’s *The Rio Grande*, etc. Incidentally, O. Tchekidjian is the only conductor in the world who has conducted Berlioz’s *Requiem* an unprecedented 37 times⁸, having set a kind of world record. The Yerevan premiere of Berlioz’s *Requiem*⁹ took place on February 1 and 2 1967. On February 26, *Requiem* sounded in Moscow under O. Tchekidjian’s direction, featuring the State Symphony Orchestra of the USSR and the State Choir of Armenia.

Thereupon, on March 2 and 3, the piece was performed in Leningrad with the State Choir of Armenia and the Leningrad Philharmonia Academic Symphony Orchestra.

Ohannes Tchekidjian is the only Armenian conductor and performer awarded the State Prize of the USSR in 1975 – “For the Concert Programs of 1971-1973”: during these years the Armenian Capella under the Maestro’s baton gave concerts in Russia, Ukraine, Moldavia, Lithuania, Georgia and Azerbaijan.

Today Ohannes Tchekidjian is a most desired and expected participant of all musical events in Armenia: the Capella under his direction was entrusted with the opening concert of the Komitas International Conference-Festival (26 September 2018), the 17th Francophonie Summit in Armenia (7 October 2018), and the like.

Ohannes Tchekidjian is a sought-after interpreter of vocal-symphonic and choral works by many Armenian composers...

Ohannes Tchekidjian – the distinguished musician and individual – is the 16th Armenian¹⁰ and the 2nd musician¹¹ decorated with the title of “National Hero of Armenia”. He is the only “National Hero of Armenia”



Director of the Moscow Tabakerka Theater (1987-2018).

- ⁶ Komitas and the paths of development of Armenian music art (to the 140th anniversary of birth), Patmbanasirakan handes, 2010, # 1, pp. 25-43.
- ⁷ Ohannes Tchekidjian. The captain of Armenian Capella. Forum, 2/2014, p. 32 [Rus].
- ⁸ The list of performances of Berlioz’s *Requiem* see:
- ⁹ About Tchekidjian’s ren-

presently living in Yerevan, Armenia. The “Order of Motherland” decorated the Maestro’s chest as an appreciation of his exhaustive dedication to Homeland and Armenian music art.

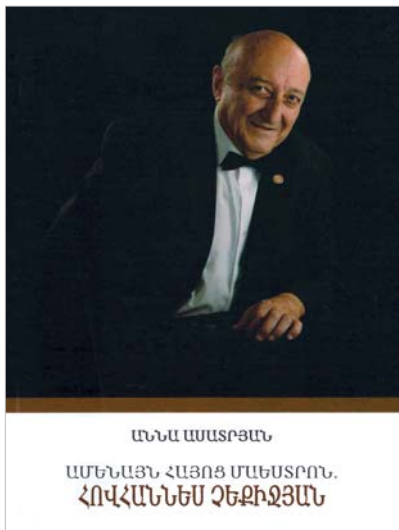
On 16 January 2018 I was honored to be present at the official event, where President of RA Serzh Sargsyan presented the “Order of Motherland” to Ohannes Tchekidjian. Those were moving moments for all those present, including myself.



Why? Because I have always admired Ohannes Tchekidjian's high-class art and exceptional professionalism, have regarded his matchless talent with due respect and always believed – and I am convinced now – that his name will soar above our musical Olympus forever. Therefore, I am proud to be the first and only music critic to write a monograph about the Maestro.

In 1984, the fourth production of Tigran Chukhajyan's *Arshak II* was realized under the musical direction of People's Artist of the USSR and Arm. SSR, Recipient of State Prizes of the USSR and Arm. SSR, Professor Ohannes Tchekidjian in the Yerevan Alexander Spendiaryan State Academic Theater of Opera and Ballet.

At that time I was a student at the Yerevan Romanos Melikyan Music College, the theory department. O. Tchekidjian, then the Director of the Opera Theater, invited to the premiere my father, Grigor Asatryan, who was the head of the department of propaganda of the CC Arm. SSR and... an ardent devotee of Armenian classical music (I owe him my choice of profession). He couldn't miss such an important event in the music life of our Republic. Fortunately, he took me along. That day proved to be providential in my life: how could I ever know that in the years to come I would study Tigran Chukhajyan's operas and write books about T. Chukhajyan's oeuvre and Maestro O. Tchekidjian's creative career?! Well, the performance was over. The impression it made was stunning. My father and I were among those who, after the performance, went to the Director's office to express our appreciation. When leaving, the Maestro took my coat to help me put it on. It embarrassed me. For me, a college student, he – even though our neighbor – was a far-off celestial body, a living legend, and his fingers were touching my coat?! The Maestro softly insisted saying, “Years later she will probably remember I helped her with her coat”, and – I am sure – momentarily crossed the entire situation off his mind.



Years passed. I graduated from the music college, then the Conservatory, then finished my postgraduate studies at NAS RA Institute of Arts... Our paths with the Maestro never crossed during all those years.

It was to happen in 2006, the year, when, by the 4 May 2006 Decree # 299-A of RA late Prime Minister Andranik Margaryan, a Commission was established for restoration of Aram Khachaturyan's anthem of Soviet Armenia as the national anthem of the RA. The then Minister of Culture Hasmik Poghosyan headed the Commission. By coincidence, O. Tchekidjian and I were included in it. This time the ties did not break; they grew into fruitful collaboration.

In 2009 I was entrusted with writing a book about the Maestro, a task which I took up timidly, with my deepest respect, priding myself on the fact that I am his contemporary and privileged to enjoy his sincere friendship.

At the end of 2009, by the decision of the Scientific Council of NAS RA Institute of Arts, my monograph *The All-Armenian Maestro: Ohannes Tchekidjian* came out, where for the first time in Armenian musicology, the glorious 65-year-long career of People's Artist of the USSR and Arm. SSR, Recipient of the State Prizes of the USSR and Arm. SSR, Honorary Citizen of Yerevan, Professor Ohannes Tchekidjian was narrated, and expectations of a no less glorious future stated.

I hasten to inform my reader that it was not the first book about the Maestro. The first one – *Ohannes Tchekidjian*¹² – authored by Anzhela Hovhannisyan, came out in 1984, followed by Susanna Davtyan's book *Ohannes Tchekidjian* in 2000¹³, Felix Bakhchinyan's booklet *The Maestro* in 2007¹⁴, and Sergey Arakelyan's album-collection *Ohannes Tchekidjian* in 2014¹⁵.

So a question arises, whether or not my book was needed. The answer is yes, it was. Armenian music criticism could not but address the creative career of the unique figure of our music art O. Tchekidjian. In my opinion, any of Armenian music critics could author a book about the Maestro. It just happened so that, by concurrence of circumstances and by the will of fate, as well as at the suggestion of the Maestro, I was the one who wrote it.

The book was written with great inspiration and excitement, I can say, in one breath. The people who surround me are aware of my work pace, but the tempo I was writing the book with, surprised everybody, including myself. And the only reason for that was that the eventful life and career of the Maestro completely overwhelmed me. The difference between the previous publications and mine is that I tried to pres-

dition of H. Berlioz's *Requiem* see: **Arakelyan Emma**, Works of French composers interpreted by Ohannes Tchekidjian: H. Berlioz *Requiem*, Seventh scientific conference of young Armenian art critics, dedicated to Tigran Chukhajyan's 175th birth anniversary, organized by NAS RA Institute of Arts (19-21 October 2012), conference materials, Yerevan, 2013, 247-252.

¹⁰ 16 of 17 National Heroes of Armenia are Armenians, one is Russian. “For the considerable contribution to the organization of work toward restoration after the disastrous earthquake in Armenia, for the exceptional moral support of the Armenian people in those difficult times”, on 6 December 2008 said title was conferred on Chairman of the Federal Assembly of Russia, Member of Federation Council Nikolay Ryzhkov (sequential number 15).

¹¹ “For the outstanding merits in presenting Armenia to the world, for the outstanding services provided to our country, as well as on the occasion of the 80th birth anniversary”, the title was conferred on the great French Armenian chansonnier Charles Aznavour (sequential number 13).

¹² **Hovhannisyan Anzhela**, Ohannes Tchekidjian, Yerevan, 1984, 176 p.

¹³ **Davtyan Susanna**, Ohannes Tchekidjian, Yerevan, 2000, 208 p.

¹⁴ **Bakhchinyan Felix**, *The Maestro*, Yerevan, 2007, 31 p.

¹⁵ **Arakelyan Sergey**, Ohannes Tchekidjian. Album-collection, Yerevan, 2014, 600 p.

ent the fullest possible career profile of O. Tchekidjian. The major distinction is its Annexes 2, 3 and 5.

Annex 2 presents the list of concerts of the Capella under the direction of O. Tchekidjian outside Armenia in alphabetic and chronologic order, featuring the city and the date. This enables the reader to get the picture of the impressive geography of the Maestro's tours¹⁶.

Annex 3 presents the list of the Leningrad concerts (totaling 97) of the State Academic Capella of Armenia under the direction of O. Tchekidjian, featuring not only the date, but also the venues and the programs of the concerts¹⁷.

Annex 5 is the first ever publication of the written materials about O. Tchekidjian beginning from November 1961 – his first concert in Homeland, through the year 2008: over 1200 newspaper articles, research papers, published in scholarly and educational journals and collections in Armenia and worldwide in Armenian, Russian, English, French, Arabic, Greek, Georgian, Ukrainian, Czech, Estonian, and... lots of other languages¹⁸.

On 17 June 2010 the presentation of my monograph *All-Armenian Maestro: Ohannes Tchekidjian*, initiated by the Maestro, took place in the Aram Khachaturian Grand Hall, followed by the concert of the Capella under Maestro Ohannes Tchekidjian¹⁹.

"During the 50-year-long career Tchekidjian has become the tuning fork of our music life, the musical symbol of Armenia, and he upholds that position, thereby providing ample material for a writer", I said to the correspondent of the *Aravot* daily S. Danielyan. And I was not mistaken.

Of course, O. Tchekidjian is inexhaustible. A vivid evidence of that was the two-day scholarly conference dedicated to the 85th anniversary of the Maestro, organized by NAS RA Institute of Arts and funded by MES RA State Committee of Science, held on 26-27 September 2014²⁰. The goal of the conference was to comprehensively present Ohannes Tchekidjian's life and creative career. By the decision of the Scientific Council of NAS RA Institute of Arts, the collection of conference materials was published to mark the Maestro's birthday – on 23 December 2014²¹.

Dear reader,

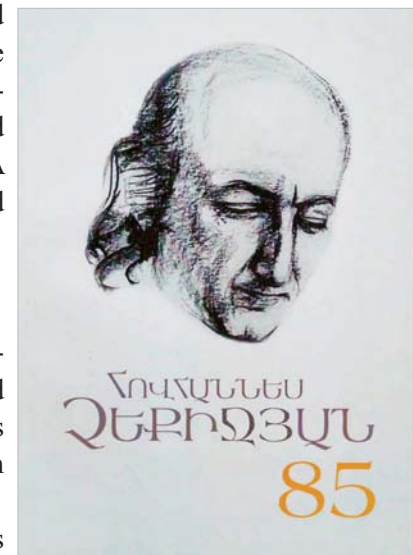
The book lying on Your table is dedicated to Ohannes Tchekidjian, who gave concerts in the most prestigious concert halls around the globe, who received praising press in many-many languages. This book comes out in English. It is dedicated to the Maestro's 90th birth anniversary.

In 2024 we will celebrate another anniversary – 80 years of his creative career: his first experience as a choirmaster dates back to the year 1944. And today, borrowing the definition given by the Marshal of the Soviet Union Hovhannes Baghramyan, we aptly name him the Marshal of choral art.

This, however, does not exhaust the series of jubilees.

60 years ago, in 1964, it was not academic presentations that sounded in the Conference Hall of the Academy of Sciences of Armenia. The audience was enjoying Komitas's and other national secular songs along with Handel's, Mozart's, Bellini's music. The concert was given by the State Choir of Armenia. "An unforgettable concert. The talented conductor and choirmaster Ohannes Tchekidjian once again proved that Komitas is where the Choir is. Once again he demonstrated his mastery, his inspired art, his skill to brilliantly present the pearls of choral art"²².

60 years ago, in 1964, on November 24-28, O. Tchekidjian's debut in Moscow, the capital of the Soviet Union, took place. The Capella performed Mozart's *Requiem* and Schubert's *Cantata Miriam's Song of Triumph*. At that time, the Choir consisted of just 54 artists. The concert was of crucial importance: in case of success, the doors of the country's major concert venues would open. And Moscow appreciated Tchekidjian's talent. D. Shostakovich remarked that "...he can freely embellish the best concert halls of Europe".



¹⁶ See: **Asatryan Anna**, *The All-Armenian Maestro: Ohannes Tchekidjian*, Yerevan, 2009, pp. 124-152.

¹⁷ Ibid, pp. 153-159.

¹⁸ Ibid, pp/ 162-207.

¹⁹ About the presentation, see: **Santryan Vanik**, Ohannes Tchekidjian: our Maestro, Hayastani Hanrapetutyun, 18 June 2010, Friday, # 113 (4956), p. 4; **Danielyan S.**, "One can write about Tchekidjian and never exhaust the topic", thinks the author of the book *The All-Armenian Maestro* Anna Asatryan, *Aravot*, 18 June 2010, Friday, p. 12, etc.

²⁰ See: **Kirakosyan Meri**, Scientific conference dedicated to Ohannes Tchekidjian's 85th birth anniversary; Ohannes Tchekidjian-85, scientific conference, dedicated to Ohannes Tchekidjian's 85th anniversary (26-27 September 2014), conference materials, Yerevan, NAS RA Gitutyun publ., 2014, pp. 5-23.

²¹ Ohannes Tchekidjian – 85, academic conference dedicated to Ohannes Tchekidjian's 85th birth anniversary (26-27 September 2014), conference materials, Yerevan, NAS RA Gitutyun publ., 2014, 179 p.

²² **Hayrapetyan Gh.**, Komitas is where the Choir is, *Laber*, 5 March 1964.

“There are quite a few, so to speak, musical cities, even countries”, the Maestro said years later. “WE perceive Italy as a huge conservatory; we see a born musician in every Italian. In our perception, Milan, Vienna, Paris and Leningrad are identified with music. At the same time, although Moscow does not belong in this group, the values of classical and contemporary music art are set here. Even the most acclaimed musician cannot but seek for Moscow plaudits. The Leningrad “academic” audience is substituted for the Moscow “international” audience, literally, and one never knows where the echo of today’s concert will sound tomorrow. These listeners are always with their suitcases packed, always on rails. The Moscow stage is a pedestal, where you are visible for representatives of many nations, for whom Armenia and the Armenian, the Choir from Armenia are a revelation, and that concert can possibly be the one and only chance for them to meet with Armenian culture, because they are only visitors in that city. Tomorrow they will leave for all four corners of the globe, taking with themselves the song of the until then unknown nation. This is why the Moscow concerts are not only about aesthetic value, but about self-assertion.

For me, it is hard to overestimate the significance of the Moscow concerts. They carry an enormous amount of moral and political weight. No matter on what occasion you come onto the stage – your responsibility grows tenfold because you represent your own people. And if, in addition, you know that the seats in the box are occupied by Aram Khachaturian, Hovhannes Baghramyan, Irina Arkhipova, Ivan Kozlovsky, the outstanding Armenians, residing in Moscow, whose desire to witness the spiritual revival of their own people is so understandable, your wish to become the corroborator and witness of that rise overwhelms you.

The diverse Moscow audience are your strictest jury, who give you the green light as a performer. You are listened to and judged according to international criteria. Moscow is a window to the world. In order to look out of it, you must first earn Moscow’s favor. My long experience convinced me: you must sing in full voice, when Moscow is listening to you”²³.

The Capella made their Moscow debut with the premiere performance of Rossini’s *Stabat mater*, featuring world-famous Yevgeny Nesterenko. The success was unprecedented: the audience gave a standing ovation. When O. Tchekidjian was invited onto the stage for the eighth time, the administration turned down the lights signaling the concert was over. The rounds of applause went on through the darkness. The symphony orchestra left the stage – the audience would not leave. The lights came back on, and... Komitas, “Gutanerg”, then one more Komitas...

After his debut in the Homeland, amply presenting Komitas’s choral songs, O. Tchekidjian directed own matchless renditions of Komitas’s songs performed by the Choir all around the world – to make the world believe that “Armenians have their own distinctive music, admire the entrancing songs of the age-old nation. The Maestro remains faithful to the traditions and follows the precepts of his paternal home in Constantinople, where his family once hosted great Komitas.

“We are the medium of Armenian art”, the Maestro says with conviction, “so we are obliged to first propagate our own music, and only then show our style and technique by performing European music. And do you know what is happening when after Verdi’s *Requiem* or Beethoven’s Symphony No. 9, through the unending clapping, we begin singing Komitas? He shines like a genuine diamond. And we usually conclude our concerts with that diamond. My goal is to serve Armenian art, to present the music of my nation at the highest possible level and through that give warmth to people’s hearts, enjoy the fondness of the public”²⁴.

...Upon the triumphal performance in Moscow, the doors of the most recognized concert halls of the Soviet Union opened. Aram Khachaturian remarked on the Choir’s commendable appearance on the Moscow stage, “This is a brilliant choir of supreme culture. The Capella is headed by a great musician and composer. Whatever he does, he does with an innovative spirit... The State Capella of Armenia can be sent on tour to any country. They will proudly represent Soviet culture”²⁵. The monthly *Muzykalnaya zhizn* [Music life] and weekly *Sovetskaya kultura* [Soviet culture] reacted, too.

From that time on, the posters of the state Choir of Armenia occupy their rightful place in the musical life of Moscow. H. Baghramyan, A. Mikoyan, A. Khachaturian, P. Lisitsian, T. Petrosyan, the multinational Moscow intelligentsia, visitors from abroad attend their concerts in the Assembly Hall of the Kremlin, in the Column Hall of the House of Unions, in the Bolshoi Theater.

During the 60 years after the debut in Moscow, the Maestro gave there 90 concerts, among them – the All-Union premiere performances of several vocal-symphonic pieces, such as: Berlioz’s *Requiem*

²³ Hovhannisyan Anzhela, see above, pp. 82-84.

²⁴ Honored Ensemble the State Choral Capella of Armenia, Yerevan, 1989, p. 10 [Rus]

²⁵ Ibid.

and dramatic symphony *Romeo and Juliet*, Gabriel Faure's *Requiem*, Gounod's Oratorio "Death and Life".

60 years passed from the days, when the Capella under O. Tchekidjian's direction conquered Leningrad: on October 29-31 and November 1 1964, the Capella performed Mozart's *Requiem*, Schubert's Cantata in C major, and gave two *a capella* concerts. The conductor of the Leningrad M. Glinka Academic Capella V. Baranov said, "The Artistic Director of the Choir, talented musician Ohannes Tchekidjian deserves all the praise: his will, his flawless knowledge of the score, his gestures, his flair of a true choirmaster allowed him to create a committed ensemble and call forth emotional tension. The

Choir captivated the Leningrad listener even more when they sang Komitas's two choral songs as encore: the mastery and clear sound, the national tone of the wonderful ensemble were demonstrated in all their splendor"²⁶.

This bond proved to be lasting: 97 concerts – a series of All-Union premieres including – were given in Leningrad under the direction of Maestro Tchekidjian, mostly in the Grand Hall of the Shostakovich Leningrad Philharmonia, more than 70 of them – with Yevgeny Mravinsky's Symphony Orchestra²⁷.

It was 60 years ago, when the Capella under O. Tchekidjian successfully toured around the Baltic cities: Tallinn, Tartu, Narva, Vilnius, Kaunas, Riga, and in Russia: Kaliningrad, Chernyakhovsk, Svetlogorsk, Kislovodsk, Pyatigorsk, Yessentuki, as well as in Baku.

For the high professionalism, manifested during the concert tour of the Soviet Republics, in February 1964, the State Choir of Armenia was awarded the Honorary Diploma of the Supreme Soviet of the USSR.

From 21 October through 22 December 1964, the Capella gave 49 concerts outside Armenia, part of them – in five biggest Baltic cities: Tallinn, Vilnius, Riga, Tartu and Narva. In those years O. Tchekidjian's name was not yet widely known in the USSR, which caused difficulties in organizing the tour. Administrator Alik Aslamazyan, as well as his spouse, the splendid singer Gohar Galajyan were of huge help to the Maestro in overcoming challenges.

The choir conductor, composer, pedagogue, People's Artist of the USSR, Hero of Socialist Labor, Recipient of the Lenin Prize, two-time Recipient of the USSR State Prize Gustav Ernesaks shared his impressions of the concerts of 24 and 25 October in the October 29 issue of the *Rahva Haal* newspaper, "A nice surprise or, I should say, a 'concert blast' awaited the audience of the Estonia Concert Hall. I mean the performance of the State Choir of Armenia, whose intonational wealth and distinct phrasing convey to the listener something beyond the fixed notes. Not only the text, but the subtext is heard, not just the lines, but what lies in between, above and below the lines.

The Principal Conductor and Artistic Director of the Capella is Ohannes Tchekidjian – a unique musician of incredible talent. O. Tchekidjian momentarily reacts to the slightest inaccuracy in timbre of either of the choir sections. Under Tchekidjian, the choral group resembles a bottle of mercury that reacts to the least deflection. The conductor is ready to add more and more nuances to the Choir's remote control panel, and it works with electronic virtuosity.



- ²⁶ Baranov V., Komitas's compatriots sing in Leningrad, Grakan Tert, 4 December 1964.
- ²⁷ About the Leningrad tours of the Capella see: Asatryan Anna, Leningrad tours of the State Academic Choir of Armenia. Dialogue of cultures. Armenian-Russian cultural ties (history and modernity), materials of international conference, Gyumri, 2008, pp. 87-91. Asatryan Anna, Leningrad tours of the State Academic Choir of Armenia. Social and psychological provision of professional activity. The-matic collection, Saint-Petersburg, 2009, pp. 114-117 [Rus].
- ²⁸ Ernesaks G., A nice surprise, *Rahva Haal*, 29 October 1964; Ernesaks G., Fly high, *Sovetskaya Estonia*, 28 October 1964 [Rus], Fly high, *Sovetakan Hayastan*, 3 November 1964.



... Into orbit has entered a new musical spacecraft, whose enthusiastic captain and the crew look forward to the most challenging flights"²⁸.

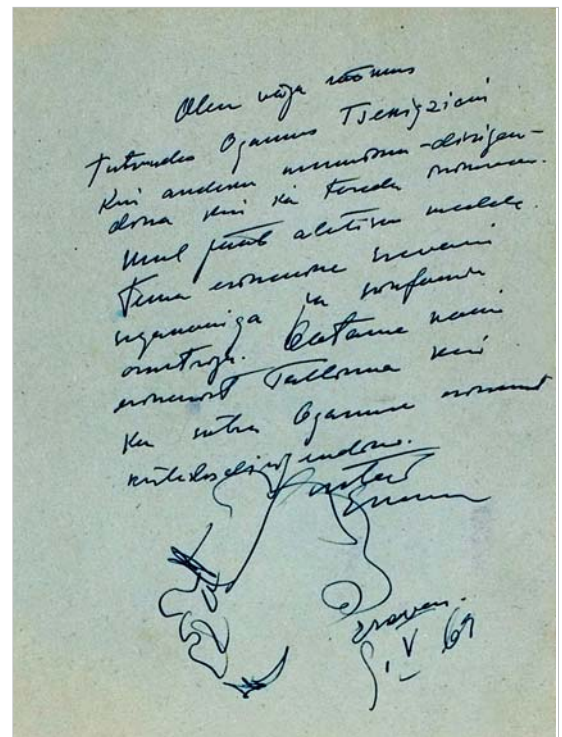
The concert program included pieces by Bach, Handel, Dvorak, Berlioz and Komitas. The press reacted in superlatives, "The Audience Gave a Standing Ovation", "A Celebration of Choral Art"; the TASS Russian News Agency praised the Baltic tours of the Capella as "A Major Phenomenon of the Concert Season".

Here is the impression shared by the music critic T. Elmanovich, “Artistic Director and Principal Conductor of the State Capella of Armenia Ohannes Tchekidjian is a “magician” of music. During the last years, many new singers were involved in the State Choir, and hundreds of new pieces prepared, such as Schubert’s Cantata (the first performance in the Soviet Union), Mozart’s and Berlioz’s *Requiems*, oratorios, etc.”²⁹

O. Tchekidjian had prepared a surprise for the Tallinn listeners: some of them were moved to tears when the Choir performed Gustav Ernesaks’s “My Homeland”. Komitas’s “Kali yerg” sounded no less impressive.

The next stop was in Tartu. Thereupon the Choir headed for Narva.

About the concerts in Riga, music critic, composer, Doctor of Arts Olgerts Gravitis wrote, “One can safely state that to date, we have hardly witnessed choral art of this professional level. Ohannes Tchekidjian’s hands seem to have felt in the human voice an instrument that hasn’t been invented yet. These hands have us hear sounds very close to those produced by the king of all instruments – the pipe organ, which is endowed with human breath, emotions and senses. The Capella and its heart and soul, the energetic conductor Ohannes Tchekidjian gave three consecutive concerts of vocal and instrumental music by Armenian composers of the past and present to sold-out audiences at the concert venues in Riga. Hearty atmosphere of brotherhood reigned in the hall, when the Capella from Armenia performed together with the Symphony Orchestra of the Latvian Radio and Television. Ohannes Tchekidjian, unlike



PROGRAMME 14 FEVRIER 1974 1re PARTIE	
1 TIGRANIAN	Ouverture (Anouche)
2 EGHALIAN	Or Hayiz Achkar
3 SCHUMANN	Forgiveness
4 RIZET	Habacuc (Carmen)
5 HANDEL	Soliste — Olga Kapayan
6 GOUDON	Altiogah (Messiah)
7 GERSHWIN	Valis (Faust)
8 NEGRO SPIRITUALS	Chorus (Porgy et Bess)
	a — All my trials
	b — There's a balm in Gilead
	c — Every time I feel the Spirit
	d — Dry Bones
	Soliste — Nina Hagopian
2me PARTIE	
9 NOVIKOV	Ky Oukhsom
10 KOMITAS	Gouja Ara, Ela Sare
11 KOMITAS	Antarev Egar
12 VERDI	Extrait (Les Lombards)
13 MASCAGNI	Chorus (Cavalleria Rusticana)
14 EGHALIAN	Soliste — Vahan Mirakian
15 KOMITAS	Soup — Soup
16 KOMITAS	Groung
17 KOMITAS	Soliste — Lousine Zakarian
18 KOMITAS	Gali Erke
19 KOMITAS	Soliste — Lousine Zakarian
20 KOMITAS	Levitz
21 KOMITAS	Soliste — Albert Khatchatourian
22 KOMITAS	Koutani Erke
23 KOMITAS	Erkrakordi Erke, Solistes — Lousine Zakarian — Olga Kapayan — V. Mirakian — Al. Khatchatourian



many choral conductors, is perfectly good at directing a symphony orchestra. He does his job with remarkable power. Every beat and chord serve the one and only goal of musicality. The conductor leads us to the core of the composition and highlights the emotional in it. Amazing is the Choir’s professionalism, which encompasses vocal sounding, instrumental punctuality and dynamic contrasts”³⁰.

45 years ago, in 1974, the first tours of the Capella outside the Soviet Union took place. They gave concerts in Lebanon and France.

There was no symphony orchestra in Beirut at that time³¹, so the program only included *a capella* pieces.

Five concerts had been scheduled, twelve concerts were given instead. The Diasporan press hastened to announce, “We have seen Komitas”, “The true outline of our talents”, “The doors of magic and miracle have been opened” – such were the titles of the articles. The *Azduk* wrote, “The Lebanese Armenians have refound themselves at seeing this wondrous phenomenon: the Armenian song was sung alongside the masterpieces of Bach, Handel, Verdi, Rossini, was printed in the same program and, what is more important, was performed with the same power of perfection, flawless harmony and to the same highest performing criteria”. The *Monday Morning* weekly remarked, “The conductor of the State Academic Choir of Armenia, Ohannes Tchekidjian, had outstanding teachers. If we add to that his born talent and agreeable human qualities, it will be clear that we deal with a great music master. ...Ohannes Tchekidjian demonstrates his art in an amazing unity with his choir. ...Ohannes Tchekidjian can be safely ranked among the most talented conductors of our time”. “...Immeasurable is Ohannes Tchekidjian’s

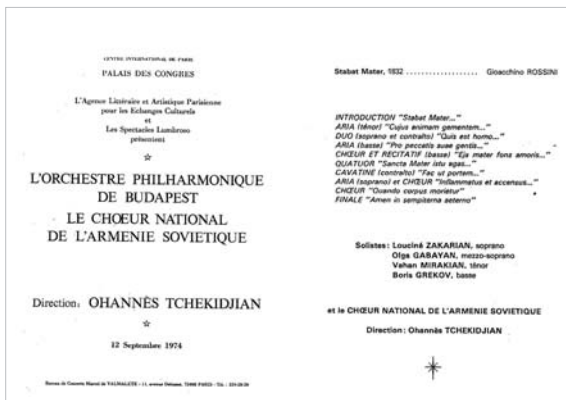


²⁹ Honored Ensemble State Choir Capella of Armenia, Yerevan, 1989, p. 59.

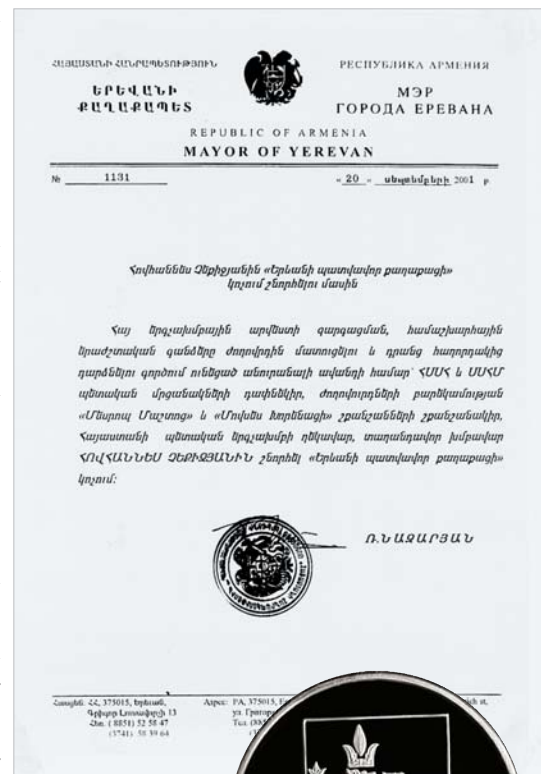
³⁰ Gravitis O., Temperament and musicality, *Literatura un Maksla*, 21 November 1964.

³¹ Incidentally, today Beirut has its symphony orchestra, which was founded and is led to date by Armenian Lebanese Pertj Fazlyan. On the invitation of the President of the Lebanon National Conservatory Valid Gholmie, P. Fazlyan returned to Lebanon in 1997 to found the first in Lebanon symphony orchestra. In 1999 he was assigned conductor of the Lebanon Philharmonic, then promoted Principal Conductor.

³² “He is in his sunlit Homeland”, *Sovetakan Hayastan*, 25 November 1961.



O. Tchekidjian came to his home country to serve his own people. The life of the Maestro is truly educative and exemplary. In recent years we very often hear about emigration due to the social and economic hardships. But for each of us there is only one Homeland, and O. Tchekidjian, having come to Yerevan in 1961, hardly ever knew what would come onto him here, yet he did come – despite everything, because he wanted his art to serve his own people, his own land, in Yerevan and elsewhere in Armenia he wanted to feel enjoyment from the applause of his compatriots; when touring the world, he wished to proudly represent



his Motherland – the Soviet Union, Armenia, his city of Yerevan. It is quite appropriate that “for the undeniable contribution to the cause of development of Armenian art, for introducing the world music treasures to own people”, on 20 September 2001 O. Tchekidjian was awarded the title of Honorary Citizen of Yerevan.

Today no less actual are the thoughts, expressed by O. Tchekidjian in the far-distant 1962, “My sincere wish, my heartfelt desire is that all our talented artists come together in our home country for the good of own creative growth and for the glory of own people. Because only in one’s own land the Armenian artist gets the widest opportunities to flourish. Only in your own country, within the embrace of your own people your inspiration can be ingenious and sincere. Every day you see your Homeland and your people, experience their emotions, your abstract feelings thereby become tangible and add meaning to your aspirations and thoughts”³³.

It is hard to guess how O. Tchekidjian’s life path would have developed, had he not come to Armenia. One thing is clear that in his Homeland, he opened a new page in the history of Armenian performing art, developed a unique and matchless Tchekidjian style: aren’t the performances of the Capella recognized infallibly from the very first bars? In his art, which O. Tchekidjian has mastered to perfection, he follows Komitas’s principle: to achieve the utmost expressiveness with the least means.

...The activity of O. Tchekidjian in Armenia has marked the Golden Age in the history of the Capella, which reached the level of the best choirs of the Soviet Union, at some aspects even surpassing them. Aram Khachaturian justly described O. Tchekidjian as a conductor of global scale, who transformed the national into international, and made his art universal.

They say the art of conducting is hard to learn, one cannot become but should be born a conductor. Without doubt, O. Tchekidjian was born with the baton in his hand. The youth of godsent talent received brilliant professional education. His professor in Paris was Principal Conductor of the Paris Opera Jean Fournet. And the deserving student of Fournet could not but be very successful, since besides his exceptional talent and profound professional knowledge he was conspicuous for his enviable hard work. 62 fruitful and glorious years have passed from the Maestro’s memorable debut in Homeland. The State Choir of Armenia appeared before the world with majestic performances of the priceless gems of Armenian and international choral music.

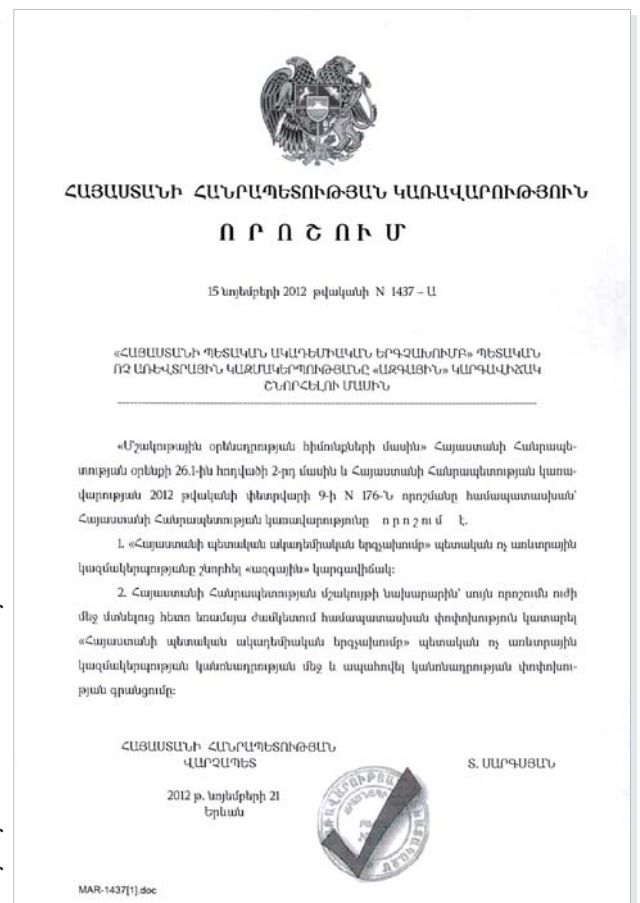
The Choir led by O. Tchekidjian is the only one in the world who sing without sheet music, even when large-scale vocal-symphonic pieces are performed. They are guided by their leader’s motto, “Come onstage with the notes in your heart and mind, not in your hands”.

In 1975, for superb performing art and notable creative achievements, the title of Honored Ensemble of Armenia was added to the existing titles of the State Choir of Armenia. Furthermore, on 15 November 2012, by the decision of the Government of RA # 1437-A, the non-profit organization “State Academic Choir of Armenia” received the status of National.

Newspapers and magazines of authority around the world carried praising articles about the Artistic Director and Principal Conductor of the Choir, the outstanding master of choral art, “magician of choir baton”, “wizard of music” O. Tchekidjian’s activity. The number of articles crossed the line of 1250.

To make O. Tchekidjian’s creative profile complete, we should add that he also succeeded as Artistic Leader and Director of the Yerevan Al. Spendaryan State Academic Theater of Opera and Ballet. During his tenure from 1982 through 1987, the Theater experienced its most expansive period of growth.

O. Tchekidjian prioritized the repertoire of the Theater. The efficient leader enriched the repertoire with the world-famous classical works, such as: P. Tchaikovsky’s *The Nutcracker* and *Theme and Variations*, Puccini’s *La Boheme* and *Madama Butterfly*, Zakaria Paliashvili’s *Daisi*, Rimski-Korsakov’s *The Golden Cockerel*, Berlioz’s dramatic symphony *Romeo and Juliet*, performances by contemporary Soviet composers, such as: Vyacheslav Ganelin’s ballet *The Satan’s Mill*, Alexander Harutyunyan’s opera *Sayat-Nova*, etc.



³³ See: **Daryan Armen**, In the Homeland: with Ohannes Tchekidjian, Haraj-grakan, July, 1962, pp. 6-7.

In 1984, the book *The Order of Lenin Al. Spendaryan Opera and Ballet State Academic Theater* was published to the half-centenary of the Theater. The celebration season opened with a new production of Alexander Spendaryan's opera *Almast*, realized by the invited Principal Director of the Novosibirsk



Theater, People's Artist of the RSFSR, Professor Vahagn Bagratuni. People's Artist of the Arm. SSR Arshavir Karapetyan performed Tatul's part, and Honored Artist of the Arm. SSR Olga Gabayan appeared as Almast.

Very few people know that O. Tchekidjian is also a composer. The Maestro's vocal-symphonic poem "Tolls of Freedom", written to Silva Kaputikyan's text, is dedicated to Aram Khachaturian's 60th birth anniversary. His vocal-symphonic poem *Springtime Dreams* is written to Vahan Teryan's lyrical verses.

Yet another field of Ohannes Tchekidjian's career is teaching. In 1973-1977 he taught at the R. Melikyan Yerevan Music College, and in 1975 he took up teaching at the Komitas Yerevan State Conservatory. In 1982, the Higher Attestation Commission of the USSR awarded O. Tchekidjian the academic rank of Professor.

By the decision of the 18 June 2014 session of the Scientific Council of the Conservatory, a Tchekidjian Scholarship was established to award the best choirmaster student.

O. Tchekidjian successfully combined his performing, creative, organizational and teaching activities with his responsibilities as a public figure: he was elected Deputy of the Supreme Soviet of both the USSR (1979-1984) and the Arm. SSR (1975-1990).

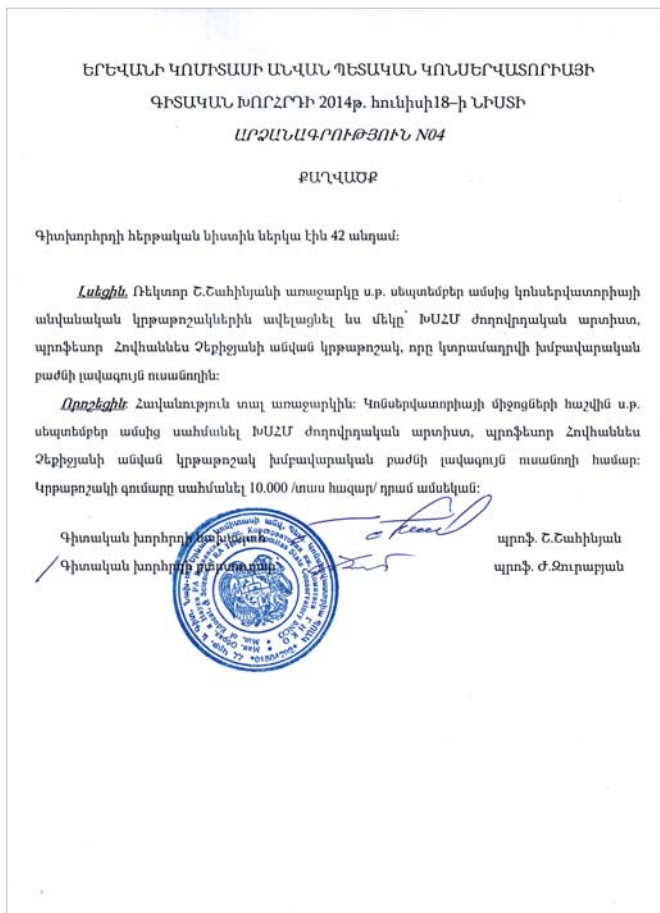
The Homeland has commended the Maestro's merits: Professor O. Tchekidjian was awarded the Titles of "National Hero of Armenia", People's Artist of the Arm. SSR (1967) and People's Artist of the USSR (1978); he is Recipient of State Prizes of the USSR (1975) and Arm. SSR (1979); the "Order of the Red Banner of Labor", the "Order of Friendship of Peoples", the "Mesrop Mashtots", "Sts. Sahak and Mesrop", "Diamond Gold Cross", "Diamond Ararat" Orders, the "Order of St. Mesrop Mashtots"; the I Degree "Order of Services to the Fatherland", the "Order of Honor". O. Tchekidjian – the only representative of the field of art – is awarded the title of Honorary Doctor of the National Academy of Sciences of RA. Besides, he was awarded the Grand Prix of the "Karot" International Armenian Festival, the "Grand Prix" of the Charles Gros Academy, the "Prix du Public" at the Montreux International Choral Festival and many other orders and medals.

In conclusion, I would like to quote O. Tchekidjian, an individual, who is deeply concerned with the future of mankind and a true humanist, "Our people, which has suffered most from lack of harmony among the nations, cannot but aspire for agreement among all races. I myself dream

of the day, when human voices will blend in one joint choir, they will sound in harmony, and the song of the mankind will sweep all the hindrances away. However, an ardent dreamer who I am, I realize that a long time separates us from that concert, so I bequeath the "lucky ticket" of attending it to succeeding generations"³⁴.

Happy Jubilee, All-Armenian Maestro!

Blessed be Your birth, dear Marshal of choral art!



³⁴ Arakelyan Sergey, Ohannes Tchekidjian, Yerevan, 2014, p. 597.



ORIGINS OF THE GREAT TRIUMPHAL MARCH

All-Armenian Maestro Ohannes Tchekidjian³⁵ was born in Istanbul on December 23 1928 to a family of musicians. His father Harutyun played the violin, his mother Pertjuhi played the piano, and his paternal grandfather was a professional musician: he played the clarinet.

“The earliest memories of my childhood lead me to our Armenian house in Istanbul, where I see myself with my long hair hanging down to my shoulders. From my youngest age my ear caught the sounds of... my own singing. I remember how it was happening: I was lifted up and put down on a stool and – asked to sing. I remember the crowd gathering outside our windows to hear me singing, and the tearful delight on the faces of my mother Pertjuhi and my father Harutyun – tearful, because they only heard my voice when I sang: until the age of five I couldn’t speak”³⁶.



The Tchekidjians’ home was in the Shishli district of Polis (short for *Costandnupolis* – the Armenian for Constantinople). They had the picture of the Komitas Choir pinned on the wall (Ohannes’s father sang in that choir as a younger chorister)³⁷, and music, the Armenian music reigned in that home, mostly four-voice singing – when other members of the choir came over. They talked a lot about Komitas Vardapet, they sang polyphonically – the way their Teacher had taught them.



During such gatherings, little Ohannes cautiously crawled under the table, where he felt safe and protected by the long tassels of the tablecloth, and listened for hours to the “familial performances” of Armenian songs. “I have to admit that those songs were the first sounds in the world that awakened my hearing – still asleep for speaking. Here is what I am going to tell the parents of today: inside our Armenian home in Istanbul, the Armenian song, Komitas never ceased to sound. My childhood days were lit by his soul. And, yes, what we learn in our childhood, persists through our adulthood. That may be the reason why Komitas remained for me the warp, into which the further voices and sounds were woven – no matter where I contacted with music, what educational institution I attended”. And years later, when asked, which composer’s works he performed with greater pleasure, he would give the one and only answer, “Komitas’s”.

One day the “under-table” acts of listening were disclosed. “I must have felt so safe in my secret hideaway, that unintentionally gave myself away and – here I am – in the firm grip of my father’s hands.

³⁵ For further details about O. Tchekidjian see: **Hovhannisyan Anzhela**, Ohannes Tchekidjian, Yerevan, 1984, 176 p.; Honored Ensemble the State Choir of Armenia, Yerevan, 1989, 79 p. [Rus]; **Asatryan Anna**, The State Academic Choir of Armenia, Yerevan, 2007, 137 p., plus attached pictures: pp. 7-10; 34-105, 120-135; **Bakhchinyan Felix**, The Maestro, Yerevan, 2007, 31 p.; **Davtyan Susanna**, Ohannes Tchekidjian – the Artist and Citizen: sociological analysis, Yerevan, 2000, 208 p.; **Asatryan Anna**, The All-Armenian Maestro: Ohannes Tchekidjian, Yerevan, 2009, 208 p.; **Arakelyan Sergey**, Ohannes Tchekidjian, album-collection, Yerevan, 2001, 600p.; **Ohannes Tchekidjian – 85**, scientific conference dedicated to Ohannes Tchekidjian’s 85th anniversary (26-27 September 2014), conference materials, Yerevan, NAS RA “Gitutyun” publ., 2014, 179 p.; www.Tchekidjian.am website.

³⁶ **Hovhannisyan A.**, see above, pp. 14-15.

³⁷ In O. Tchekidjian’s archive a faded picture from 1914 is kept with special care with Komitas and a group of the choir singers, O. Tchekidjian’s father among them.



‘What are you doing under the table?’ he asked in his usual stern voice, knowing very well that I wasn’t able to utter a word. I was overwhelmed with horror.

‘What are you doing under the table?’ Father asked again, and it was no longer a question, but rather a threat. In a desperate attempt to avoid the worst, I caught at a straw... I... sang. I sang all those songs I had heard in my hiding place, screened by the tablecloth tassels, with all those boots pointed at me from every side.

My Dad, a very strict and seldom smiling man, memories of whom even today fill me with awe, stood speechless. Whatever, he appreciated the situation and took me to the well-known musician Papelyan, under whom I was to take piano classes”³⁸.

Once – Ohannes was five years old – the Tchekidjian family hosted Komitas for fifteen days. The recollections of those days are cherished by him until now.

“I keep in my soul with great fondness, as a holy relic, the sparks of those reminiscences. I bring them back when I am going through a hard time in my life.

‘He was an undemanding man’, my father remembered. ‘He asked us to put his bedding on a hard wooden ottoman. He covered himself with just a sheet, slept with the window wide open even though it was the cold month of January outside; in the morning he shook snowflakes off his sheet... We asked him time and again to sing for us. He wouldn’t. It was only on the last day of his stay that he gave in to



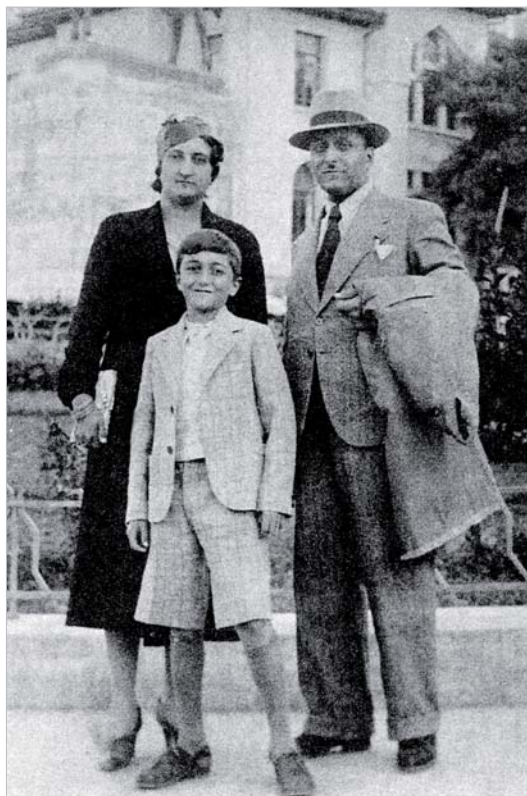
our entreaties. First he asked for a lemon, squeezed it into a glass and emptied it... His voice reverberated like in a well³⁹...’ these words would usually end my father’s recollections”⁴⁰.

Thus, at the age of five Tchekidjian began taking piano classes, yet he had to shortly quit them as they were interfering with his schooling.

At the age of twelve he sang in the church choir in Istanbul, where he was the youngest in the group. One day the leader of the choir failed to come to the rehearsal, and the singers asked Ohannes – despite his young age – to lead their singing. The confused “choirmaster” realized from the very first moves, when he heard the voices blend into tune, that, yes, it was hard, but it was his. Thus happened the debut of Tchekidjian the choirmaster.

O. Tchekidjian received primary education at the Istanbul branch of the Mkhitaryan school of Vienna (1934-1941); in 1941-1947 he went to Saint Michel French College. In 1944, O. Tchekidjian entered the conducting department of the Istanbul Conservatory, which he graduated in 1951. Concurrently, in 1944-1951, he led the Duryan Choir of the Armenian Church of Istanbul. From 1946 to 1951, he was Assistant Principal Conductor of the Istanbul State Capella.

Upon graduating from the Istanbul Conservatory in 1951, O. Tchekidjian headed for Paris, where, giving in to his father’s will, he studied chemistry and in 1954 received a qualification of chemical engineer.

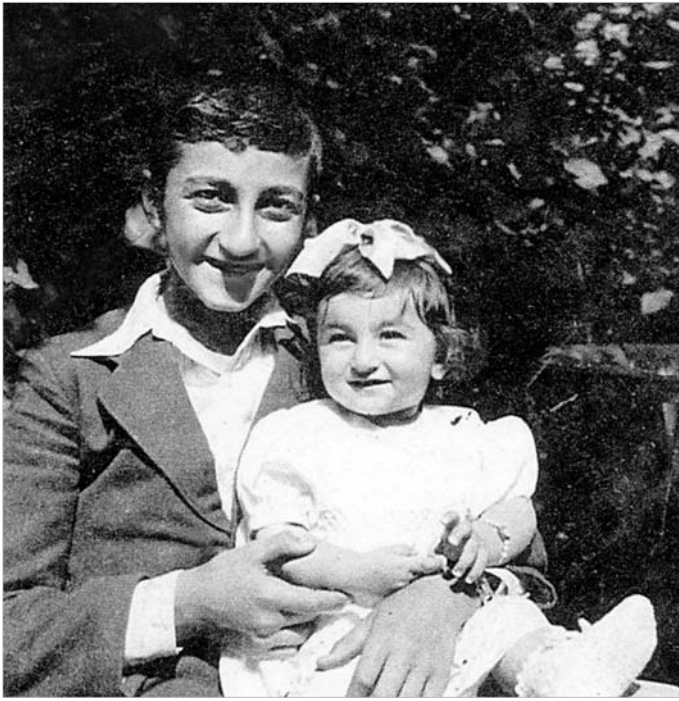


³⁸ Asatryan A., State Academic Choir of Armenia, p. 36.

³⁹ In old times, there were concrete waterholes near the houses to collect water for household purposes.

⁴⁰ Hovhannisyan Anzhela, Ohannes Tchekidjian, Yerevan, 1984, pp. 16-17.





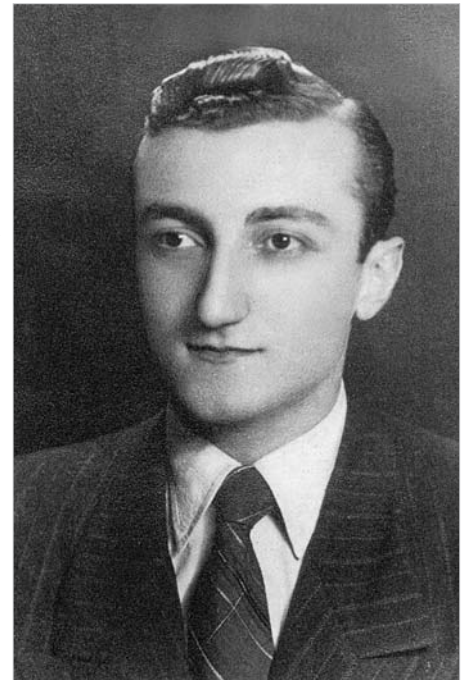
Still a student, once he was passing by the Ecole Normale de Musique Conservatory of Paris and saw an announcement of admission to the department of symphony conducting. “83 people had already applied, I was the 84th. Only 5 were to be admitted, those who would pass 4 entrance exams, all – music subjects. 3 Frenchmen, 1 Greek and 1 Armenian – me – were admitted. The last examiner was Jean Fournet, Principal Conductor of the Paris Opera, who took all the five entrants to his class”. Those were years of extensive training, during which he perfectly mastered the art of symphony conducting. “Our professor taught us the intricacies of our profession”, remembered the Maestro. “I watched his movements and gestures closely, his art, trying to get the most of his classes. You know what he used to do? He used to go and stand by, say, the trombones, while I was conducting. At some point he interrupted me, ‘Stop! You gestured like this, and that’s what you’ve got. While if you try this way, you will get a different effect. Don’t try to imitate me, don’t copy my gestures. You can even direct without any movement, making a mere eye contact, even keeping silent’. I have learnt a lot from him, a great deal... And now it’s me who is saying, ‘Don’t try to imitate me, don’t copy my gestures’”⁴¹.

Tchekidjian’s father was long unaware of his son’s music classes. When he found out, he tried in all possible ways to hinder him, confident that only good craftsmen make good money. Nevertheless, O. Tchekidjian chose the stage, to which he is committed to date.

In 1954, O. Tchekidjian returned to Istanbul, back to the position of Assistant Principal Conductor of the Istanbul State Capella. In 1960 he was promoted Artistic Director and Principal Conductor, and held the position until 1961 – the year when he moved to Armenia.

In 1955, O. Tchekidjian created the Tchekidjian Choir and led it until 1961.

In 1958, O. Tchekidjian became a post-graduate student at the Istanbul Conservatory. In the same year, the State Opera Theater was established. O. Tchekidjian was assigned Artistic Director and Principal Conductor of the Istanbul State Capella. It was a very promising start for the young musician who, despite everything, dreamt of his Homeland. On the other hand, in Istanbul there were choirs which did their utmost to save the Armenian song from oblivion. The Komitas, Mkhitar, Goghtan, Narekatsi, Skyutari Miatsyal choirs and the Tchekidjian concert group, when necessary, made a massive choir of 500 performers. The income was normally donated to Armenian schools and hospitals. Such dual life was certainly not easy to live, which is why in the memorable 1961, when the opportunity arose to move to Soviet Armenia, he stepped down from the high music pedestals with ease.



⁴¹ Davtyan S., see above, p. 93.



**ART IS ARROGANT, IT CAN'T LIVE AS
A LODGER IN SOMEONE ELSE'S HOUSE.**

**ART OUGHT TO LIVE AS A LANDLORD,
BE THE OWNER OF ITS HEARTH AND
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STRETCH THE BRANCHES UP TO THE
SKIES.**

OHANNES TCHEKIDJIAN

WITH HOMELAND, FOR THE SAKE OF HOMELAND

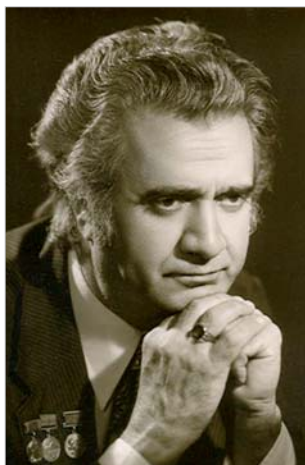
O. Tchekidjian began to feel the longing for homeland in early childhood. “The call of home is hard to deal with. It lives inside you, nothing can quiet it, and sometimes you follow that call along impassable roads. I was twelve when, without my parents’ knowledge, first stepped into the Soviet Embassy in Istanbul, got registered there for coming to Armenia. They asked for a photograph, but I had no money to pay for one, and did not dare to ask my parents and thus disclose my secret. Unfortunately, there had never been repatriation from Turkey”⁴².

About two decades after his moving to Yerevan, the Maestro said, “Nostalgia is the soul’s hunger, that can only be sated with the attributes, which shape the notion of Homeland. Years and decades have passed, but I often feel myself in a situation as if I have just stepped onto the native soil. I know exactly when this or that tree was planted, how fast it grew, which house, or street, or monument stood there before my coming, and which was put up in my time... a sudden and vain fear overwhelms me – fear to lose all this, fear that is alive like a memory of pain, like a bad dream. I don’t remember myself crying often even as a child, but when the Metro was opened in Yerevan, when I saw the multitude rushing, gently elbowing their way... kids on shoulders, kids in arms, kids hand in hand, old people, people on crutches stepping cautiously on the escalator, noise and fuss all around, the rattle of trains... the next thing I knew – I was in tears... Yes, Yerevan is a progressive city now, it has a Metro... For someone who was born and lived in a foreign country, every wake-up in the morning is realization of the fact that this is his own people and his own land, and every night he goes to bed in fear he may lose all that... Slowly but surely, your soul shakes off the foreign, your heart begins feeding from the same vein, sharing the same anxieties and aspiring to the same goals as your own people”⁴³.

Once the Soviet Ambassador to Turkey attended Tchekidjian’s concert in Istanbul. The art of the conductor was so impressive that he sought to meet him in person. During the conversation, Tchekidjian was requested to consider moving to the Soviet Union. The idea was as unexpected as it was desired. It did not take him long to make the decision. He arrived in Moscow, where... he was offered to stay and work in Russia. But – what about Armenia, Yerevan? The Maestro’s ultimate wish was to step on his own soil and serve his own people. And, eventually, so he did, his dream came true: he moved to his Homeland.

“Nobody knew me in Yerevan. Back then, the fact that I was born in Turkey, arose suspicions that I might be a spy, or else, why should I have come here?”⁴⁴

The time has proven that the suspicions were vain: only 14 years after settling in the home country,



O. Tchekidjian was elected Deputy of the Supreme Soviet of the Arm. SSR; furthermore, he was elected Deputy of the Supreme Soviet of the USSR – incidentally, having never joined any party.

Shortly after his arrival – Tchekidjian stayed at the Armenia Hotel –the composer Alexander Harutyunyan called him to congratulate with his return to the Homeland, and offered to accompany him to the Ministry of Culture to meet the head of the Department of Arts Hakob Khanjyan.

By the way, it was the time when Al. Harutyunyan’s Cantata was very popular, and O. Tchekidjian had heard it back in Istanbul, where he used to secretly turn the radio on to catch Armenian songs (through the then habitual radio jamming), notate them and give out to his choir singers to perform. In his imagination, Al. Harutyunyan should be an older and grey-bearded man.

⁴² Hovhannisyan A., see above, p. 162.

⁴³ Ibid, p. 160-161.

⁴⁴ Davtyan S., see above, pp. 23-24.

He was surprised to see a young well-mannered intellectual. The meeting at the Ministry lasted for almost five hours, during which a flood of questions poured on him. He showed his portfolio with diplomas, concert posters and programs, press reviews, photos; he did not conceal that he served in the Turkish Army, where he led the brass band in a border zone... “That’s it, he is a spy for sure”, the thought flashed in the air.

“The papers are all right, no doubt about it”, he heard Khanjyan saying, “but we believe a man more than papers. You must prove the value of all this. We will give you a choir and listen to your concert.”

“How long can I work with the choir?”

“As long as needed”.



The last phrase was the first surprise occurred in the home country. Who would ever expect a state choir to be given to an unknown choirmaster – and for as long as he wished?!⁴⁵

And the all-important meeting of O. Tchekidjian and the State Choir of Armenia⁴⁶ did take place. Al. Harutyunyan introduced the 32-year-old conductor to the Choir, which to that date had changed seven choirmasters⁴⁷. One could read in the eyes of the choir singers, “Where did this young fellow come from? And for how long?..” The singers, who had received A. Ter-Hovhannisyan’s highly professional schooling of choir singing, were smiling skeptically. It was obvious that neither the new leader’s young years (many of the singers were twice his age), nor the fact of his Turkish past spoke in his favor. “What would you like to sing?” he asked and heard a half-sneering, ““Andzrevn ekav””. They sang “Andzrevn ekav”, then a second, a

third, a fifth and a sixth song – whatever the choir members proposed... The young leader seemed to know all of them... Remember? Back in Turkey, he had never seen any sheet music of Armenian songs. It was only due to his boundless patience and resolve that he notated by ear all the four voices, listening to the concert of the State Choir of Armenia on the radio. To the surprise of many, the program was ready within a short period of 5 days: he had all that in his mind and heart and hands. The commission arrived on the 6th day to audition and make a decision. The founder of the Choir, People’s Artist of the USSR and Arm. SSR, Recipient of the State Prize of the USSR, choirmaster, teacher and public figure Tatul Altunyan, too, was included in the commission.

Basing on the opinion of all 32 commission members, on 5 September 1961, by order of the Ministry of Culture of Armenia, O. Tchekidjian was appointed Artistic Director of the State Choir of Armenia.

Only after the 27 December 1961 premiere concert in Yerevan, he seemed to have calmed down. “It was the day of days of my life, and will remain the one and only, like the day when you were born, when your mother gave life to you – like your first morning, all that light and shade, human pains and longings – everything that over time added up to make your destiny. Whether we bend under the burden of daily concerns or swear at our bad luck and life, it matters not: life is the biggest gift from above. And the creditor of our life is our people. Only our people can fill our days with wisdom and show us direction. I have lived through all that because my life path was that of a diasporan Armenian”⁴⁸.

⁴⁵ Hovhannisyan A., see above, pp. 21-22.

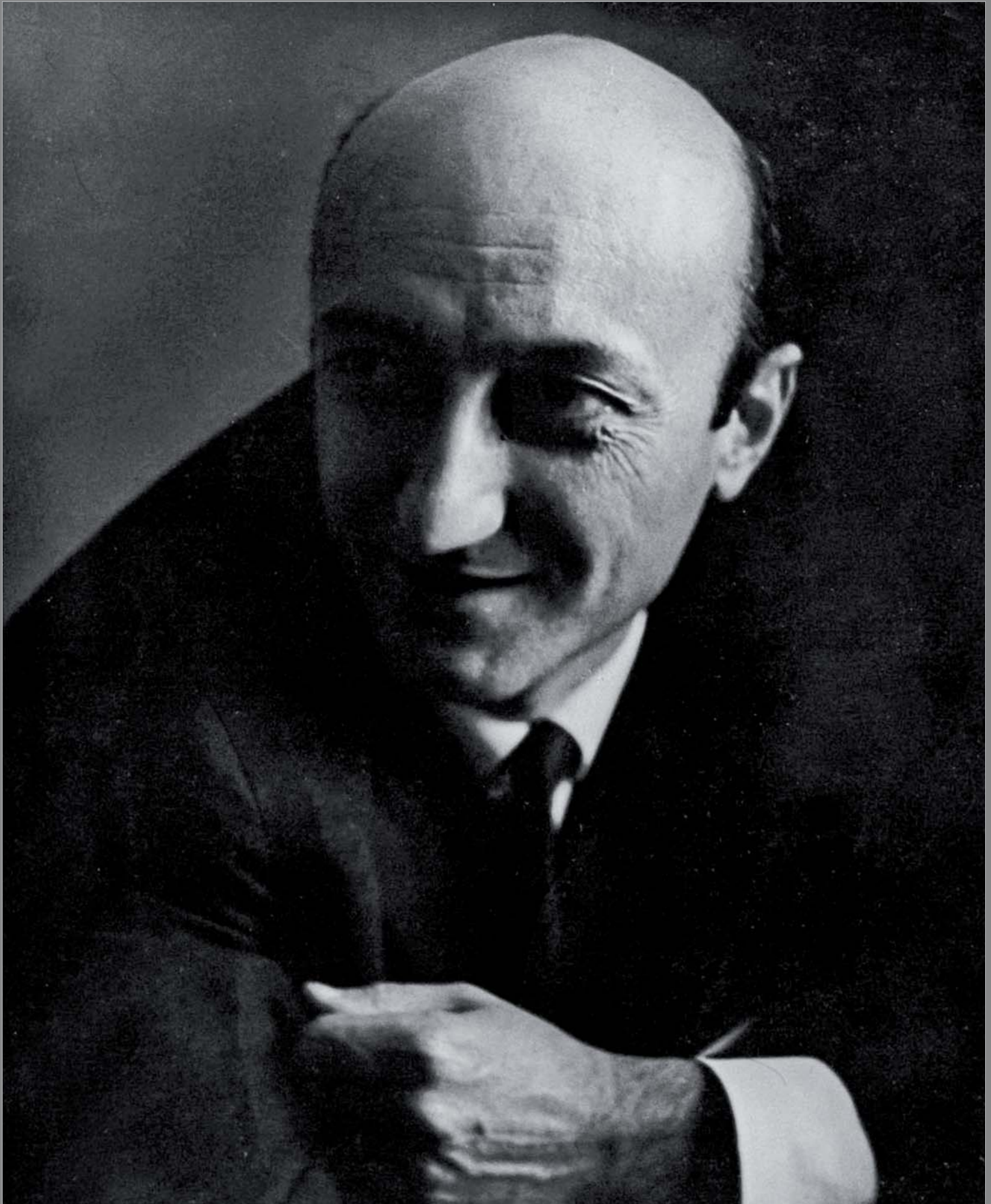
⁴⁶ The State Choir of Armenia was founded in 1937 due to the efforts of **Tatul Altunyan**, the first choirmaster, who had received professional education in Armenia. From the very first years, the Choir proved to be efficient in maintaining and advancing the best traditions of national choral art. Great was **Aram Ter-Hovhannisyan’s** contribution to the creative progress, to improving the professional level and enriching the repertoire of the Choir. A. Ter-Hovhannisyan directed the group in 1940-1941 and in 1954-1960.

⁴⁷ About the State Academic Choir of Armenia see: **Asatryan A.**, The State Academic Choir of Armenia, Yerevan, Amrots Group, 2007.

⁴⁸ Hovhannisyan A., see above, pp. 20-21.







OHANNES TCHEKIDJIAN'S DEBUT IN HIS HOMELAND

On 23 December 1928, in Istanbul, Ohannes Tchekidjian was born to the family of Harutyun, a Komitas Choir singer; the newborn's grandfather Ohannes was a clarinet player.

In April 1937, in Yerevan, the first professional choir in the musical history of Armenia was founded. It was the State Choir of Armenia, made up of 25 to 30 singers.

In 1951, the future outstanding conductor graduated from the conducting department of the Istanbul Conservatory; in 1961, he completed his post-graduate studies. Between 1951 and 1953, he attended the conducting classes under Jean Fournet at the Ecole Normale de Musique, a leading conservatory in Paris. The young man, who had chosen to become a conductor, took up the position of Music Director at the Istanbul Opera in 1958, and was promoted Artistic Director and Principal Conductor of the Istanbul State Capella in 1960. In 1955, he founded and headed the Tchekidjian Choir. Quite obviously, the circumstances in Istanbul were favorable for the talented young man's career growth. Yet, in the Maestro's judgment, "Art is arrogant, it can't live like a lodger in someone else's house. Art ought to live like a landlord, be the owner of its hearth and home, deepen his roots in own soil and stretch its branches up to the skies. There is no – and can be no – art without Homeland."

Meanwhile, in Armenia, the State Choir was consecutively led by the conductors Tatul Altunyan, L. Tumashev, Emma Tzaturyan, James Gyozyalyan, Avet Abgaryan, Aram Ter-Hovhannissyan and Nubar Snrgyan. In 1939, the Choir under T. Altunyan participated in the Days of Armenian Culture and Literature in Moscow, toured to Leningrad and Baku. The years with Aram Ter-Hovhannissyan had been particularly successful in the Choir's history.

The promising young musician first met with the State Choir of Armenia in 1961 – the year when he moved from Istanbul to Yerevan. The meeting proved decisive for both sides. The ensemble that had changed seven conductors in seven years, the next 62 years was to have the one and only Artistic Director



and Principal Conductor, be awarded the titles of Honored, Academic⁴⁹ and National. Instances like this, when the group and the leader write down their history together during a period of sixty-odd years, seldom happen.

The home country heartily embraced its own child and provided all the conditions for his fruitful activity. When asked by Armen Daryan just a year upon the arrival, “What prompted you to come to Armenia at the cost of quitting such high positions?” the Maestro answered, “I have traveled around the major European cities; no matter which corner of the world I go, I feel myself an Armenian, and a stranger amid others. I wished to serve my own people. Where else could I serve my own people better, if not in my own sunlit country? And I decided to come home, to work here, to contribute my share to the common cause”⁵⁰.

The first concert of the newly appointed conductor and the Choir was scheduled for 27 November 1961. As a major event in the musical life of Armenia, the upcoming debut of the young conductor was announced in advance in the Yerevan press⁵¹.

Sovetakan Hayastan daily hosted the young Maestro. The interview with the headline “He Is in His Sunlit Home” appeared in the 25 November issue. “He has returned home only recently. He came from Istanbul, having overcome difficulties. But now he is here doing his favorite job as a conductor-choir-master. It has been the young musician’s lifetime dream – to come to Armenia and offer his talent, skills and emotions to his own people, to light a bonfire with the sparks of his heart and soul and give warmth to his listeners”⁵².

*Yerevan*⁵³ and *Avangard*⁵⁴ newspapers came out with A. Kakosyan’s article “Meet Ohannes Tchekidjian”; the Russian language *Kommunist* daily addressed the forthcoming event in the November 26 issue⁵⁵.

The program of the first part of the premiere concert included: Kara-Murza’s choral songs “Alagyaz”, “Gatseq-teseq”; Komitas’s “Gutani yerg”, “Inchu Bingyol mtar”, “Yerkragortzi yerg” (soloists: Anna Sarajeva, soprano; Melineh Miruqyan, contralto; Hovhannes Yagjyan, tenor, and Hovhannes Qarajyan, bass), “Kali yerg” (soloist Edward Bagdasaryan), and the wedding songs “Pesin arduzard”, “Maghtanq”, “Pesin govq”, “Katakerq”, “Shurjpar” (soloist Harutyun Qarajyan)⁵⁶.

The first part of the concert ended with a lyrical song by Karo Zakaryan as an encore⁵⁷.

The former conductor of the Choir James Gyozyalyan shared his opinion about the concert, “Black and white stripes ran across the stage as the State Choir of Armenia was coming out from behind the scenes. They sang under the direction of their new Artistic Director Ohannes Tchekidjian. The marveling sounds of Komitas’s and Kara-Murza’s songs floated in the hall. The audience burst into applause. The heart of the repatriate musician leaped: a powerful surge of emotions swept through him: for the first time in his life, he was receiving a rousing ovation from the audience of his Homeland”⁵⁸.



After the concert, Grigor Yegiazaryan, Edward Mirzoyan, Gevorg Emin, Ohan Duryan, Paruir Sevak, Vahram Papazyan, Martiros Saryan, Silva Kaputikyan and other prominent figures extended their congratulations to the debutant. The concert received wide media coverage.

“From the very first piece one could see the conductor’s exquisite taste and high performing mastery. Unique renditions of the great Komitas’s “Gutani yerg”, “Inchu Bingyol mtar”, “Yerkragortzi yerg” and other songs were performed with great care. The conductor succeeded in attaining a unique fusion of voices, clear intonation and diversity of shades⁵⁹.

Or, “The first concert is over. The audience gives a round of heartfelt applause to their new acquaintance – the repatriate Maestro, and present him with flowers, which symbolize their admiration and wish for further successes. Thank you, Maestro.”⁶⁰.



Sovetakan Hayastan daily published Ts. Brutyan’s “The First Concert in the Motherland”⁶¹.

At his first concert in Yerevan, the Maestro acted as not only a choirmaster, but also a symphonic conductor: under his direction, the State Symphony Orchestra of Armenia performed Beethoven’s Symphony No. 7. O. Tchekidjian had led symphony orchestras beginning from 1947 in Istanbul and Paris. Upon his return to Armenia, the Maestro worked with all the local symphony orchestras, as well as the leading orchestras of the USSR, including the Saint-Petersburg Academic Symphony, 69 in total.

Thus, on 27 November 1961, O. Tchekidjian received the blessing of his fellow countrymen as a conductor and choirmaster.

Large-scale pieces became dominant in the Capella’s repertoire. It is noteworthy that the names of Komitas and Beethoven, whose works sounded at the first concert, never came off the posters of the State Choir. Shortly, the Maestro presented the initial surprise: it was the first in the Soviet Union performance of Bedrich Smetana’s “Czech Song”, which, incidentally, the Choir sang in the Czech language, thereby having set a tradition of performing music in the language of the original. Today the Capella sings in 27 languages.

Three days later, on November 30, *Kommunist* newspaper published a review, authored by Michael Teryan, Candidate of Arts, where he wrote, “From the very first piece it was obvious we dealt with a talented conductor of top cultural level, an outstanding personality of great sense of music, possessing expressive conducting gesture and capable of conveying the subtlest shades and nuances of the phrase. His distinctive, persuasive renditions imparted fresh sound to the long known and much loved songs by Kara-Murza and Komitas, as well as the songs performed for the first time. Overall, it was a fiery, passionate performance, imbued with emotions and lyricism. In the second part of the concert, O. Tchekidjian proved himself as a proficient symphonic conductor with a solid level of expertise, able to apply the necessary pressure to attain the desired sound. The concert was a tremendous success; the young talented conductor earned plaudits from his elated audience”⁶².

⁵⁹ Ibid, p. 64.

⁶⁰ **Matevosyan V.**, Flowers, applause to the new Maestro, *Yerevan*, 29 November 1961.

⁶¹ **Brutyan Ts.**, The first concert in the Motherland, *Sovetakan Hayastan*, 29 November 1961.

⁶² **Teryan M.**, Debut of the talented conductor, *Kommunist*, 30 November 1961 [Rus].

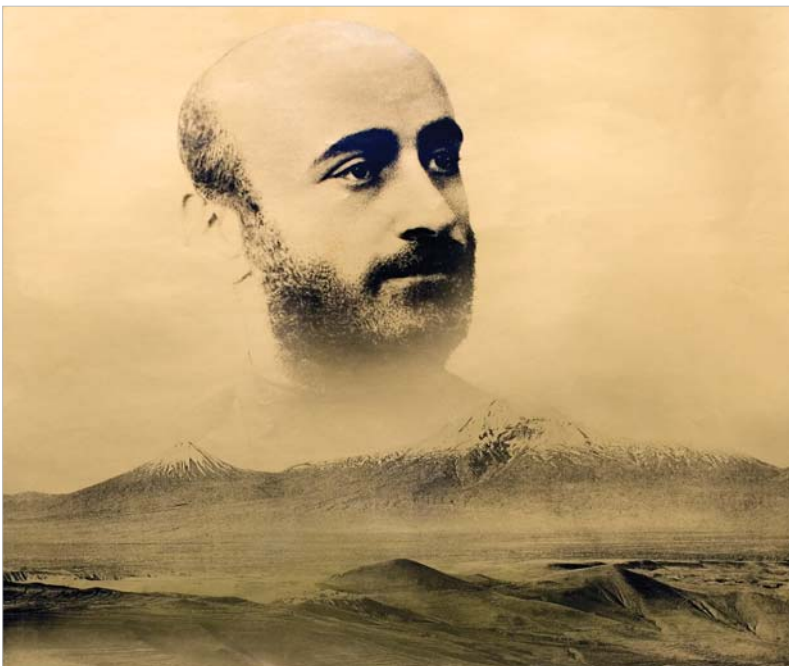
OHANNES TCHEKIDJIAN AND KOMITAS

*“My whole life will not suffice to
apprehend Komitas. Some think Komitas
can be interpreted. Sounds ridiculous. Komitas is
my biggest affection”.*

Ohannes TCHEKIDJIAN

On 21 November 1910, the Gusan Choir, founded by Komitas, gave a concert in the Petit Champs Theater in Istanbul. Among the choir singers was O. Tchekidjian's father, Harutyun Tchekidjian. The picture of Komitas's choir was pinned on the wall in the Tchekidjians' house. The choir members were frequent guests there. They often talked about Komitas Vardapet, sang polyphonically – the way their Teacher had taught them. During such gatherings, little Ohannes loved to crawl under the table, where he felt safe and protected by the long tassels of the tablecloth, and listen to the “familial performances” of Armenian songs. Later the Maestro would say, “I have to admit that those songs were the sounds that awakened my hearing – still asleep for speaking. Here is what I am going to tell the parents of today: inside our Armenian home in Istanbul, the Armenian song, Komitas never ceased to sound. My childhood days were lit by his soul. And – yes – what we learn in our childhood, persists through our adulthood. That may be the reason why Komitas remained for me the warp, into which the further voices and sounds were woven – no matter where I contacted with music, what educational institution I attended”. Years later, when asked, which composer's works he performed with greater pleasure, he would give the one and only answer, “Komitas's”.

From his early childhood, Ohannes's inner world became entwined with the phenomenon of Komitas: Komitas's songs were sung at family gatherings; Komitas's name was heard during family talks.





Once – Ohannes was five years old – the Tchekidjian family hosted Komitas for fifteen days. The recollections of those days are cherished by O. Tchekidjian until now.

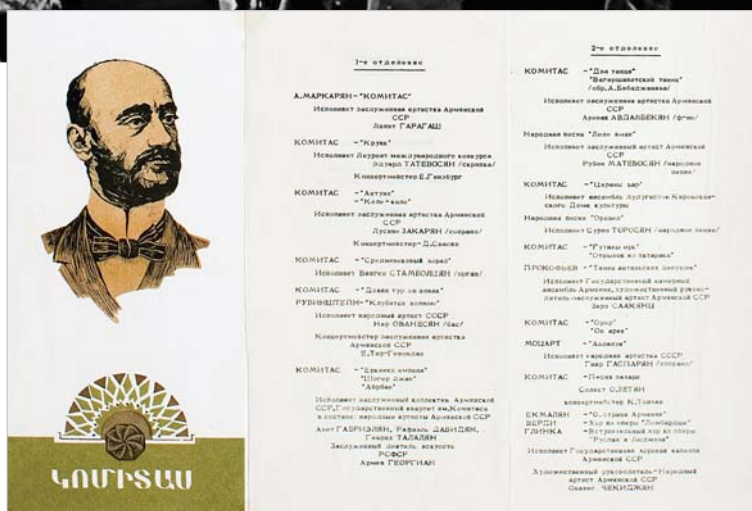
“I keep in my soul with great fondness, as a holy relic, the sparks of those reminiscences. I bring them back when I am going through a hard time in my life. ‘He was an undemanding man’, my father remembered. ‘He asked us to put his bedding on a hard wooden ottoman. He covered himself with just a sheet, slept with the window wide open even though it was the cold month of January outside; in the morning he shook snowflakes off his sheet... It was only on the last day of his stay that he gave in to our entreaties and agreed to sing for us. First he asked for a lemon, squeezed it into a glass and emptied it... His voice reverberated like in a well...’ these words would usually end my father’s recollections”⁶³.

The Maestro has remained faithful to the atmosphere in their home and to Komitas through all his life.

One of the Maestro’s dominating ambitions was to make Komitas’s choral music known worldwide, and he has been realizing that goal for years and decades now. No concert of the Choir goes without Komitas.

...After Faure’s *Requiem* in the Kremlin, the audience insisted that the concert continued. The Choir read their leader’s thought – wordless: Komitas, “Gutanerg”... As the last notes faded out, the public burst into cheers and applause; the orchestra musicians joined them – except one, who was unable to recover himself after what he had heard.

“What was this?” He asked a choir singer.



⁶³ Hovhannisyan A., as above, pp. 16-17.

“Komitas’s ‘Gutanerg’”.

“It is worth being Armenian only because that nation has Komitas”, said the deeply moved artist of the Grand Symphony Orchestra of the USSR, as elated as everybody else there⁶⁴.

The Maestro once reflected on the Leningrad tours, “No doubt, Leningrad is home for our premieres. Two major factors underlie this: first, one of the best in Europe symphony orchestras is here, and second, the public here is amazingly musical, intellectual and kindhearted. I trust them so much. This is where our major premieres received approval, and now they make the ‘fixed assets’ of our Choir. But you know what? I consider it no less important that year after year, invariably, the Leningrad audience heard Komitas. When after a large vocal-symphonic piece the applause increases to thunderous, I know: they won’t let us go without Komitas. I feel so rewarded when after the most difficult concert I hear the hall chanting, *Ka-mi-tas, Ka-mi-tas*⁶⁵”. The demanding Leningrad music lovers have become Komitas fans.

Komitas’s centenary was celebrated in 1969. O. Tchekidjian prepared 38 pieces; some of them were new in the Choir repertoire. The year-long Komitas Festival was crowned with a commemorative ceremony in the Bolshoi Theater, followed by a concert, where the Choir sang gutanergs, lyrical and ritual songs. It was the Maestro’s and many-many others’ dream come true: Komitas’s song sounded in the Bolshoi.



On 15 June 1970, the *Pravda* published a TASS info, saying that the Grand Prix of the Charles Cros Academy of France went to the “Hayastani yerger [Songs of Armenia]” disc with Komitas’s “Gutani yerg”, “Kali yerg”, “Harsanyats yerger”, M. Yekmalyan’s “Plpuln avarairi”, “Mer hoghn hnavand” and other choral songs.

The Maestro performed Komitas in every corner of the globe.

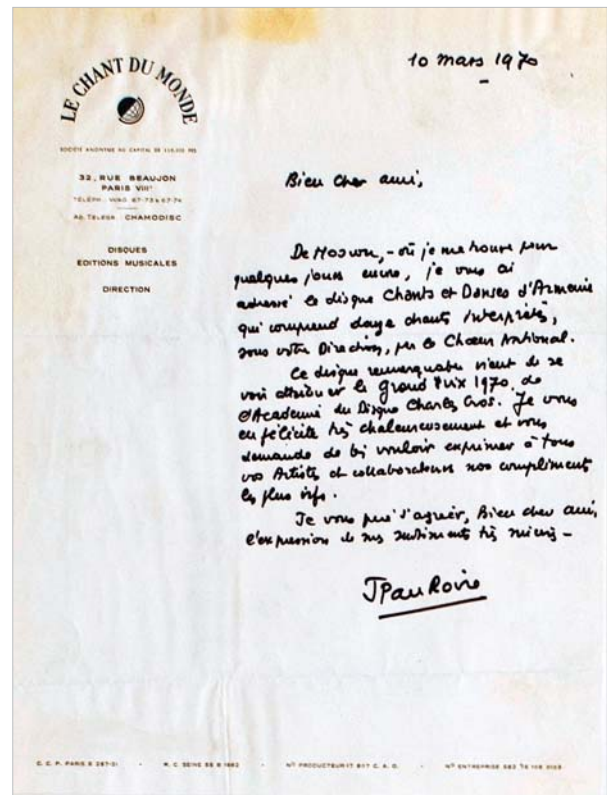
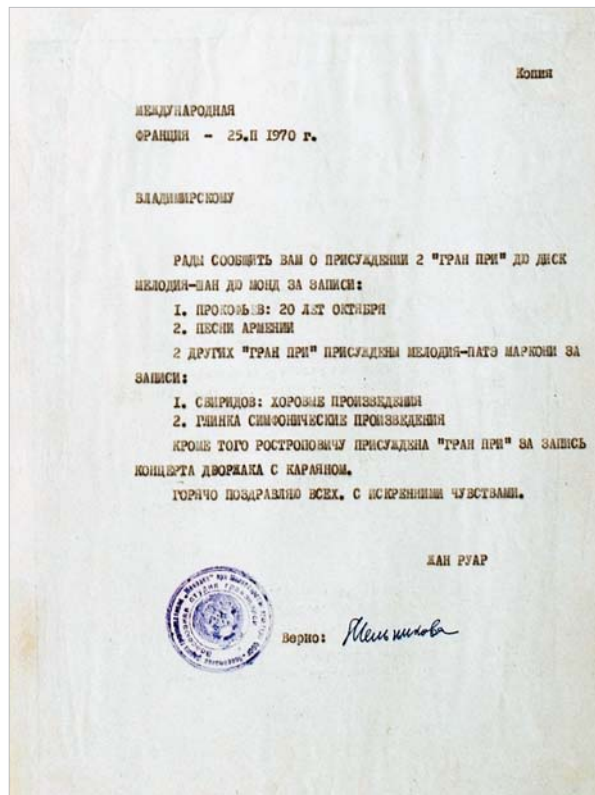
The Capella first visited France in 1974. It took a whole year to come to an agreement as to the program of the concerts. Paris requested that Berlioz’s *Requiem*, Beethoven’s *Symphony No. 9* and Rossini’s *Stabat Mater* were performed. O. Tchekidjian insisted that without Komitas he would never step onto the French soil. The dialogue grew worse when the Maestro refused to give concerts at all. The impresario had to give in. Eventually, it was agreed to also give a choral concert.

On 28 February 1981, in the Grand Hall of the Armenian Philharmonia, the Maestro conducted the premiere performance of Komitas’s songs “Lusnak sari takin”, “Andzrevn ekav”, “Yeghnik”, “Vard a yars”, “Tun ari”, “Arnem ertam im yar”, “Arev kaine esor”. “Gutani yerg”, “Kali yerg” and “Yerkragortzi yerg” were sung at the end of the first part.

⁶⁴ Hovhannisyan A., as above, p. 79.

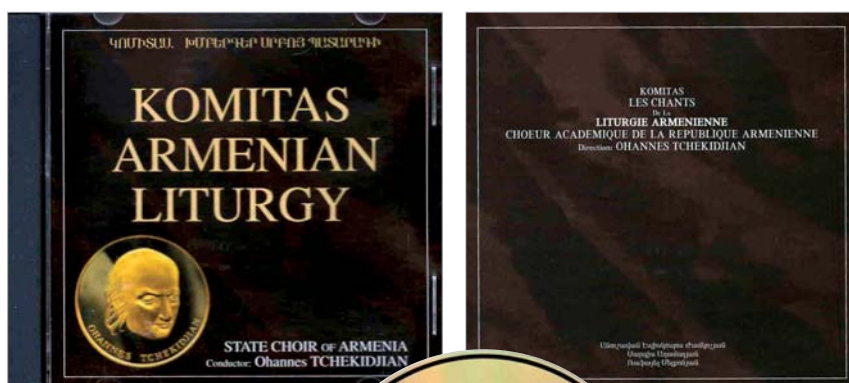
⁶⁵ Ibid, p. 45.





In 2009, the Maestro paid tribute to the genius of Komitas by recording his Liturgy. For decades, O. Tchekidjian had sought to enhance the audience of Komitas's *secular* choral songs. It was high time that, along with these highly valued pieces, the masterpiece of Komitas's *spiritual* choral music, the Liturgy, was recorded. By doing this, the Maestro passed on to future generations the complete treasury of own interpretations of Komitas's secular and religious choral music.

2019 was the year of Komitas's 150th birth anniversary. The All-Armenian Maestro prepared his own priceless gift of brilliant, unparalleled concert of Komitas's immortal choral music.







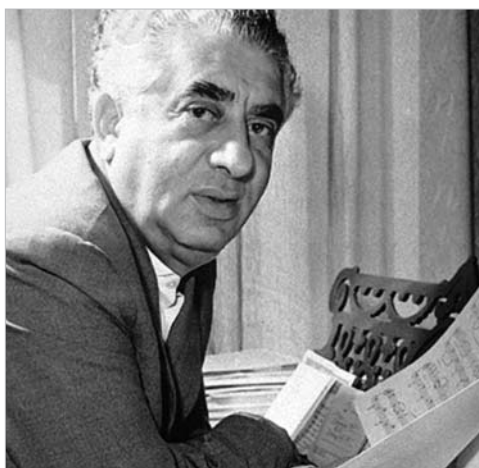
OHANNES TCHEKIDJIAN AND ARAM KHACHATURIAN

The relations between NAS RA Commemorative Medal Recipient Ohannes Tchekidjian and People's Artist of the USSR, Hero of Socialist Labor, the only musician – Full Member of RA National Academy of Sciences, Doctor of Arts Aram Khachaturian, did not last long: the Maestro returned to his home country in 1961; Aram Khachaturian passed away in 1978⁶⁶.

Even though O. Tchekidjian lived and worked in Yerevan, and A. Khachaturian – in Moscow, the famous composer closely followed the young conductor's activity. Three years after the Yerevan debut, on 24-28 November 1964, the Capella, led by Ohannes Tchekidjian, gave its first concert in Moscow, the capital of the USSR.

The World Chess Champion Tigran Petrosyan remembered, "It was in Moscow in 1964. I attended the concert of Ohannes Tchekidjian and his famous Choir and was introduced to the Maestro by my good friend, one of the world's best baritones Pavel Lisitsian. Ohannes Tchekidjian's name attracted to the Tchaikovsky Concert Hall, along with ordinary music lovers, all the giants of Soviet music. For us, Armenians, those were moments of genuine joy and pride. In the foyer, one could see Aram Khachaturian standing with Yevgeny Mravinsky, Nikolai Tikhonov, Dmitri Kabalevsky, Ivan Kozlovsky, Sergey Lemeshev, Natan Rakhlin, Marietta Shahinyan, Vladimir Fedoseev and Boris Piotrovsky (the latter had specially arrived from Leningrad). Some time later, Dmitri Shostakovich joined the group"⁶⁷.

Aram Khachaturian welcomed his talented compatriot's Moscow debut, "This is a brilliant choir of supreme culture. The Capella is headed by a great musician and composer. Whatever he does, he does with an innovative spirit... The State Capella of Armenia can be sent on tour to any country. They will



proudly represent Soviet culture"⁶⁸.

In the Maestro's personal archive, two letters from Aram Khachaturian are kept; in 1983 they were published in the composer's collection of letters⁶⁹.

In 1971, "for the concert program of 1968-1969", the Maestro was awarded the State Prize of the Armenian SSR in the field of concert and performing activity⁷⁰. A few months later, on 14 July 1971, by the decision of the Supreme Soviet of the USSR, he was awarded the "Order of the Red Banner of Labor". The first to congratulate him on that occasion was Aram Khachaturian. On 15 July, the conductor received the following congratulatory telegram, "Dear Ohannes, I heartily congratulate you with the 'Order of the Red Banner of Labor'. I wish you and your splendid talent flourishing future. From Aram Khachaturian, with love"⁷¹.

⁶⁶ See: **Madoyan Naira**, Ohannes Tchekidjian and Aram Khachaturian, Ohannes Tchekidjian – 85, scientific conference dedicated to Ohannes Tchekidjian's 85th birth anniversary (26-27 September 2014), conference materials, Yerevan, NAS RA "Gitutyun" publ., 2014, pp. 96-104.

Asatryan Anna, Aram Khachaturian i Ohannes Tchekidjian: tvorcheskie kontakty vydayushchikhsya muzykantov [Aram Khachaturian and Ohannes Tchekidjian: creative contacts of outstanding musicians, Composers of the Gnessins House. Issues of study and popularization of the heritage. International research and practice conference proceedings — XXIV Gnessins readings, February 15, 2019. Moscow, "Gnessins Russian Academy of Music" publ., 2020, pp. 58-68.

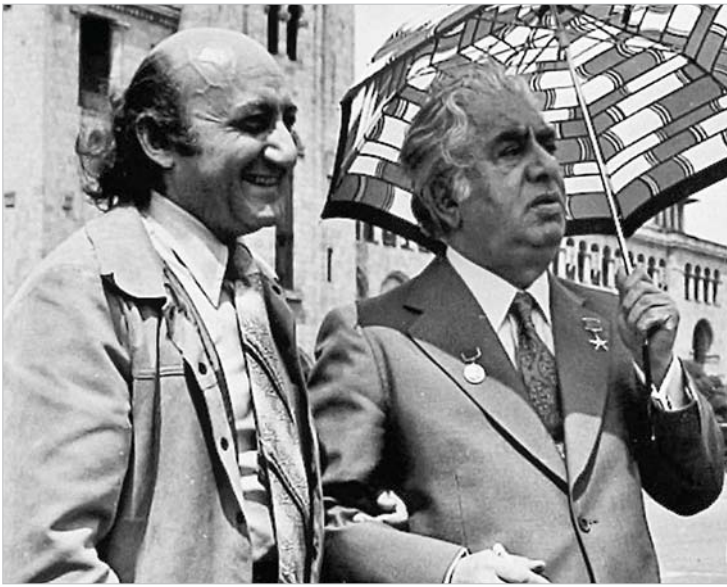
⁶⁷ **Arakelyan Sergey**, Ohannes Tchekidjian, Yerevan, 2014, pp. 30-31.

⁶⁸ In the posters – the Choir of Armenia, *Sovetakan Arvest*, 1965, #2.

⁶⁹ See: **Aram Khachaturian**, *Letters*, Yerevan, 1983, pp. 138, 150-151 [Rus].

⁷⁰ See: *Yerekoyan Yerevan*, 9 April 1971.

And indeed, the magnificent talent of the future Marshal of Armenian choral art did thrive in the coming years and was duly recognized: in 1975, he was awarded the State Prize of the USSR, and in 1978, the title of People's Artist of the USSR...



The second and, unfortunately, last letter from Aram Khachaturian to the conductor was dated 12 December 1977. The traditionally Russian letter began with a greeting in Armenian script, “Միտքի Հովանիս [Dear Hovanes]!”⁷² I have just watched a show on TV about you and your Choir. Again and again I was delighted with your mastery. Both Rossini and Komitas sounded beautiful.

I remember Gounod and another very difficult and beautiful peace in the Grand Hall of Moscow Conservatory.

I am writing this letter in hospital. I have been going to share my thoughts about you since long. The Moscow bustle and noisy gatherings in Yerevan were not the right setting for telling you what I am going to tell you now.

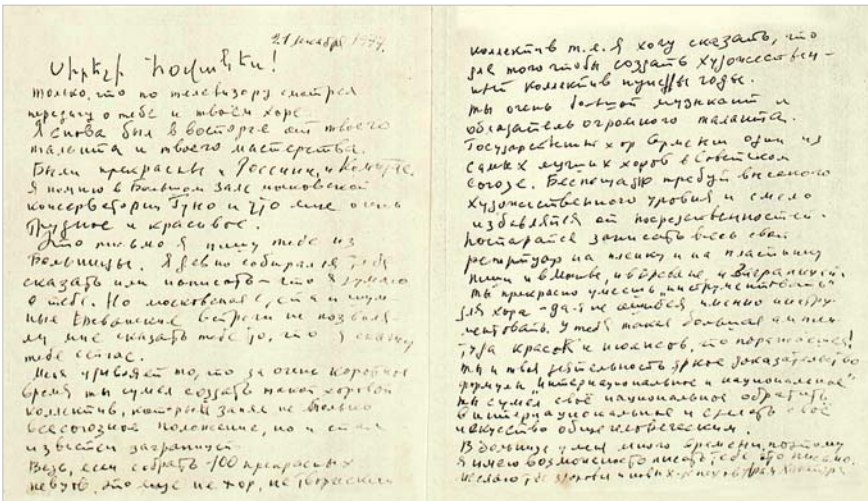
It is amazing how – within such a short space of time – you proved capable of creating such a choral ensemble, which has not only earned all-Union fame, but is famous abroad.

Of course, bringing together a hundred perfect singers is far from having a choir, it is not a creative group, I mean, it takes years to shape an exemplary music collective.

You are a great musician of immense talent. The State Choir of Armenia is one of the best in the Soviet Union. Be adamant in demanding high artistic level and do not hesitate to get rid of mediocrities.

Try to record all your repertoire on a tape or disc. Record in Moscow, in Yerevan, abroad.

You are very skillful in “orchestrating” for choir – yes, I do mean it, it is not a mistake: “orchestrating”. The range of variation of your colors and nuances is amazing.



You and your activity are a vivid proof of the formula ‘international plus national’. You have been able to transform your national into international, and make your art universal.

I have plenty of time in hospital, that is why I could write this letter to you.

I wish you a good health and further flourish. Aram Khachaturian”⁷³.

Four months later the world-famous composer passed away. But his music stayed on with the State Academic Choir of Armenia and its Principal Conductor. Aram Khachaturian’s “Ode to Joy” has got its rightful place in the repertoire of the Capella.

It was performed on 5 June 1967 in the Kremlin Hall at the concert of Armenian masters of performing art, dedicated to the 50th anniversary of the October Revolution. It was also successfully performed in the Shostakovich Concert Hall in Leningrad on 4 November 1971 with the soloist Gohar Galajyan. On the stage were: the Capella, “the local Grand Philharmonic, the Yerevan Television and Radio Violinists Ensemble and the Harp Group”⁷⁴.

In Leningrad, A. Khachaturian’s piece sounded on 10 and 11 January 1977. “It requires high professionalism from the choir, the symphony orchestra, the soloist, the violinists and the harpists. The soloist, People’s Artist of the RSFSR Nina Isakova, manifested profound insight of the piece”⁷⁵.

On 12 November 1978, just months after the acclaimed composer’s death, the “Ode to Joy” was performed yet another time in Leningrad.

Aram Khachaturian’s 90th anniversary of birth was celebrated in Moscow in 1993. On April 20, at the “Aram Khachaturian’s Music Sounding” Festival in the Grand Hall of the Conservatory, the Maestro conducted the “Ode to Joy” featuring the Moscow Symphony Orchestra, the State Academic Choir of Armenia, and the Harp Ensemble of the Moscow Conservatory⁷⁶.

⁷¹ See: O. Tchekidjian’s personal archive. Note that in *Letters*, published by A. Khachaturian, the wrong date is given: 1972. See: Aram Khachaturian, *Letters*, p. 138 [Rus].

⁷² See: O. Tchekidjian’s personal archive.

⁷³ Arakelyan S., as above, p. 102. Aram Khachaturian, *Letters*, p. 150-151 [Rus].

⁷⁴ A diary of music life, Back from a concert tour, Yerevan Yerevan, 18 November 1971.

⁷⁵ Vardanyan Ruben, Premieres in Leningrad, *Sovetakan Hayastan*, 1 February 1977.

⁷⁶ See: If not a musician, definitely an actor, *Respublika Armenia*, 5 June 1993 [Rus].

Gohar Harutyunyan, the first director of the Aram Khachaturian House-Museum in Yerevan, remembered, “The State Academic Choir of Armenia led by Ohannes Tchekidjian presented the “Ode to Joy”. It was the first and, for sure, the last time I heard such a performance. The euphoria of the exhilarated audience reached topmost levels. The crowd wouldn’t stop clapping. It was phenomenal, something unseen and unheard of. The Moscow listener congratulated and thanked Tchekidjian for the performance”⁷⁷.

The “Ode to Joy” had sounded in Moscow before, on 5 March 1993.

On 5 June 2003, on the occasion of Aram Khachaturian’s centenary, in the Grand Hall of the Moscow Conservatory, the Maestro performed it with the “Novaya Rossia” State Symphony Orchestra, the A. A. Yurlov State Academic Choir and the Harp Ensemble, soloed by Lilit Grigoryan.

In the subsequent years and decades, A. Khachaturian’s “Ode to Joy” traveled along with the Maestro and the Capella. It has become a tradition to perform it at the Capella’s celebration concerts.

In 1987, at the concert dedicated to the Capella’s 50th anniversary, held in the Karen Demirchyan Sports and Concert Complex in Yerevan, the “Ode to Joy” was performed by the joint Armenian State Academic and the Opera and Ballet Theater Choirs, the Symphony Orchestra of the Opera Theater, the Yerevan Television and Radio Violinists Ensemble and the Harp Ensemble. People’s Artist of the USSR, Hero of Socialist Labor Irina Arkhipova soloed⁷⁸.

On 13 July 2007, the Al. Spendaryan Opera and Ballet National Academic Theater hosted the concluding concert within the celebration events of the Capella’s 70th anniversary. Among others, the “Ode to Joy” was performed by the orchestra of the Opera Theater, the State Academic Choir of Armenia, the Violinists Ensemble of the Conservatory, the Harp Ensemble, the Shoghakat Choir, and the soloist Varduhi Khachatryan.

In Ohannes Tchekidjian’s relatively modest creative legacy, too, we come across the name of Aram Khachaturian. The Maestro dedicated his two-part vocal-symphonic poem for choir and symphony orchestra “Tolls of Freedom” (lyrics by Silva Kaputikyan) to the composer’s 60th birth anniversary.

Years later, in 2006, the All-Armenian Maestro was among the renowned artists and intellectuals, who signed the open letter to the second President of RA Robert Kocharyan with a well-grounded and persuasive suggestion to restore Aram Khachaturian’s anthem of Soviet Armenia for independent Armenia. On 4 May 2006, by Decision # 299-A of Prime Minister of RA Andranik Margaryan, a Commission was established under the Minister of Culture Hasmik Poghosyan. O. Tchekidjian was included in the Commission. A contest was announced; after nearly 6 months of hot discussions, on 21 October 2006, the authoritative Commission voted by secret ballot to make a historical decision: Aram Khachaturian’s anthem almost unanimously (by 15 votes) came out a winner out of the five versions which had passed to the second round. The Government announced a text contest for Khachaturian’s music.

On 31 August 2006, Khachaturian’s anthem was performed by the Armenian State Academic Choir and the State Philharmonic under O. Tchekidjian in the Aram Khachaturian Concert Hall... We are full of hope that at some future date, the anthem will come back to us, and will be performed by the State Academic Choir of Armenia under the baton of Maestro Ohannes Tchekidjian.

Today, 45 years after the death of the titan of Armenian music, very topical and so truthful are his words, “I am fascinated by Ohannes Tchekidjian’s talent and vigor. Particularly flawless are his interpretations of classical music. They are consummate, they are his own. Every performance of the Choir is a true celebration of art. Tchekidjian’s amazing improvisations are an absolute delight. In Moscow and elsewhere, the Tchekidjian Capella is reputed as one of the best Soviet choral groups. I feel happy at the victorious march of that powerful singing body across the world’s most famous concert halls”⁷⁹.



⁷⁷ Arakelyan S, as above, p. 175.

⁷⁸ H. Tchekidjian’s personal archive.

⁷⁹ Arakelyan Sergey, Ohannes Tchekidjian, Yerevan, 2014, p. 12.





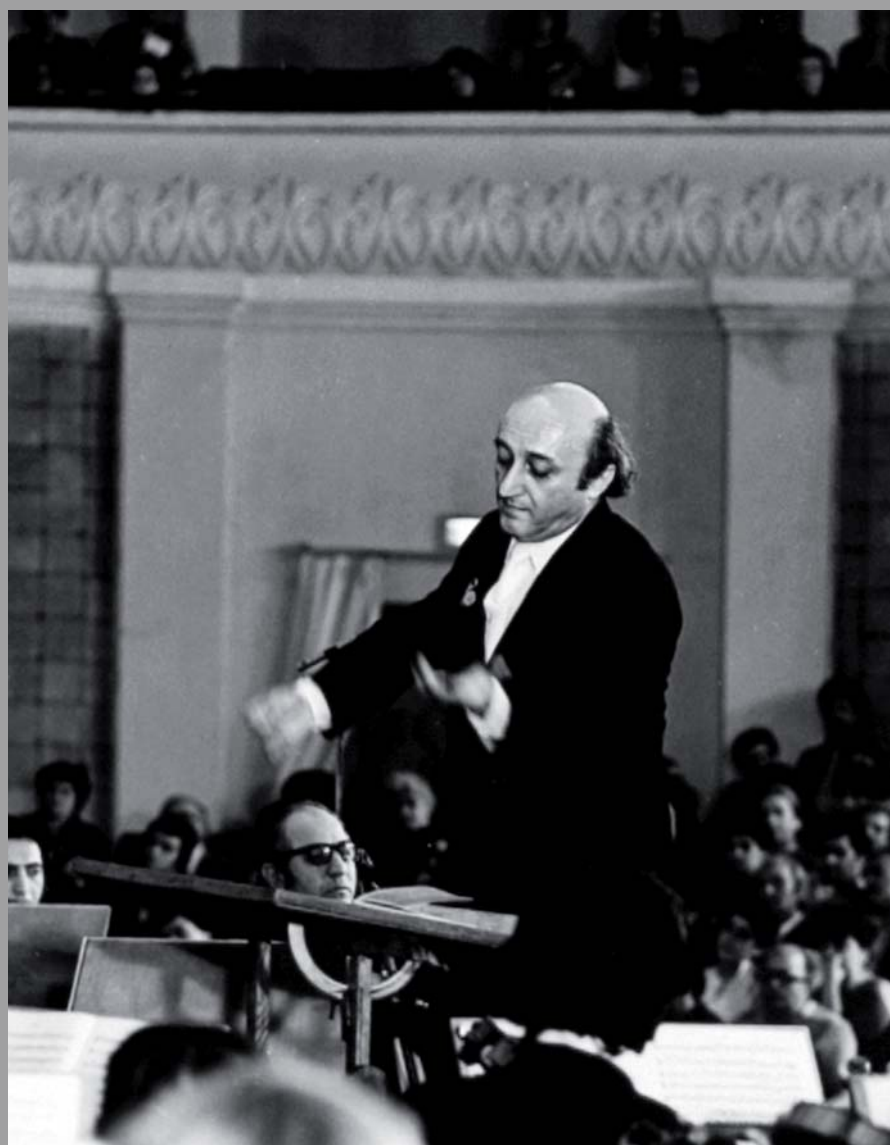


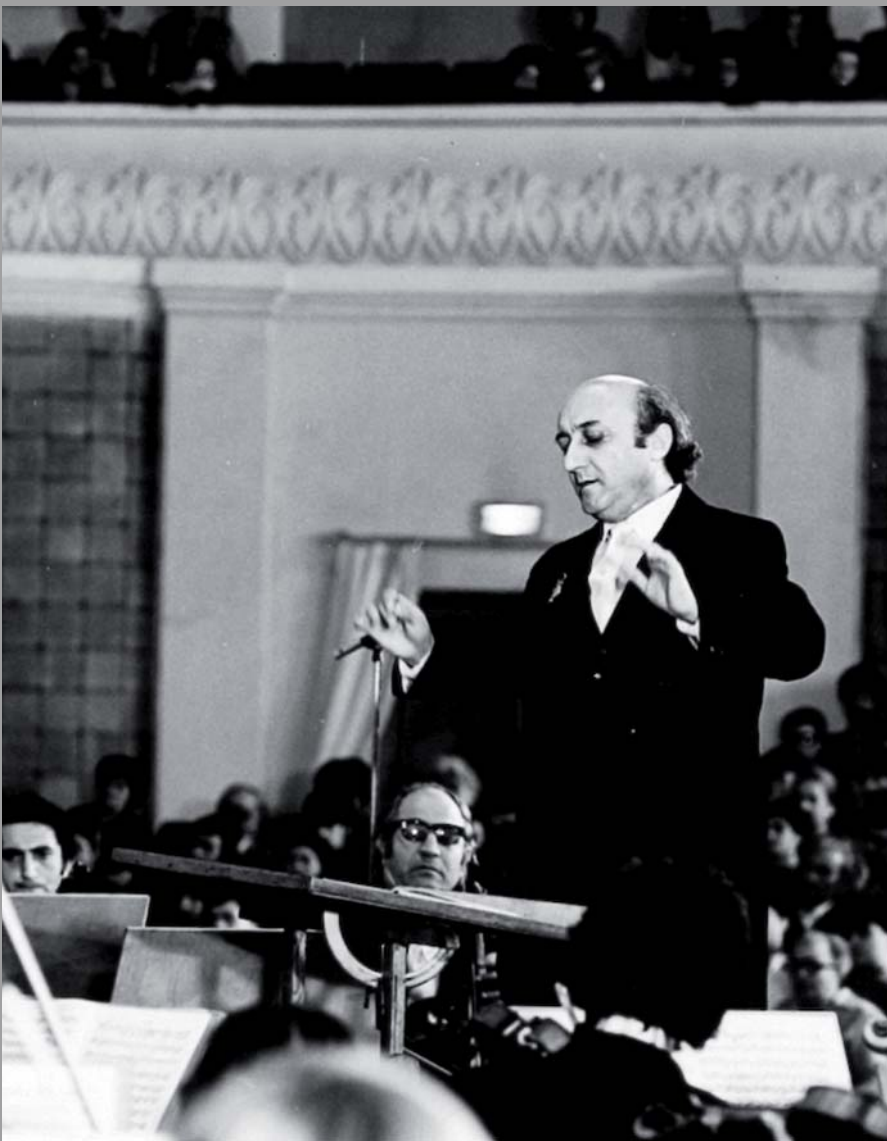














LENINGRAD TOURS OF THE STATE ACADEMIC CHOIR OF ARMENIA

The State Academic Choir of Armenia led by Ohannes Tchekidjian first stepped on the stage in Leningrad on 29 October 1964: two concerts featured Mozart's *Requiem*, Schubert's *Cantata in C major*, followed by a *capella* programs in the other two concerts. Friendly relations with the Leningrad public continued: several premiere performances were given in that city⁸⁰. Maestro Tchekidjian conducted 97 concerts in Leningrad, mostly in the Shostakovich Philharmonic Hall, and in over 70 of them – in association with Yevgeny Mravinsky's Symphony Orchestra.

On 26 January 1966, at the invitation of Leningrad Philharmonia, the Capella performed Mozart's *Requiem* and Schubert's *Cantata in C major* with Gohar Galajyan; on the next day, an *a capella* program was performed; on January 28 and 30, the posters announced Smetana's *Cantata in F major*, Alexander Harutyunyan's *Cantata*, Rossini's *Stabat Mater*.

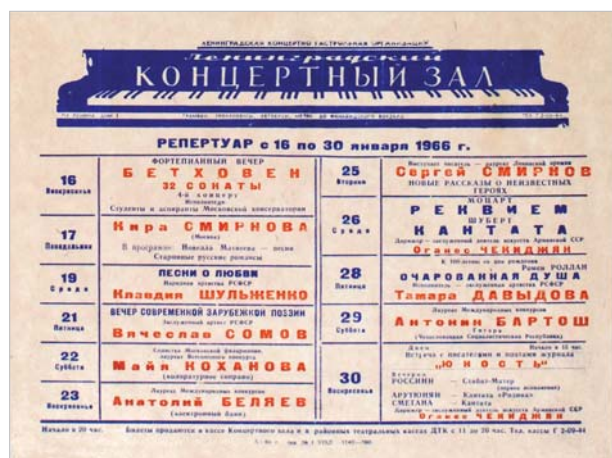
The Maestro was the first in the Soviet Union to include these pieces in his concert programs. The *Vecherniy Leningrad* published Aram Ter-Hovhannisyan's feedback "Bravo, Capella".

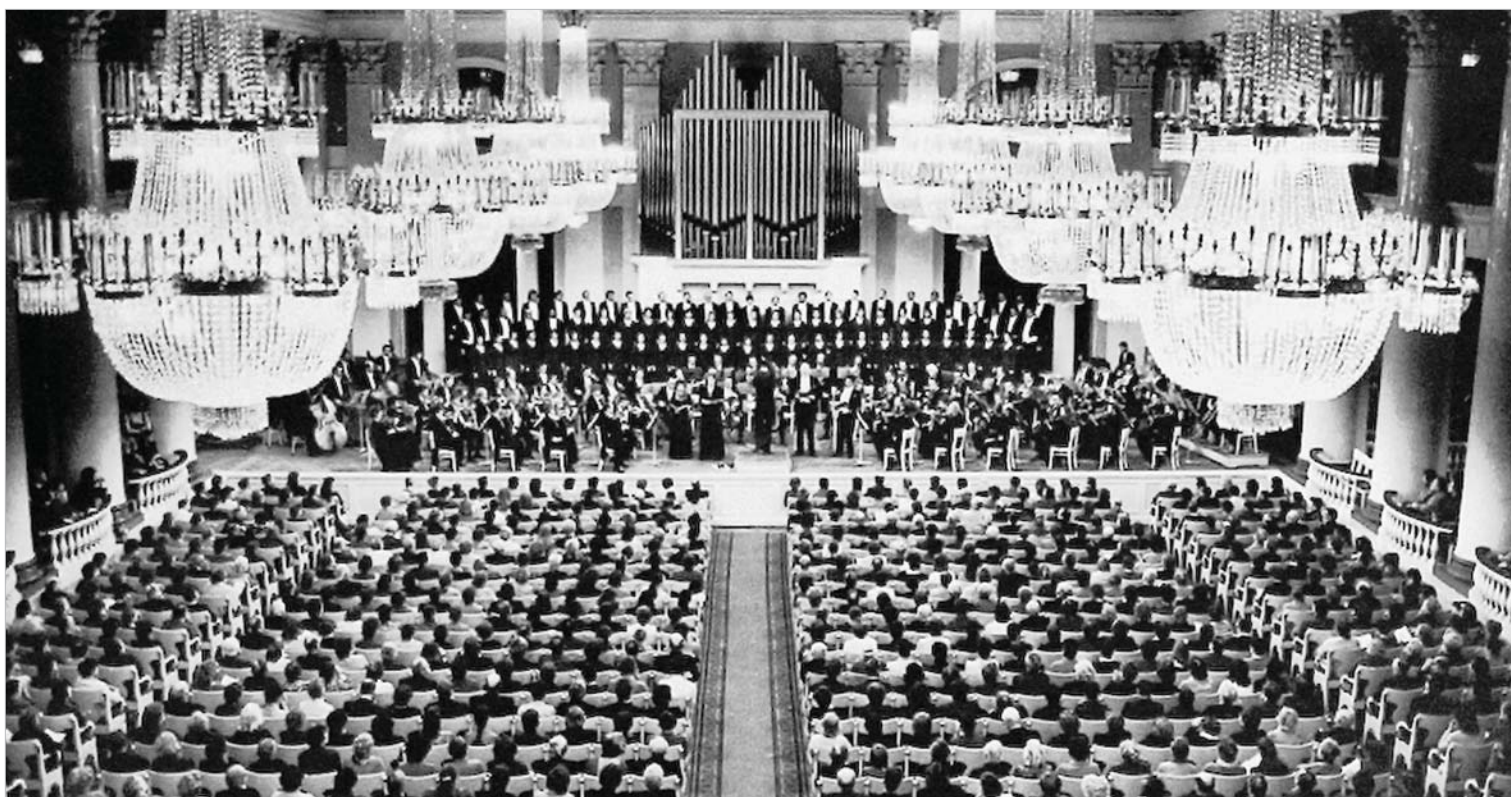
"It was the cold spring of 1966", O. Tchekidjian later recalled. "Leningrad was immersed in its habitual mist. I had Aram Ter-Hovhannisyan's address with me, so on an evening free of rehearsals I paid a visit to the silvery-grey-headed conductor. We had a talk, then I invited him and his wife to our concert. When at the end of the concert the audience began expressing their gratitude, I came on the stage with the esteemed maestro and, struggling with my then non-fluent Russian, introduced the renowned conductor Aram Ter-Hovhannisyan as the one who had rendered remarkable services to the Choir, adding that he was their co-citizen. The concert hall welcomed the news with cheers and clapping. The embarrassed maestro thanked the audience, his voice trembling with emotions"⁸¹.

March 2 and 3 1967 were the days to go down in history of both the Capella and the musical life of Leningrad: in the Shostakovich Concert Hall, the famous Armenian Maestro conducted the premiere performance of Berlioz's *Requiem*, featuring the Leningrad Philharmonic Orchestra, the State Choir of Armenia, and four other orchestras located in the upper boxes.

The Maestro has performed that piece as many as 37 times – a number unexcelled to date. The point is not only the immense number of musicians required, but also its costliness. It is only feasible with state support. Besides, very few conductors in the world take on the task of performing such a difficult piece, and among those few there is only one Armenian, Ohannes Tchekidjian, whose concert performance of Berlioz's *Requiem* with Mravinsky's orchestra has been recorded in Leningrad, and that is priceless⁸².

On March 5 and 6 1969, Berlioz's *Requiem* sounded again in the Leningrad Shostakovich Concert Hall⁸³. The Principal Conductor of the Leningrad Academic Symphony Orchestra, People's Artist of the USSR, Hero of Socialist Labor, Recipient of the Lenin Prize and the USSR State Prize Yevgeny Mravinsky said on that occasion: "As professional musicians, during





a concert we cannot but think about the score, beat distribution, shades and much more. And what a delight it is when the performer makes you forget you are a professional, makes you feel like you are one of the audience. While listening to Berlioz's *Requiem*, featured by the State Choir of Armenia and our Symphony Orchestra under the direction of Ohannes Tchekidjian at the Grand Hall of the Leningrad Philharmonia, I came across an interpreter, who made me forget about the score and my professional attitude to the piece. I unwittingly became an ordinary, delighted listener, who was fortunate to enjoy such happiness"⁸⁴.

Three premieres were offered to Leningrad music lovers in 1977: on January 10 and 11, Aitynyan's *Liturgy*, O. Tchekidjian's *Springtime Dreams* and Berlioz's *Te Deum* were performed at the Shostakovich Grand Hall. The media coverage praised the concerts in superlatives: "O. Tchekidjian's fiery fantasy and creative will, multiplied by tremendous vigor and culture, have created true musical masterpieces"⁸⁵, wrote *Sovetskaya muzyka*.

The Artistic Director of the Leningrad Philharmonia, Honored Worker of Arts of the RSFSR O. Sarkisov wrote, "...Owing to the exceptional creative qualities of the Armenian Capella, it has earned nationwide recognition, the love of the public and

⁸⁰ About the Leningrad performances of the State Academic Choir of Armenia see: **Asatryan Anna**, *The Leningrad tours of the State Academic Choir of Armenia, Dialogue of cultures, Armenian-Russian cultural relations (history and modernity)*, materials of international scientific conference, Gyumri, 2008, pp. 87-91. **Asatryan Anna**, *The Leningrad Tours of the State Academic Capella of Armenia, Social-psychological provision of professional activity*. Thematic collection, Saint-Petersburg, 2009, pp. 114-117 [Rus], etc.

⁸¹ **Asatryan A.**, *The State Academic Choir of Armenia*, Yerevan, 2007, pp. 57-58.

⁸² Note that H. Tchekidjian's teacher Jean Fournet is one of the conductors who performed Berlioz's *Requiem*.

⁸³ The concert was in commemoration of Berlioz's centenary.

⁸⁴ **Asatryan A.**, *State Academic Choir of Armenia*, Yerevan, 2007, p. 61.

⁸⁵ *Ibid*, p. 76.

ЛЕНИНГРАДСКАЯ ГОСУДАРСТВЕННАЯ ФИЛАРМОНИЯ им. Д. Д. ШОСТАКОВИЧА

БОЛЬШОЙ ЗАЛ

СРЕДА 12, ЧЕТВЕРГ 13 ЯНВАРЯ 1977 г.

МОЦАРТ РЕКВИЕМ

ЗАСЛУЖЕННЫЙ КОЛЛЕКТИВ РЕСПУБЛИКИ АКАДЕМИЧЕСКИЙ СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ КАПЕЛЛА АРМЕНИИ

Дирижер — народный артист Армянской ССР, лауреат Государственной премии СССР **ОГАНЕС ЧЕКИДЖЯН**

Сопрано **ШЕВЧЕНКО** Исканова **И** САРКОВА **З** АРИНЬ **С** ЕЛЕЗНЕВ **В**

Начало концертов в 8 часов вечера

ЛЕНИНГРАДСКАЯ ГОСУДАРСТВЕННАЯ ФИЛАРМОНИЯ им. Д. Д. ШОСТАКОВИЧА

БОЛЬШОЙ ЗАЛ

ПОНЕДЕЛЬНИК 10, ВТОРНИК 11 ЯНВАРЯ 1977 г.

10-3-й КОНЦЕРТ СЕДЬМОГО АБОНЕМЕНТА II-ВНЕАБОНЕМЕНТНЫЙ КОНЦЕРТ

СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ АКАДЕМИЧЕСКАЯ КАПЕЛЛА АРМЕНИИ

Дирижер — народный артист Армянской ССР, лауреат Государственной премии СССР **ОГАНЕС ЧЕКИДЖЯН**

Сопрано **ИСКАКОВА** Карл **ЗАРИНЬ** Анна **ИШАНЯН** Георгий **ГРИГОРЯН** АКАДЕМИЧЕСКАЯ КАПЕЛЛА имени М. И. ГЛИНКИ Художественный руководитель — Владислав **ЧЕРНУШЕНКО** АНСАМБЛЬ СЕРИПАЧЕЙ

ХОР **АЙДЖАН-БЕОМ** **ЧЕКИДЖЯН** **ХАЧАТУРЯН**

БЕРЛИОЗ — „ТЕ ДЕУМ“

Начало концертов в 8 часов вечера

ЛЕНИНГРАДСКАЯ ГОСУДАРСТВЕННАЯ ФИЛАРМОНИЯ им. Д. Д. ШОСТАКОВИЧА

БОЛЬШОЙ ЗАЛ

СУББОТА, 15 ЯНВАРЯ 1977 г.

ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ КАПЕЛЛА АРМЕНИИ

Дирижер — народный артист Армянской ССР, лауреат Государственной премии СССР **ОГАНЕС ЧЕКИДЖЯН**

АРУТЮНЯН — Ода Леонову **ЕКИМЯН** — Страны Армянская моя **КОМИТАС** — Колер — цюлер — С крушением и горы я пошла — Давид идет — Сладкие песни — Песня молодца

ТИГРАНЯН — Вступительный хор и опера „Ануш“ — Сцена сумасшествия из оперы „Ануш“

МОНТЕВЕРДИ — Мадригал № 4 **ГЕНДЕЛЬ** — Фуга из оратории „Мессия“ **ГАЙДН** — Шестая часть из „Богородицы-милосердной“

МЕНДЕЛЬСОН — Соната **ШУМАН** — Дуэт **СМЕТАНА** — Мещинский хор из „Чемсика песен“ **ВЕРДИ** — Хор пленников из оперы „Набукко“ **ГУНО** — Вальс из оперы „Фигаро“ **РОССИНИ** — Ночертандо

МЕХАКЕДЖЯН **ТОПЧЯН**

Начало концертов в 8 часов вечера



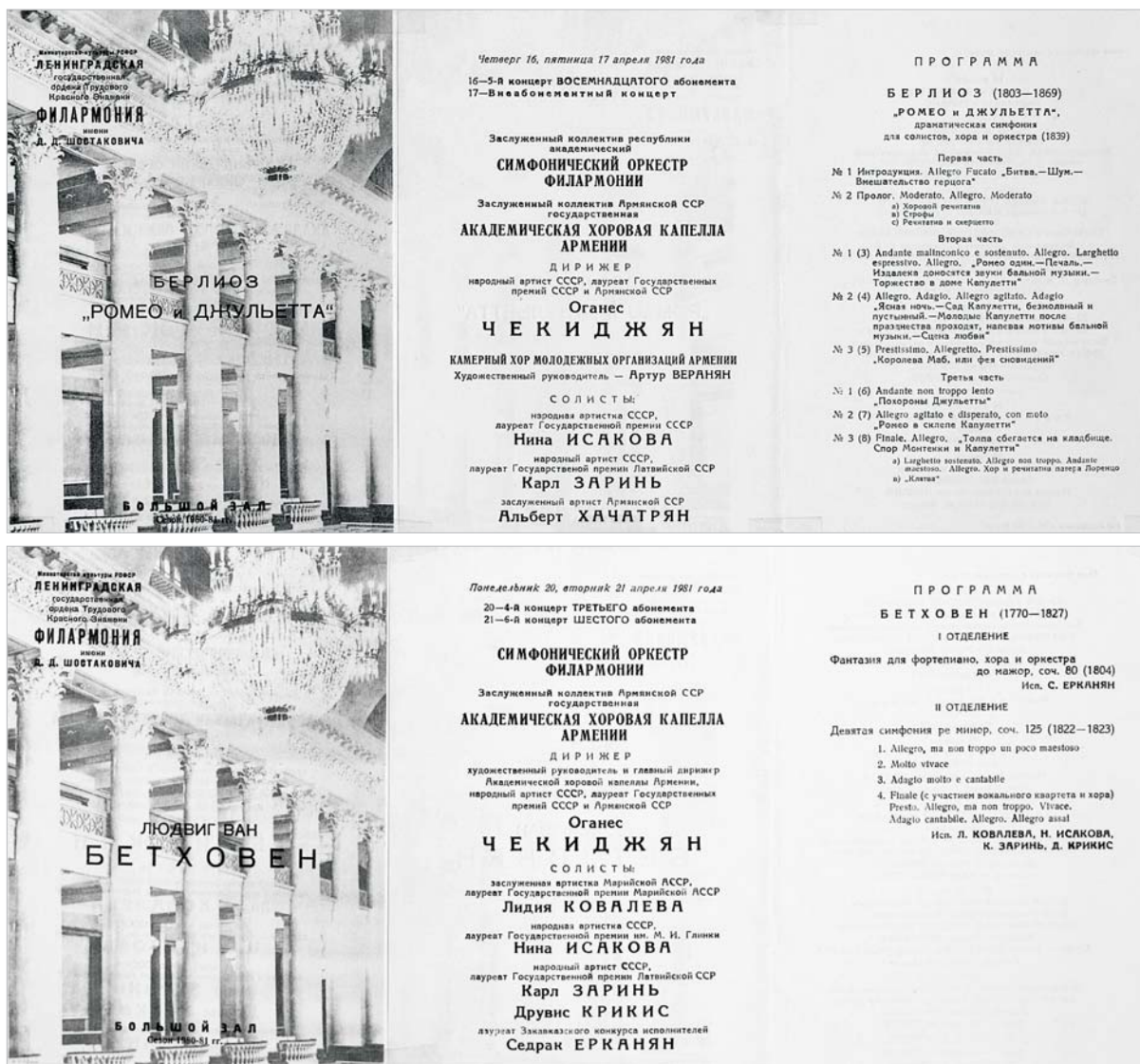
international acclaim. The Capella stands out for its highly professional ensemble characteristics, distinctive and recognizable vocal sound, which leaves no one indifferent. Beyond any doubt, the Capella can be ranked among the most significant phenomena of our time⁸⁶.

On 16 April 1981, the Capella brought to Leningrad the gem of the concert season: People's Artist of the USSR O. Tchekidjian stepped in to conduct the USSR premiere of Berlioz's dramatic symphony *Romeo and Juliet* for soloists, choir and orchestra. The concert



⁸⁶ Ibid, p. 77.

hall gave a standing ovation and, as was already habitual, when the symphony orchestra left the stage, the public continued to applaud calling back the soloists – People’s Artists of the RSFSR Nina Isakova and Karlis Zarins, Honored Artist of the Arm. SSR Albert Khachatryan⁸⁷, and, certainly, the hero of the day – Ohannes Tchekidjian. “This ensemble and its leader”, wrote Nikolay Tikhonov, Chairman of the Committee for the Lenin and State Prizes in Literature, Arts and Architecture under the USSR Council of Ministers, “perform difficult pieces of different times and diverse styles. They have elevated choral art to the topmost level, which brought them worldwide renown. In recent years, the posters of this Choir have become a major event in our music culture.”⁸⁸



The next surprise from the State Academic Choir of Armenia was to happen on 15 April 1982: Verdi’s *Hymn of the Nations* was premiered in the USSR, featuring People’s Artist of the USSR Karlis Zarins. Another spring premiere was the British composer Constant Lambert’s *The Rio Grande* symphonic picture with the participation of the world-famous pianist Nikolay Petrov.

Once the Maestro said, “The applause we receive in Leningrad is always in my mind not because it is lasting. ‘Leningrad’ is a concept per se, it dictates its own criteria, predetermined by the rich and heroic history of that city.

As a conductor, I have traveled with the Choir over hundreds of the world cities, in which I was just a guest, knew only the way from the hotel to the concert hall and back; the overly busy concert schedule would not let me get the feel of the places, familiarize myself with their past or current events.

Leningrad is different. The city opens up like a book, and you cannot remain impartial to the abundance of its classical beauty; when you talk with a Leningrad dweller, the thought that this intelligent, genial and kind-hearted person had fought against the Nazis, changed the course of WWII, and saved one of the worthiest centers of human civilization, never leaves you. Now, when you see these stately peaceful palaces, it is hard to imagine that the city had been burning like a torch, that the Peterhof Palace

⁸⁷ Later – People’s Artist of the Arm. SSR.

⁸⁸ Asatryan A., The State Academic Choir of Armenia, Yerevan, 2007, p. 82.

Армянской капелле — цветы Ленинграда

Букетом ярких весенних цветов выразили ленинградцы свою признательность народному артисту СССР Оганесу Чекиджяну и руководимой им Академической хоровой капелле Армении, чьи выступления стали украшением музыкальной жизни города на Неве. С ажиотажем прошли все пять выступлений армянских певцов в Большом зале филармонии имени Дмитрия Шостаковича. Мгновенный творческий отчет гости посетили Юблентно образованная СССР, в полную силу показав свои огромные исполнительские возможности.

Впечатляющим филлоном, цитла гастролиальных концертов являлись выступления капеллы с Академическим симфоническим оркестром Ленинградской филармонии, которыми руководит народный артист СССР Евгений Иванович. Для прославленных коллективов, не раз встречавшихся на одной сцене, подготовили слушателям сюрпризы впервые в Советском Союзе: они исполнили кантату «Гимн нации» Джузеппе Верди и поэму «Рио Гранде» современного аргентинского композитора Константа Ламберта.

Тема «Гимн нации», написанного сто двадцать лет назад, по случаю всемирной вы-

ставки в Лондоне, оказалась удивительно созвучной сегодняшнему дню. Слово обращается к ныне живущим, великий итальянский музыкант ставит труд и солидарность народов в борьбе за мир и свободу. Солировал известный латвийский тенор народный артист СССР Карл Заринь.

Бурным иррациональным праздником завладела слушателей поэма «Рио Гранде», где равноправными партнерами выступили хор, оркестр и исполнитель фортепианного соло заслуженный артист РСФСР Николай Петров.

— Два года назад мне посчастливилось впервые встретиться с капеллой Армении, в совместном концерте — на гастролях в Саратове, а затем в Томске и Ереване мы исполнили фантазию Бетховена, — рассказывает московский пианист, — В мировую музыку найдется не так много сочинений для пианиста и хора, но мне непременно хотелось продолжить сотрудничество с армянскими коллегами, и в преддверии Чекиджяну исполнить «Рио Гранде». Теперь, после успешной премьеры в Ленинграде, мы мечтаем продолжить с этим интересным произведением и москвичей.

Понятие экзотической по составу исполнительской была

программа, в которой под управлением Чекиджяна выступили «Слабят матери» России и четвертый. Фортелланый концерт Бетховена. Вместе с музыкантами из России, Армении, Латвии и Грузии здесь выступили и замечательный пианист Герхард Опитц, который, завершая в Ленинграде свое первое гастрольное турне по СССР. После концерта он гордо поблагодарил зрителей за неизменно высокий музыкальный праздник.

В двух программах приняла участие известная грузинская певица — народная артистка СССР Цисана Татишвили.

— Выступление с капеллой Чекиджяна — большая радость для меня, — сказала солистка Тбилисского академического театра оперы и балета, — Палашишвили. — Маэстро очень требователен к репетициям и всегда стремится к тому, чтобы выступление было на высшем художественном результате, который отвечает требованиям музыканта от крепкого профессионала. Рада, что открыла для себя и Чекиджяна, композитора, приняв участие в исполнении его кантаты симфонической поэмы «Весенние грезы».

Планы на этот вечер неизменно завершались ленинградские концерты Академической капеллы Армении. И тогда чаще

had been turned into a stable, and that, in order to find and insult Pushkin's statue, Nazis brutalized hundreds of people. Today, the statues are all back on their pedestals, the fountains spurt high and upright, the museums encompass all the epochs of human civilization. I see a living monument in every Leningrad citizen who has survived the War: all the virtues of life, the ultimate extent of endurance had been put to test here.

That is why the applause of a Leningrad hall is so dear to me, so hard to forget. In the spacious halls, it is easy to spot a Patriotic War veteran among the audience; the Choir artists know them by sight. Indeed, it is an honor to sing for the people, who have returned this wonderful city to mankind".⁸⁹

In June 1986, the Leningrad audience enjoyed yet another premiere: it was the concert performance of Verdi's *Nabucco* under the Maestro's direction⁹⁰.



Четверг 15, пятница 16 апреля 1982 года
15—6-й концерт ТРЕТЬЕГО абонемента
16—ВНЕАБОНЕМЕНТНЫЙ концерт

ДИРИЖЕР
народный артист СССР,
лауреат Государственной премии СССР
и Государственной премии Армянской ССР, профессор

Оганес ЧЕКИДЖЯН

Заслуженный коллектив Армянской ССР
ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ
ХОРОВАЯ КАПЕЛЛА АРМЕНИИ

СОЛИСТЫ
народные артисты СССР
Цисана ТАТИШВИЛИ
Карл ЗАРИНЬ
заслуженный артист РСФСР
Николай ПЕТРОВ
Ирина АКОПЯН

ПРОГРАММА
I ОТДЕЛЕНИЕ
ВЕРДИ (1813—1901)
„Хор пленников“ из оперы „Набукко“ (1841)
„Stabat Mater“ для хора и оркестра (1898)
„Гимн нации“ для тенора, хора и оркестра (1862)
Соллист: К. ЗАРИНЬ
(1-е исполнение в СССР)

II ОТДЕЛЕНИЕ
ЛАМБЕРТ (1905—1951)
„Рио Гранде“, симфоническая картина для фортепиано, хора и оркестра (1927)
Соллист: Н. ПЕТРОВ
Соло в хоре Н. АКОПЯН
(1-е исполнение в СССР)

ЧЕКИДЖЯН (род. в 1929 г.)
„Весенние грезы“, вокально-симфоническая поэма на стихи В. ТЕРЯНА (1976)
Соллисты: Ц. ТАТИШВИЛИ, К. ЗАРИНЬ

Понедельник 12, вторник 13 апреля 1982 года
12—4-й концерт ШЕСТНАДЦАТОГО абонемента
13—ВНЕАБОНЕМЕНТНЫЙ концерт

ДИРИЖЕР
народный артист СССР,
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и Государственной премии Армянской ССР,
художественный руководитель и главный дирижер
Хоровой капеллы Армении

Оганес ЧЕКИДЖЯН

Заслуженный коллектив Армянской ССР,
ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ
ХОРОВАЯ КАПЕЛЛА АРМЕНИИ

СОЛИСТЫ
Герхард ОПИЦ
(Федеративная Республика Германия)
заслуженная артистка Латвийской ССР
Луиза АНДРУШЕВИЧ
народная артистка СССР
Цисана ТАТИШВИЛИ
народный артист СССР
Карл ЗАРИНЬ
лауреат Всесоюзного и Международного конкурсов
Георгий СЕЛЕЗНЕВ

ПРОГРАММА
I ОТДЕЛЕНИЕ
БЕТХОВЕН (1770—1827)
Четвертый концерт для фортепиано с оркестром соль мажор, соч. 58 (1806)
1. Allegro moderato
2. Andante con moto
3. Rondo vivace
без перерыва
Исп. Г. ОПИЦ

II ОТДЕЛЕНИЕ
РОССИИ (1792—1868)
„Stabat Mater“ для солистов, хора и оркестра (1842)
1. Интродукция
2. Ария (тенор)
3. Дуэт (сопрано и альт)
4. Ария (бас)
5. Хор и речитатив (бас)
6. Квартет солистов
7. Каватина (альт)
8. Ария (сопрано) и хор
9. Квартет солистов
10. Финал (солисты и хор)

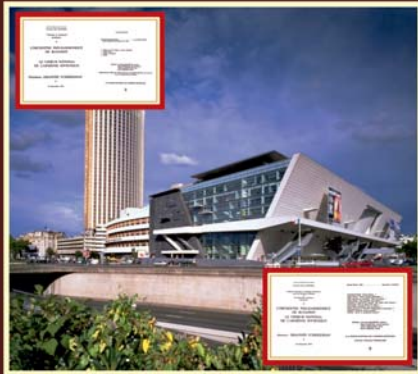
⁸⁹ Ibid, pp. 84-85.

⁹⁰ The brilliant premiere of Verdi's *Nabucco* under H. Tchekidjian's direction took place on 19 April 2007 in the A. Khachaturian Grand Concert Hall, performed by the State Academic Choir of Armenia and the State Philharmonic.

⁹¹ The complete list of the Leningrad performances of the State Academic Choir of Armenia, see: Asatryan Anna, The All-Armenian Maestro: Ohannes Tchekidjian, Annex 3, pp. 153-159, as well as Ohannes Tchekidjian's personal archive.

The list of the Leningrad concerts of the State Academic Choir of Armenia under O. Tchekidjian's direction is provided in the Annex ⁹¹.

PARIS



PALAIS DES CONGRES



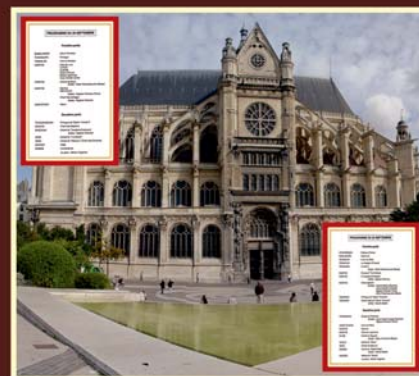
SALLE PLEYEL



NOTRE - DAME
DE PARIS



CHAMPS ELYSÉES



SAINT EUSTACHE

OHANNES TCHEKIDJIAN AND FRANCE

During his professional activity, Ohannes Tchekidjian has been to many countries around the world. However, some countries and cities are special for the Maestro. Paris and France stand out from all the rest.

In 1951-1953, O. Tchekidjian attended *Ecole Normale de Musique* in Paris, where he took conducting classes with Jean Fournet, Principal Conductor of the Paris Opera. Those were years of extensive professional training, during which he perfectly mastered the art of conducting. “Our professor taught us the intricacies of our profession”, remembered the Maestro. “I watched his movements and gestures closely, his art, trying to get the most of his classes. You know what he used to do? He used to go and stand by, say, the trombones, while I was conducting. At some point he interrupted me, ‘Stop! You gestured like this, and that’s what you’ve got. While if you try this way, you’ll get a different effect. Don’t try to imitate me, don’t copy my gestures. You can even direct without any movement, making a mere eye contact, even keeping silent’. I have learnt a lot from him, a great deal... And now it’s me who is saying, ‘Don’t try to imitate me, don’t copy my gestures’”⁹².



France and French music occupied a major place in the conductor’s performing career⁹³. The relations between France and the Maestro developed in two areas: rendition of vocal-symphonic pieces by French composers, and tours of France. Some of the pieces were performed for the first time in the Soviet Union. When asked, which of the composers he favors most, the Maestro answers, “First of all – Komitas, then comes Berlioz”⁹⁴. Berlioz’s *Requiem*, *Romeo and Juliet* and *Te Deum* are included in the repertoire of the Capella. O. Tchekidjian also interpreted Gabriel Faure’s *Requiem* and Charles Gounod’s Oratorio “Death and Life”. And this – in spite of the opinion that “French choral music has been overlooked by our (i.e. Soviet – A. A.) performers. Even Berlioz’s great *Requiem* is a rare guest on our stage, let alone Franck’s and Debussy’s oratorios and cantatas”⁹⁵.

Thanks to the efforts of the renowned Armenian conductor, Soviet music lovers had had an opportunity to hear these works, hitherto unknown to them. Traditionally, the audience in Yerevan were the first to hear and form an opinion.

Thus, on February 1 and 2 1967, the Maestro conducted the Yerevan premiere of Berlioz’s *Requiem*. Thereafter, on February 26, it was performed in Moscow with the USSR State Symphony Orchestra and the State Choir of Armenia under the Maestro’s direction. Subsequently, on March 2 and 3, the Maestro conducted said piece in Leningrad – with the Leningrad Academic Symphony Orchestra and the State Choir of Armenia. No other conductor in the history of the world music has performed the *Requiem* as many as 37 times, including: 3 times in Yerevan, 2 in Moscow, 8 in Leningrad, 1 in Minsk, 2 in Tbilisi, 2 in Vilnius, 2 in Kaunas, 2 in Omsk, 1 in Ulyanovsk, 1 in Kishinev, 1 in Tiraspol, 3 in Kiev, 2 in Kharkov, 1 in Dnepropetrovsk, 2 in Sverdlovsk, 1 in Odessa, 2 in Lvov, 1 in Riga.

The list of performances of Berlioz’s *Requiem* under Ohannes Tchekidjian is provided below.

⁹² Davtyan Susanna, Ohannes Tchekidjian, Yerevan, 2000, p. 93.

⁹³ See: Harutyunyan Anna, Ohannes Tchekidjian and France, Ohannes Tchekidjian – 85, scientific conference dedicated to Ohannes Tchekidjian’s 85th birth anniversary (26-27 September 2014), conference materials, Yerevan, NAS RA “Gitutyun” publ., 2014, pp. 144-156.

⁹⁴ Arakelyan Emma, The French composers’ works in Ohannes Tchekidjian’s rendition: H. Berlioz’s *Requiem*, The seventh scientific conference of young Armenian art critics, dedicated to Tigran Chukhajyan’s 175th birth anniversary (19-21 October 2012), conference materials, Yerevan, 2013, p. 248.

⁹⁵ Yuryev N., The first performance, *Muzykalnaya zhizn*, 1971, #11 (325) [Rus].

37 PERFORMANCES OF BERLIOZ'S REQUIEM UNDER THE DIRECTION OF O. TCHEKIDJIAN

01. Yerevan, 1 February 1967, State Orchestra of Armenia
02. Yerevan, 2 February 1967, State Orchestra of Armenia
03. Moscow, 26 February 1967, USSR State Orchestra
04. Moscow, 27 February 1967, USSR State Orchestra
05. Leningrad, 2 March 1967, Mravinsky Honored Orchestra
06. Leningrad, 3 March 1967, Mravinsky Honored Orchestra
07. Minsk, 3 December 1967, State Orchestra of Belarus
08. Tbilisi, 25 November 1968, State Orchestra of Georgia
09. Tbilisi, 27 November 1968, State Orchestra of Georgia
10. Leningrad, 5 March 1969, Mravinsky Honored Orchestra
11. Leningrad, 6 March 1969, Mravinsky Honored Orchestra
12. Vilnius, 15 March 1969, State Orchestra of Lithuania
13. Kaunas, 16 March 1969, State Orchestra of Lithuania
14. Omsk, 28 March 1970, Omsk Orchestra
15. Omsk, 29 March 1970, Omsk Orchestra
16. Leningrad, 18 October 1974, with Mravinsky Honored Orchestra
17. Leningrad, 19 October 1974, Mravinsky Honored Orchestra
18. Yerevan, 28 December 1974, State Orchestra of Armenia
19. Ulyanovsk, 24 April 1975, Ulyanovsk Orchestra
20. Kishinev, 7 March 1976, State Orchestra of Moldavia
21. Tiraspol, 9 March 1976, State Orchestra of Moldavia
22. Kiev, 13 March 1976, State Orchestra of Ukraine
23. Kiev, 14 March 1976, State Orchestra of Ukraine
24. Kharkov, 17 March 1976, Kharkov Orchestra
25. Kharkov, 19 March 1976, Kharkov Orchestra
26. Dnepropetrovsk, 24 March 1976, Dnepropetrovsk Orchestra
27. Sverdlovsk, 26 March 1977, Sverdlovsk Orchestra
28. Sverdlovsk, 27 March 1977, Sverdlovsk Orchestra
29. Odessa, 16 May 1978, Odessa Orchestra
30. Lvov, 21 May 1978, Lvov Orchestra
31. Lvov, 22 May 1978, Lvov Orchestra
32. Kiev, 27 May 1978, State Orchestra of Ukraine
33. Leningrad, 20 October 1978, Mravinsky Honored Orchestra
34. Leningrad, 21 October 1978, Mravinsky Honored Orchestra
35. Riga, 13 November 1980, State Orchestra of Latvia
36. Kaunas, 18 November 1980, State Orchestra of Lithuania
37. Vilnius, 19 November 1980, State Orchestra of Lithuania



МИНИСТЕРСТВО КУЛЬТУРЫ
АРМЯНСКОЙ ССР
МОСКОВСКАЯ
ГОСУДАРСТВЕННАЯ ФИЛАРМОНИЯ

КОНЦЕРТНЫЙ ЗАЛ
ИМЕНИ П. И. ЧАЙКОВСКОГО

ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ
КАПЕЛЛА АРМЕНИИ

Художественный руководитель и главный дирижер —
народный артист Армянской ССР
ОГАНЕС

ЧЕКИДЖЯН

Среда, 3 февраля
Сезон 1970-71 гг.

Ten years upon his coming to home country, in 1971, the Maestro came up with another worthwhile initiative. On January 27, in the Grand Hall of the Armenian Philharmonia, Gabriel Faure's *Requiem*, rarely performed outside of France, was premiered in the Soviet Union, and was praised as a "real revelation for the music lovers of Yerevan"⁹⁶.

"This seven-part piece was masterly presented by the Choir. Participation of People's Artist of the USSR Gohar Gasparyan, People's Artist of the Arm. SSR Mihran Yerkat and the organist Karlen Topchyan imparted particular attractiveness to the performance"⁹⁷. In-

identally, it took the Choir about one month to learn a piece as difficult as Faure's *Requiem*. The talented conductor acknowledged that he had long been fond of Faure's music and intended to include it in the Choir repertoire⁹⁸.

On 5 February 1971, Faure's *Requiem*, as well as Gounod's Oratorio "Death and Life", were premiered in Moscow. "The State Choir of Armenia, one of the best choral ensembles of the USSR, once again manifested its high artistic qualities. Ohannes Tchekidjian proved himself

ՀԱՅԿԱՍՏԱՆԻ ԲԱՍՏԱՆԱԿԱՆ ԵՐԿՐԱԿԱՆ ԿԱՊԵԼԱ

Հայաստանի պետական երգչախմբի
հանգիստի 27-ի համերգը՝ Հովհաննես Չե-
կիճյանի ղեկավարությամբ: Երեւանի հայա-
կապի իւր ժայռաբանական երաժշտա-
կան համար:

Համերգի հարուստ և բազմազան
ժառանգական ստեղծագործու-
թյունը Գաբրիել Գարսիանի ղեկավարե-
լու, մի կողմից, որի առաջին Սովետական Միու-
թյանում բախաւ ընկալած ժանրաբանու-
թյունը:

Գաբրիել Գարսիան (1845-1924) սակա-
ւագործողներին մեծ երաժշտա-
կան համաձայնեցրեց ինչ էն ժանրը:
Փոքր կապի նրա զորքերը հազարա-
կան ընկալած համերգներին, իսկ խորհու-
րը բնականապէս կոմպոզիտորի հայ-
րենից զուտ սակավ էն կատարում:
Այդ առումով առանձնապէս զեւարճա-
կ է Հովհաննես Չեկիճյանի երաժշտա-
կան ղեկավարումը:

Գաբրիել Գարսիան և երգչախմբի
կազմը և հասարակական կոնցերտ-
ները, բազմակողմանի զարգացած աւե-
նայական երաժշտական և Գաբրիել Գար-
սիանի ղեկավարեց և 20-րդ
դարի վերջին տասնամյակներին և 20-րդ
դարի սկզբին Գաբրիել Գարսիանի
կազմի Սեւ-Սեւի աշակերտը, Գար-
սիանի ղեկավարեց և 20-րդ
դարի սկզբին Գաբրիել Գարսիանի
կազմի Սեւ-Սեւի աշակերտը, Գար-
սիանի ղեկավարեց և 20-րդ
դարի սկզբին Գաբրիել Գարսիանի
կազմի Սեւ-Սեւի աշակերտը:

КНІВСЬКА ДЕРЖАВНА ФІЛАРМОНІЯ
КОЛОННИЙ ЗАЛ ім. М. В. ЛИСЕНКА
108-й СЕЗОН

Участь беруть:

ДЕРЖАВНА АКАДЕМІЧНА КАПЕЛА ВІРМЕНІЇ

ДЕРЖАВНИЙ ЗАСЛУЖЕНИЙ СИМФОНІЧНИЙ
ОРКЕСТР УРСР

Диригент —
народний артист Вірменської РСР,
лауреат Державної премії Вірменської РСР
Оганес ЧЕКИДЖЯН

Солісти —
заслужена артистка Вірменської РСР
Ізабелла АЙДІНІАН
солоіст Академічної капели Вірменії
Юрій МЕЛІК-ГУСЬЯН

СИМФОНІЧНИЙ
КОНЦЕРТ

ПРОГРАМА

⁹⁶ Listening to Gabriel Faure's *Requiem*, "Sovetskian arvest", 1971, #3.

⁹⁷ Faure's *Requiem* for the first time, *Yerekoyan Yerevan*, 1 February 1971.

⁹⁸ See: Faure's *Requiem* for the first time, *Yerekoyan Yerevan*, 1 February 1971. See: *Matevosyan V.*, Sounded for the first time, *Sovetskian Hayastan*, 3 February 1971.

⁹⁹ Yuryev N., The first performance, *Muzikalnaya zhizn*, 1971, #11 (325) [Rus].

¹⁰⁰ See: *Bogdanovsky E.*, The concerts of the Academic Capella of Armenia, "Sovetskaya Moldavia", 22 October 1971 [Rus].

as a talented and strong-willed conductor"⁹⁹. The Choir performed in association with the Symphony Orchestra of the Moscow State Philharmonia, and the solo parts were sung by Gohar Gasparyan and Mihran Yerkat.

The first performance in Yalta took place on October 9, followed by October 10 and 11 concerts in Simferopol, with the State Academic Choir of Armenia and the State Philharmonic of the Crimea under the direction of O. Tchekidjian.

In 1971, the Maestro and the Capella presented the Moldavian premiere of Faure's *Requiem*: on 16 and 18 October in Kishinev¹⁰⁰, and on 19 October in Tiraspol, with the Symphony Orchestra of the Moldavian Philharmonia. Thereupon, Faure's *Requiem* and Gounod's Oratorio "Death and Life" were presented for the first time in Kiev on October 22, then in Lithuania: in Kaunas on October 29, and in Vilnius on October 30.

The Leningrad premiere of Gabriel Faure's *Requiem* took place on November 3 and 4, 1971; the State Academic

ՄԱՐԿԵՏԱԿԱՆ ՀԱՅԿԱՍՏԱՆԻ
ՀԱՅԿԱՍՏԱՆԻ ԱՌԱՋԻՆ
Ա. Ն. Գ. Ա. Մ.

Հայաստանի պետական երգչախմբի
հանգիստի 27-ի համերգը՝ Հովհաննես Չե-
կիճյանի ղեկավարությամբ: Երեւանի հայա-
կապի իւր ժայռաբանական երաժշտա-
կան համար:

Համերգի հարուստ և բազմազան
ժառանգական ստեղծագործու-
թյունը Գաբրիել Գարսիանի ղեկավարե-
լու, մի կողմից, որի առաջին Սովետական Միու-
թյանում բախաւ ընկալած ժանրաբանու-
թյունը:

Գաբրիել Գարսիան (1845-1924) սակա-
ւագործողներին մեծ երաժշտա-
կան համաձայնեցրեց ինչ էն ժանրը:
Փոքր կապի նրա զորքերը հազարա-
կան ընկալած համերգներին, իսկ խորհու-
րը բնականապէս կոմպոզիտորի հայ-
րենից զուտ սակավ էն կատարում:
Այդ առումով առանձնապէս զեւարճա-
կ է Հովհաննես Չեկիճյանի երաժշտա-
կան ղեկավարումը:

Գաբրիել Գարսիան և երգչախմբի
կազմը և հասարակական կոնցերտ-
ները, բազմակողմանի զարգացած աւե-
նայական երաժշտական և Գաբրիել Գար-
սիանի ղեկավարեց և 20-րդ
դարի վերջին տասնամյակներին և 20-րդ
դարի սկզբին Գաբրիել Գարսիանի
կազմի Սեւ-Սեւի աշակերտը, Գար-
սիանի ղեկավարեց և 20-րդ
դարի սկզբին Գաբրիել Գարսիանի
կազմի Սեւ-Սեւի աշակերտը:

19
ОКТАБРЬ
1971 г.

МОЛДАВСКАЯ ГОСУДАРСТВЕННАЯ ФИЛАРМОНИЯ

Большой зал

19
ОКТАБРЬ
1971 г.

ПРОГРАММА:

ФОРЕ — РЕКВИЕМ (исполняется впервые)
ГУНО — „Смерть и жизнь“ — оратория (исполняется впервые)

ИСПОЛНИТЕЛИ:

Заслуженные артисты МССР
СИМФОНИЧЕСКИЙ ОРКЕСТР
Молдавской филармонии
Художественный руководитель и гл. дирижер — народный артист СССР
Тимофей ГУРТОВОЙ
ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ КАПЕЛЛА
Армянской ССР
Дирижер — народный артист Армянской ССР
ОГАНЕС ЧЕКИДЖЯН

НАЧАЛО В 19 ЧАС. 30 МИН.

Choir of Armenia and the Leningrad Philharmonia Symphony Orchestra performed under the Maestro's direction¹⁰¹.

The 26 August 1976 issue of *Yerekoyan Yerevan* published an interview with O. Tchekidjian, where he said, "Now we are rehearsing *Te Deum*. It will be a USSR premiere of the work in the Grand Hall of the Leningrad Philharmonia with the local orchestra"¹⁰².

Berlioz's *Te Deum*, announced as "The First Performance in the USSR", was performed in Leningrad on 10 and 11 January 1977 by the State Academic Choir of Armenia and the Symphony Orchestra of the Leningrad Philharmonia. "The first concert in Leningrad was in fact a presentation of premieres. In the second part of the concert, the first performance of Berlioz's *Te Deum* was given. The piece is written for 1001 performers:

ПІДПИШІТЬСЯ

22

листопада 1976 р.

Київська державна філармонія

КОЛОННИЙ ЗАЛ ІМ. М. В. ЛИСЕНКА

108-й сезон

НЕ ДІЛАН

24

листопада 1976 р.

АБОНЕМЕНТ № 3

СИМФОНІЧНІ КОНЦЕРТИ

22 X

Гуно — Ораторія „Смерть і життя“
(французький у Києві виконується вперше)

Форе — Реквієм
(у Києві виконується вперше)

24 X

Ахіньян — Кантата „Саят-Новат“
(у Києві виконується вперше)


Хачатурян — „Ода радості“
(у Києві виконується вперше)

Шуберт — Кантата „Переможені пісні Міріам“

Бетховен — Фантазія для фортепіано, хору і оркестру

УЧАСТЬ БЕРУТЬ:

ДЕРЖАВНА АКАДЕМІЧНА КАПЕЛА ВІРМЕНІЇ



ЛЕНИНГРАДСКАЯ
Государственная филармония
ФИЛАРМОНИЯ

ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ
ХОРОВАЯ КАПЕЛЛА АРМЕНИИ

БОЛЬШОЙ ЗАЛ
Сезон 1976—1977

Вторник, 2 ноября 1971 года

ДИРИЖЕР
народный артист Армянской ССР,
лауреат Государственной премии Армянской ССР
Оганес ЧЕКИДЖЯН

Дирижер-хорейстер
Хорен МЕЙХАНАДЖЯН
Концертмейстер
Карлен ТОПЧЯН
Хорейстер
Луиза ЗЕЙТАГЯН

ПРОГРАММА

I ОТДЕЛЕНИЕ

ХОЛМИНОВ — Песня о Ленине

БАБАДЖАНИ — Мой славный народ

КОЗАК — Дуны мои

КОМИТАС

Песня пахара
Трилогия
Ласковый ветерок
Даварацин (Песня о ступе)
Одалло
Свадебные песни

II ОТДЕЛЕНИЕ

МЕНДЕЛЬСОН — Соловей

ВЕРДИ — Хор из оперы „Ломбарды“

ГУНО — Вальс из оперы „Фауст“

РОССИНИ — Фрагмент из „Stabat mater“

СМЕТАНА — „Чешская песня“, кантата (IV часть)


ЕКМАЛЯН — Страна Армения моя
— Sanctus

КОМИТАС — Песня женщины

Соплист Оганес ЗЕТЯН

ТИГРАНЯН — Вступительный хор к опере „Ануш“

КАНАЧАЯН — Грени, барабан



ЛЕНИНГРАДСКАЯ
Государственная филармония
ФИЛАРМОНИЯ

ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ
ХОРОВАЯ КАПЕЛЛА АРМЕНИИ

ЗАСЛУЖЕННЫЙ КОЛЛЕКТИВ РЕСПУБЛИКИ
**СИМФОНИЧЕСКИЙ ОРКЕСТР
ФИЛАРМОНИИ**

БОЛЬШОЙ ЗАЛ
Сезон 1976—1977

Среда, 3 ноября 1971 года
2-й концерт СЕДЬМОГО АБОНЕМЕНТА

Четверг, 4 ноября 1971 года
Внеабонементный концерт

ДИРИЖЕР
народный артист Армянской ССР,
лауреат Государственной премии Армянской ССР
Оганес ЧЕКИДЖЯН

СОЛИСТЫ:
народная артистка Армянской ССР
Гоар ГАЛАЧЯН
заслуженная артистка Армянской ССР
Изабелла АЙДИНЯН
солист Академической капеллы Армении
Юрий МЕЛИК-ГУСЬЯН

В концерте принимают участие
**АНСАМБЛЬ СКРИПЧАКОВ РАДИОВЕЩАНИЯ
И ТЕЛЕВИДЕНИЯ АРМЕНИИ**
Художественный руководитель —
заслуженный артист Армянской ССР **Геоври АДЖЕМЯН**

ПРОГРАММА

I ОТДЕЛЕНИЕ

ОВАНЕС (род. в 1911 г.)
„Gloria patri“ из „Магнификата“ (1958)

Анан Ованес — крупнейший армянский композитор армянского происхождения, профессор, лауреат премии им. С. Звартноса. Среди сочинений А. Ованеса 16 симфоний, более 10 опер, претерпев, балеты, инструментальные сюиты. В своей музыкальной деятельности он использовал все богатства армянского музыкального искусства, соединив их с достижениями мировой культуры. Его музыка — это музыка, которая живет и развивается. В 1960 г. А. Ованес участвовал в музыкальном фестивале „Славянские весны“, тогда же в Ленинграде состоялся концерт из камерных произведений композитора.

В Магнификате А. Ованеса с большим искусством и мастерством применены музыкальные формы симфонической поэмы, в оперных кантатах — музыкальные формы симфонической поэмы, в оперных кантатах — музыкальные формы симфонической поэмы.

Ф О Р Е (1845—1924)
РЕКВИЕМ (1887—1888)

Introit et Kyrie
Offertorium
Sanctus
Pie Jesu
Agnus Dei
Libera me
In Paradisum

Соплисты: И. Айдунян и Ю. Мелик-Гусьян

Габриэль Форе — крупнейший французский композитор, органист, музыкальный критик.

Одним из крупнейших композиторов XIX в. является Форе (1845—1924). Его творчество связано с французской музыкой XIX в. Форе — один из крупнейших композиторов XIX в. Его творчество связано с французской музыкой XIX в. Форе — один из крупнейших композиторов XIX в. Его творчество связано с французской музыкой XIX в.

adult choir — 200, boys' choir — 600, symphony orchestra — 200, and an organist. This monumental work glorifies triumph, splendor and rejoicing. 300 artists performed *Te Deum*, including: the State Academic Choir of Armenia and the Leningrad Glinka Academic Choir, the M. Musorgsky Music School Violinists Ensemble and the Yerevan R. Melikyan Music School Choir. Karlis Zarins from the Opera Theater of Riga sang the solo part. The premiere performance of Berlioz's prominent work received rapturous and appreciative applause¹⁰³.



ЛЕНИНГРАДСКАЯ
Государственная филармония
ФИЛАРМОНИЯ

ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ
ХОРОВАЯ КАПЕЛЛА АРМЕНИИ

ЗАСЛУЖЕННЫЙ КОЛЛЕКТИВ РЕСПУБЛИКИ
**СИМФОНИЧЕСКИЙ ОРКЕСТР
ФИЛАРМОНИИ**

БОЛЬШОЙ ЗАЛ
Сезон 1976—1977

ПОНЕДЕЛЬНИК 10, ВТОРНИК 11 ЯНВАРЯ 1977 г.

10-3-й КОНЦЕРТ СЕДЬМОГО АБОНЕМЕНТА
II-ВНЕАБОНЕМЕНТНЫЙ КОНЦЕРТ

СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ
Государственная
АКАДЕМИЧЕСКАЯ КАПЕЛЛА АРМЕНИИ

ДИРИЖЕР
народный артист Армянской ССР,
лауреат Государственной премии Армянской ССР
Оганес ЧЕКИДЖЯН

Нина ИСАНОВА Карл ЗАРИН Анна ИШАНЯН Георг ГРИГОРЯН
АКАДЕМИЧЕСКАЯ КАПЕЛЛА ИМЕНИ М. И. ГЛИНКИ
Художественный руководитель — **Владислав ЧЕРНУШЕНКО**

Х О Р
Ансамбль скрипачей
АДЖЕМЯН
Хачатурян

БЕРЛИОЗ — „ТЕ ДЕУМ“

Начало концерта в 8 час. вечера

ПРОГРАММА

I ОТДЕЛЕНИЕ

БЕРЛИОЗ — „Те Деум“

¹⁰¹ See: concert program; H. Tchekidjian's personal archive.

¹⁰² On wings of song, *Yerekoyan Yerevan*, 26 August, 1976

¹⁰³ Vardanyan Ruben., Premieres in Leningrad, *Sovetakan Hayastan*, 1 February 1977.



Ленинградская государственная оркестра Трудового Красного Знамени ФИЛАРМОНИЯ — БОЛЬШОЙ ЗАЛ ул. Брестская, 7, тел. 218-74-87 (касса) 214-51-54 и 214-51-51 (информационная) Регистратур с 1 по 15 января 1977 г. № 8	
ФОРТЕПИАННЫЙ ВЕЧЕР Левон ОГИДОН (Безакорбациан)	
1 суббота	БЕТХОВЕН — Соната № 31 ШОСТАКОВИЧ — Прелюдия и Фуга до мажор САРИЯН — Соната № 4 ЛНСТ — Забытый вальс № 1 — Каприз — Нефесто-вальс
2 воскр.	ХОР МАЛЫНЧОВ, МОСКОВСКОГО ХОРОВОГО УНИОНА Художественный руководитель, А. В. СВЕШНИКОВ Главный дирижер — В. С. ПОПОВ Сопрано, Соло, Шедо, Дюло, Шостакович, Тангей, Рахманинов, Бортнянский
3 понед.	ВЕЧЕР ФОРТЕПИАННЫХ КОНЦЕРТОВ Левон ОГИДОН (Безакорбациан) СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ Дирижер — Фугат МАНСУРОВ ЧАПКОВСКИЙ — Первый концерт для фортепиано с оркестром
4 вторник	ОРГАНИЙ ВЕЧЕР БАХ — Восемь малых кантат и Фуга Токата, Адажио и Фуга соль мажор ВИНДОР — Симфония № 9 для органа Бернардас ВАСИЛЬЯС
5 среда	ЛЕНИНГРАДСКИЙ КАМЕРНЫЙ ОРКЕСТР Художественный руководитель — Лазарь ГОЛМАН Солнцы Владимир КУРДИН, Лев ПЕЧЕРСКИЙ, Виталий БУХАЛОВСКИЙ, Андрей ГЛУХОВ БАРЗАНТИ — Соната для фортепиано и струнного оркестра ВИВАЛЬДИ — Концерт для гобоя и фанги с оркестром МАРЧЕЛЛО — Концерт для гобоя с оркестром — Три пьесы для оркестра ГАНДИ — Симфония № 45 (Прозвучавшая)

2-й концерт ПЯТОГО абонемента Заслуженный коллектив республики академический СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ Дирижер — Арма ЯНСОНС Солнцы — Михаил ВАЙМАН	
6 четверг	СИБЕЛИУС — Пятая симфония БАСИЕР — Концерт для скрипки с оркестром ДЮЛА — «Ученая карьера», симфоническое скерцо
7 пятница	ВОКАЛЬНЫЙ ВЕЧЕР Галина ГАБОРА Монери, Прокофьев, Шуман, Мусоргский, кантатные, лирические песни
8 суббота	4-й концерт ДВУХТОГО абонемента 9-й ВНЕАБОНЕМЕНТНЫЙ КОНЦЕРТ Б. С. Т. О. В. Е. Н. Четвертая симфония Второй концерт для фортепиано с оркестром Фантазия для фортепиано, хора и оркестра
9 воскр.	Заслуженный коллектив республики академический СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ Дирижер — Арма ЯНСОНС Солнцы — Екатерина МУРИНА ХОР ЛЮБИТЕЛЕЙ ПЕНИЯ Хоровое общество Ленинграда
10-11	3-й концерт СЕДЬМОГО абонемента 11-й ВНЕАБОНЕМЕНТНЫЙ КОНЦЕРТ СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ Дирижер — Оганес ТЧЕКИДЖИАН Солнцы Нина ИСАКОВА, Кара ЗАРИНЬ, Анна ИШАНИН, Гегам ГРИГОРЯН ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ КАПЕЛЛА АРМЕНИИ АКАДЕМИЧЕСКАЯ КАПЕЛЛА имени М. И. ГЛИНКИ ХОР ГЕРАСАНСКОГО МУЗЫКАЛЬНОГО УЧИЛИЩА имени РОМАНОВА МЕЛНИКОВА АНСАМБЛЬ КАМЕРНЫХ МУЗЫКАЛЬНЫХ УЧИЛИЩ имени М. П. МУСОРСКОГО АЛДИНГ-БЕЛМ — «Паллада», арканская месса ТЧЕКИДЖИАН — «Весенние грезы», кантатная КАЧАТУРИН — Ода радости БЕРЛИОЗ — Те Деум (1-е исполнение в СССР)

МОЦАРТ — РЕКВИЕМ Заслуженный коллектив республики академический СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ КАПЕЛЛА АРМЕНИИ Дирижер — Оганес ТЧЕКИДЖИАН Солнцы Лариса ШЕВЧЕНКО, Нина ИСАКОВА, Кара ЗАРИНЬ, Георгий СЕДЛАНОВ	
12 среда	Б. А. Х. Брандбургский концерт № 6 Концерт для скрипки с оркестром для мажор Третья часть
13 четверг	ЛЕНИНГРАДСКИЙ КАМЕРНЫЙ ОРКЕСТР Художественный руководитель и солист — Лазарь ГОЛМАН КАМЕРНЫЙ ХОР ХОРОВОГО ОБЩЕСТВА ЛЕНИНГРАДА
14 пятница	ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ КАПЕЛЛА АРМЕНИИ Художественный руководитель и главный дирижер — Оганес ТЧЕКИДЖИАН Арутюнян, Сахакян, Комаров, Теракян, Монтегран, Гегам, Галин, Менделеев, Шуман, Синдла, Неран
15 суббота	Начало концертов в 5 часов вечера Касса открыта ежедневно с 11 до 3 час. для к. с. 4 до 6 час. вечера. Принимается предварительная продажа билетов

The Artistic Director of the Leningrad Philharmonia Vitali Fomin commented, “We are pleased by the fact that here, within the walls of the D. Shostakovich Leningrad Philharmonia, the USSR premiere of the XIX century’s renowned French composer Berlioz’s grand *Te Deum* was performed. The concert became a cultural and musical phenomenon of enormous significance for not only Leningrad, but our country as a whole. The role of the Principal Conductor and acclaimed musician O. Tchekidjian and his painstaking rehearsals with all the music collectives involved is hard to overestimate”¹⁰⁴.

The Leningrad audience had two more opportunities to hear Faure’s *Requiem* and Berlioz’s *Te Deum* on 21 and 22 June 1983.



Четверг 16, пятница 17 апреля 1981 года 16-5-й концерт ВОСЕМНАДЦАТОГО абонемента 17-Внеабонемента концерт	
Заслуженный коллектив республики академический СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ Заслуженный коллектив Ленинградской ССР государственная АКАДЕМИЧЕСКАЯ ХОРОВАЯ КАПЕЛЛА АРМЕНИИ ДИРИЖЕР народный артист СССР, лауреат Государственных премий СССР и Армянской ССР Оганес ТЧЕКИДЖИАН КАМЕРНЫЙ ХОР МОЛОДЕЖНЫХ ОРГАНИЗАЦИЙ АРМЕНИИ Художественный руководитель — Артур ВЕРАНИЯН	
СОЛИСТЫ: народная артистка СССР, лауреат Государственной премии СССР Нина ИСАКОВА народный артист СССР, лауреат Государственной премии Латвийской ССР Карл ЗАРИНЬ заслуженный артист Армянской ССР Альберт ХАЧАТУРИАН	

ПРОГРАММА БЕРЛИОЗ (1803-1869) «РОМЕО И ДЖУЛЬЕТТА», драматическая симфония для солистов, хора и оркестра (1839)	
Первая часть № 1 Интродукция. Allegro fucato. «Витта. — Шум. — Внешательство герцога» № 2 Пролог. Moderato. Allegro. Moderato а) Хоровой рецитатив б) Стрфы с) Рецитатив и scherzetto	
Вторая часть № 1 (3) Andante malinconico e sostenuto. Allegro. Larghetto «Ромео один. — Печаль. — Издаются доносятся звуки балльной музыки. — Торжество в доме Капулетти» № 2 (4) Allegro. Adagio. Allegro agitato. Adagio «Ясная ночь. — Сад Капулетти, безмятежный и пустынный. — Молодые Капулетти после праздника прохладат, напевая ноты балльной музыки. — Сцена любви» № 3 (5) Prestissimo. Allegretto. Prestissimo «Королева Маб или фея сновидений»	
Третья часть № 1 (6) Andante non troppo lento «Похороны Джульетты» № 2 (7) Allegro agitato e disperato, con moto «Ромео в склепе Капулетти» № 3 (8) Finale. Allegro. «Толпа сбегается на кладбище. Спор Монтеки и Капулетти» а) Larghetto macioso. Allegro non troppo. Andante b) macioso. Allegro. Хор и рецитатив патера Лоренцо в) «Клятва»	



Академический СИМФОНИЧЕСКИЙ ОРКЕСТР Московской государственной ФИЛАРМОНИИ Заслуженный коллектив республики Государственная АКАДЕМИЧЕСКАЯ КАПЕЛЛА АРМЕНИИ Дирижер — народный артист СССР, лауреат Государственной премии СССР, лауреат Государственной премии Армянской ССР, профессор Оганес ТЧЕКИДЖИАН Солнцы: солисты Московского академического музыкального театра им. народных артистов СССР К. С. Станиславского и В. И. Немировича-Данченко, народная артистка СССР, лауреат Государственной премии РСФСР им. М. И. Глинки Нина ИСАКОВА (мечсо-сопрано) народный артист СССР, лауреат Государственной премии Латвийской ССР Карл ЗАРИНЬ солист Государственного оркестра Ленинского Академического театра оперы и балета им. Станиславского Валерий АРУТЮНОВ (бас) В концерте принимают участие — Камерный хор молодежных организаций Армении Художественный руководитель — Артур ВЕРАНИЯН	
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ПРОГРАММА «РОМЕО И ДЖУЛЬЕТТА» — драматическая симфония для солистов, хора и оркестра, оп. 17 (Первое исполнение в Москве)	
ПЕРВАЯ ЧАСТЬ № 1 Интродукция. Allegro fughato «Витта. — Шум. — Внешательство герцога» № 2 Пролог. Moderato. Allegro. Moderato а) Хоровой рецитатив б) Стрфы с) Рецитатив и scherzetto	
ВТОРАЯ ЧАСТЬ № 1 (3) «Ромео один. — Печаль. — Издаются доносятся звуки балльной музыки. — Торжество в доме Капулетти» Andante malinconico e sostenuto. Allegro. Larghetto Allegro. Larghetto espressivo. Allegro № 2 (4) «Ясная ночь. — Сад Капулетти, безмятежный и пустынный. — Молодые Капулетти после праздника прохладат, напевая мот балльной музыки. — Сцена любви» Allegro. Adagio. Allegro agitato. Adagio № 3 (5) «Королева Маб или фея сновидений» Prestissimo. Allegretto. Prestissimo	
ТРЕТЬЯ ЧАСТЬ № 1 (6) «Похороны Джульетты. Andante non troppo lento» № 2 (7) «Ромео в склепе Капулетти. Allegro agitato e disperato, con moto» № 3 (8) Финал. Allegro «Толпа сбегается на кладбище. Спор Монтеки и Капулетти» а) «Хор и рецитатив патера Лоренцо» б) «Клятва» Larghetto sostenuto. Allegro non troppo Andante macioso. Allegro	

On April 16 1981, the State Academic Choir of Armenia brought to Leningrad the gem of the concert season: People’s Artist of the USSR Ohannes Tchekidjian stepped in to conduct the USSR premiere of

¹⁰⁴ Mastery and inspiration, *Kommunist*, 2 February 1977 [Rus].

Berlioz's dramatic symphony *Romeo and Juliet* for soloists, choir and orchestra.

On 18 January 1983, the dramatic symphony *Romeo and Juliet* was presented to the Moscow public by the State Academic Choir of Armenia, the Academic Symphony Orchestra of the Moscow State Philharmonia, and the Chamber Choir of the Armenian Committee of Youth Organizations, with the soloists Nina Isakova (mezzo-soprano), Karlis Zarins (tenor), and Valeri Harutyunov (bass)¹⁰⁵...

"As far as I know, performing in Paris has been your all-time dream. Why necessarily Paris?"

"Yes, that's true. Because I have lived in Paris long enough. I am spiritually connected with that city. For our Choir, wherever we go, Paris is special: it is recognition, self-revelation – unforgettable and inimitable"¹⁰⁶.

The tours of France are a special page in the history of the Capella. The first happened in 1974.

"The first weekend of every fall, *L'Humanite* daily holds its festival. Recognized artists are invited from France and abroad. Beginning from 1974, two groups were invited from the Soviet Union, one of them being the State Academic Choir of Armenia"¹⁰⁷.

Thus, the Choir was invited to participate at the celebrations of the 50th anniversary of *L'Humanite*. On September 6 and 8, the Armenian State Choir, the Yurlov and the Budapest Choirs with the Hungarian Symphony Orchestra featured Berlioz's *Requiem* for an audience of one hundred thousand listeners at an outdoor concert.

On September 6, the 10-day tour began, during which the Capella gave concerts in Paris and Marseille.

On September 10, the Congress Palace in Paris hosted the Armenian Capella and the Budapest Symphony Orchestra. The Maestro conducted Beethoven's Symphony No. 9. Here is yet another occasion to speak of Ohannes Tchekidjian's uniqueness: he is the only Armenian conductor to have directed great Beethoven's masterpiece in Paris... The public insisted that the concert continued. Komitas, "Gutanerg"... Once again the Armenian song sounded in Paris. And it received long and rapturous standing ovation.

Here are some excerpts from the next day media:

"The Choir of Armenia is one of the most significant phenomena of our epoch" (*Tierse soir*).

"Beyond any doubt, we deal with the greatest musical phenomenon of the era" (*Le soir*).

"The voices fascinate with their finesse and taste. The sounds now twist, now fly up, the syllables are at times overly dense and restrained, then begin flowing with elasticity and flexibility we have no idea of here in Europe" (*Le Figaro*).

The diasporan press was excited too, "We left the hall proud of our nation, excited, deeply moved and forever grateful to our Motherland" (*Marmara*).

On September 13, staff members of the embassies accredited to France, spiritual leaders, artists, musicians, French Armenian music lovers took their seats in the Pleyel Hall. Komitas: "Kali yerg", "Yerkragortzi yerg"... The reserved French press gave a detailed account of the concert, beginning from the "exquisitely graceful" gait of the choir coming onto the stage, the arrangement of vocal groups (which *Paris Match* compared with Marshal Zhukov's art of commanding troops) to the thunderous, unending rounds of applause.

The Paris papers hurried to announce music revelation.



<p>CENTRE INTERNATIONAL DE PARIS PALAIS DES CONGRES</p> <p>"Travail et Culture" présente:</p> <p>★</p> <p>L'ORCHESTRE PHILHARMONIQUE DE BUDAPEST</p> <p>LE CHOEUR NATIONAL DE L'ARMENIE SOVIETIQUE</p> <p>Direction: OHANNÈS TCHEKIDJIAN</p> <p>★</p> <p>10 Septembre 1974</p> <p><small>Bureau de Concerts Marcel de VALMALETTE - 11, avenue Daumesnil, 75008 PARIS - Tél. : 250 28 58</small></p>	<p>PROGRAMME</p> <p>Neuvième Symphonie L. van BEETHOVEN avec chœurs en ré mineur, op. 125</p> <p>— Allegro ma non troppo, un poco maestoso — Molto vivace — Adagio e cantabile — Finale</p> <p>Solistes : Loulé ZAKARIAN, soprano Olga GABAYAN, mezzo-soprano Rouben LISSITSIAN, ténor Boris GREKOV, basse</p> <p>respectivement solistes de l'Opéra d'Erevan, de la Radio-Télévision de l'U.R.S.S. et de la Philharmonie de Moscou</p> <p>et le CHOEUR NATIONAL DE L'ARMENIE SOVIETIQUE</p> <p style="text-align: center;">★</p>
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¹⁰⁵ See: concert program; O. Tchekidjian's personal archive.

¹⁰⁶ Atanesyan Stanislav, The Maestro, "Garun", #3, 1976, p. 24.

¹⁰⁷ See: Davtyan Susanna, A moveable feast: on the Paris concerts of the State Academic Choir of Armenia, *Sovetakan Hayastan*, 10 October 1974.

“Ohannes Tchekidjian flashes like a lightning, the State Choir from Soviet Armenia follows his prompt gestures intently. The very rarely performed Rossini’s *Stabat Mater* sounded astoundingly good. Splendid was the *a capella* singing: the aesthetics of performance, the high technique were a true revelation to us...”

In *Stabat Mater*, we have witnessed the treasures of traditions, which are acquired by painstaking collective efforts and professional discipline” (*Le Figaro*).

“Tchekidjian has fascinated us. His manner of coming onstage, his movements imbued with musical harmony, not resembling any other conductor’s, even when his hands are stilled in the air – they are life on their own” (*Le soir*).

The talented Armenian musician is named “miracle-man of choral baton”, “magician of music”, “a flying man, who withstands eighty foes by the tremendous power emanating from him as a person”.

The diasporan press commented, “The concert venues were packed. Some had even arrived from Beirut. The name of the Choir, the very first concert numbers magnetized the listeners, especially the young ones, who, surprisingly, constituted the majority of the audience. The presence of ambassadors, spiritual leaders and a suite of persons representing other fields demonstrated the level of interest in the concerts and their quality”.

Having conquered Paris, the State Academic Choir marched on to Marseille: the theater season of 1974-1975 was to open with its concerts on September 15 and 16. Beethoven’s *Fantasy* was followed by Komitas’s “Gutanerg”. *Le soir* wrote, “The September 16 concert will be imprinted forever in the musical annals of Marseilles”. On the day following the Marseilles concerts, *Le Figaro* carried the following comment, “The most stunning was, however, the choral part, which revealed the Armenian singers’ incredible art and singing technique”.

SALLE PLEYEL
Général d'Arménie de France
Administration générale : Hovh VIGELAND-BABUS

L'Agence Littéraire et Artistique Parisienne
pour les Echanges Culturels
et
Les Spectacles Lambruso
présentent

★

**LE CHOEUR NATIONAL
DE L'ARMENIE SOVIETIQUE**

Direction: **OHANNÈS TCHEKIDJIAN**

★

13 Septembre 1974
CONCERT A CAPPELLA

Bureau de Concerts Nouriel de VALMALETTES - 11, avenue Daumesnil, 75013 PARIS - Tél. : 229.28.38

PROGRAMME A CAPPELLA

★

PREMIERE PARTIE		DEUXIEME PARTIE
1 - Peuple glorieux	Armen BABADJANIAN paroles: A. GRACHE	1 - Prologue de l'opéra ANOUCH
2 - Terre d'Arménie	Makar EKMAJIAN paroles: S. TARENTSI	2 - Scène finale de l'opéra ANOUCH
3 - Le chant du labourer	Chanson populaire harmonisation: KOMITAS	3 - Il s'est sé
4 - Douce brise	KOMITAS	4 - Pourquoi, ô printemps
5 - On bat le fermet	Chanson populaire harmonisation: KOMITAS	5 - Chant de noces (bet disan)
6 - Le poème de l'Ukraine	Chanson populaire	6 - Sanctus
7 - Negro spirituals	Arrangement de W.L. DAWSON	7 - Alléluia du "Messe"
	★	8 - Fugue de la Messe en Si mineur
	★	9 - Concertando

EXTRACTE

The next visit of the State Academic Choir of Armenia to France happened twelve years later, in 1986. Once again, their performance received the plaudits of the audience in Paris and Marseille¹⁰⁸.

The concert at the Marseille Opera Theater was sold out. The September 26 program included Vivaldi’s *Gloria*, Beethoven’s *Fantasy* for piano, choir and orchestra, scenes from Verdi’s *Nabucco* and Tigranyan’s *Anush*, featuring the soloist Hasmik Papyan. The orchestra was invited from Cannes¹⁰⁹.

The program of the next, September 28 concert included choral pieces by Komitas, Yekmalyan, Tigranyan, Harutyunyan, Kanachyan, Tchekidjian, Novikov, Verdi, Rossini, Mascagni, Gounod, and Gershwin.

Jean Abel of *Le Provençal* daily commented on the concert in the September 29 issue, “The atmosphere at the con-

**OPERA DE
MARSEILLE**

Lundi 16 Septembre 1974 (21 HEURES)
"A cappella"
Komitas, Egmalian, Gershwin, etc...

Mardi 17 Septembre 1974 (21 HEURES)
avec Orchestre
Tigranian, Beethoven, Rossini

concerts donnés par le

**CHOEUR NATIONAL DE
L'ARMENIE SOVIETIQUE**

(90 ARTISTES)

sous la direction de son Chef
Ohannès Tchekidjian

avec le concours de l'ORCHESTRE DE L'OPERA DE MARSEILLE

¹⁰⁸ See: Aivazyan H.,
Tours ended, tours started,
Sovetakan Hayastan,
24 October 1986.

¹⁰⁹ See: On wings of song,
Hairenig dzain,
19 November 1986.

certs of the State Academic Choir of Armenia was that of delight and favor. It was unforgettable.

We can state with confidence that this Capella ranks among the world's best mixed choirs. I insist on it with certainty... The artists impress with their genuineness as they sing the very soul of their own land. They perform Komitas's ingenious rendering of folk music, compositions by Yekmalyan, Kanachyan, Tchekidjian and Harutyunyan".

The Paris concerts were scheduled for 29 and 30 September and featured the renowned soprano Lyubov Kazarnovskaya. The first part of the 29 September concert included pieces by Komitas, Yekmalyan, Kanachyan, Babajanyan, Tchekidjian, while the second part comprised works by Chukhajyan, Novikov, Mascagni, Verdi, Gounod and Rossini. The September 30 concert presented Komitas, Yekmalyan, Kara-Murza, Tigranyan, and Edgar Hovhannisyan's *Erebuni-Yerevan* in the first part, and Tchekidjian, Harutyunyan, Komitas, Faure, Vivaldi, Verdi, Rossini and Handel – in the second.

"The program, presented by Ohannes Tchekidjian in Paris", Guy Silva wrote in the October 3 *L'Humanite* issue, "was an agreeable combination of traditional and classical works.

Perfection – this is the word that kept sounding as a leitmotiv. All we need to add is – clarity and lucidity of sound, plus the exquisite mastery of ensemble performance.

VILLE DE MARSEILLE
OPERA

CONCERTS
VENREDI 26 SEPTEMBRE 1986 à 21H
CHOEUR ACADEMIQUE D'ARMENIE
(60 Chœurs)
ORCHESTRE DE CANNES PROVENCE - COTE D'AZUR
Direction
OHANNES TCHEKIDJIAN

VIVALDI Gloria
BEETHOVEN Fantaisie pour Piano, Chœur et Orchestre
VERDI Extraits de « NABUCCO »
DIKRANIAN Prologue de l'Opéra ANOUCHE

Concert placé sous la présidence de Monsieur Robert VIGOUROUX
Maire de Marseille

DIMANCHE 28 SEPTEMBRE 1986 à 15H
CONCERT "A CAPPELLA" Au programme:
KOMITAS - YEGMALIAN - DIKRANIAN - HAROUTOUNIAN - GANATCHIAN
TCHEKIDJIAN - NOVIKOV - VERDI - ROSSINI - MASCAGNI
GOUNOD - GERSHWIN

SOURCES: Myrian RIGER (Piano) - Lyubov KAZARNOVSKAYA (Soprano) - Hovh. BARYAN (Soprano)
Anatol PEREKHIAN (Soprano) - Aram KEROBIAN (Ténor)
Valéry HAROUTOUNIAN (Basse) - Sergey CHOCHAKHCHIAN (Baryton)

Concerts organisés par la
FONDATION ARAM KHATCHATOURIAN
avec la participation de la SOCIÉTÉ LYONNAISE DE RANDE

Location: Du 1^{er} au 19 Septembre de 9h à 12h au Centre Culturel de
l'Eglise Arménienne, 139, Av. du Prado 13008 MARSEILLE - Tél. 91.77.64.70
A l'Opéra: A partir du Samedi 20 Septembre

SAISON 1986/87



PROGRAMME DU 29 SEPTEMBRE

Première partie

- BABADJANIAN - Ode à l'Arménie
- TCHEKIDJIAN - Prologue
- YEGMALIAN - Terre d'Arménie
- KOMITAS - Clair de Lune
- La Piste
- La Bûche
- Chant d'Amour
- Erebuni-Yerevan
- Avec ma bien-aimée
- Chants de Noce
- Soliste: Albert Khatchatourian (Basse)
- KOMITAS - Sanctus
- Soliste: Kaghig Krikorian (Ténor)
- Chant des batteurs
- Soliste: Kaghig Krikorian
- GANATCHIAN - Nainor

Deuxième partie

- TOHOUHADJIAN - Prologue de l'Opéra "Archaïs II"
- NOVIKOV - Chant des Batteurs
- MASCAGNI - Extrait de "Cavalleria Rusticana"
- Soliste: Kaghig Krikorian
- VERDI - Extrait de "Lombardi"
- GOUNOD - Extrait de "Nabucco" (Chant des Esclaves)
- ROSSINI - Valse
- Concerto
- Au piano: Setrak Yerganian

PROGRAMME DU 30 SEPTEMBRE

Première partie

- HOVANNESIAN - Erebuni-Yerevan
- KARA-MURZA - L'opéra le 18
- YEGMALIAN - Lever du Soleil
- YEGMALIAN - Le rossignol d'Armenie
- YEGMALIAN - R's'est là
- Soliste: Albert Khatchatourian (Basse)
- KOMITAS - Pourquoy? O printemps
- KOMITAS - O, Surprenant Mystère
- KOMITAS - Soliste: Kaghig Krikorian
- Chant pastoral
- Soliste: Hasmik Babian (Soprano)
- Janna Davian (Contralto)
- Kaghig Krikorian (Ténor)
- Albert Khatchatourian (Basse)
- TIGRANYAN - Prologue de l'Opéra "Anouché"
- TIGRANYAN - Soliste: Hasmik Babian

Deuxième partie

- TCHEKIDJIAN - Songe du Printemps
- Soliste: Lyubov Kazarnovskaya (Soprano)
- Kaghig Krikorian (Ténor)
- HAROUTOUNIAN - Avec ma Patrie
- KOMITAS - Sanctus
- KOMITAS - Chant du Laboureur
- FAURE - Extrait du Requiem
- Soliste: Valéry Haroutounian (Basse)
- VIVALDI - Extrait de "Gloria"
- VERDI - Extrait de "Stabat Mater"
- ROSSINI - Soliste: Hasmik Babian
- HANDEL - Air de "Messiah"
- Au piano: Setrak Yerganian

We wish that the State Academic Choir of Armenia toured France as often as they possibly can. Beyond any doubt, this is one of the best choral ensembles of our time".

Another remark from *L'Humanite*, "Exceptional clarity of performance. This ensemble is certainly one of the best in the world. And quite expectedly, the Parisian public gave them such a massive round of applause"¹¹⁰.

In 1995, the Capella visited France three times.

Chemins d'Arménie
CONCERTS EXCEPTIONNELS

SAMEDI 25 NOVEMBRE 95
Palais de Justice - 20 h 30
CHOEUR ACADEMIQUE D'ETAT D'ARMENIE
Direction: O. TCHEKIDJIAN
LITURGIE ARMÉNIENNE
CHANTS d'inspiration populaire

DIMANCHE 26 NOVEMBRE 95
Palais de Justice - 15 h 30
ORCHESTRE NATIONAL D'ARMENIE
Direction: George PEHLIVANIAN
Soliste: Jérôme DUCROS, piano
BRAHMS concerto n° 2
KATCHATOURIAN - STRAVINSKI

RÉSERVATIONS
RMP: du lundi au vendredi de 14h30 à 18h30 43, rue Carnot - Poitiers 49 01 72 96
ARPÈGE: 41, rue du Maréchal Foch 49 41 24 95
LES MONDES DU DISQUE: 20, rue Pétionnet 49 88 27 52

SAISON 95-96
RENCONTRES MUSICALES DE POITIERS

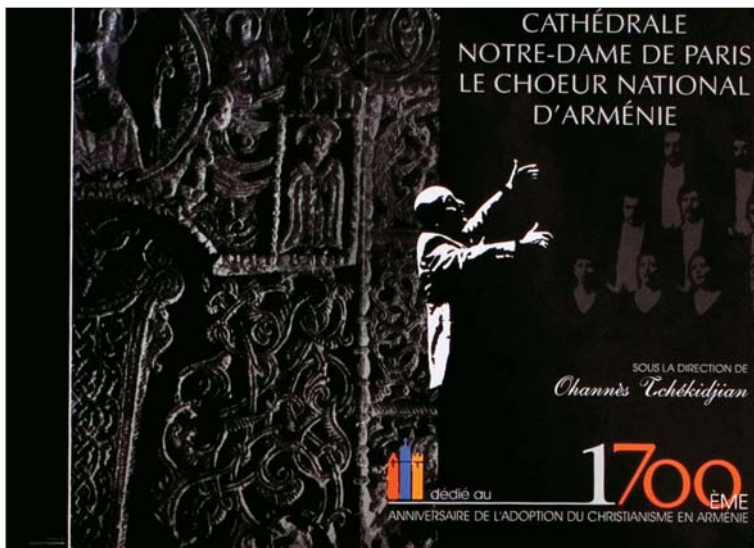
CRÉDIT AGRICOLE
FORUM 91

SAINT-RIQUIER
Le Festival
14 au 22 Juillet 1995

France Telecom
Fondation

COOPERATION GÉNÉRALE
SOMME

¹¹⁰ On wings of song, *Komunist* 15 November 1986 [Rus].



Programme prévu pour Mardi, Le 13 Février 2001 dans la Cathédrale "Notre Dame de Paris"

SAHAROUNI	Voix Frémissantes
TCHÉKIDJIAN	Prologue
EKMALIAN	Terre arménienne
EKMALIAN	Liturgie "Ezour"
	"ADON KANT" "LE CORPS DU SEIGNEUR" "UN SEUL SANCÉ UN SEUL SEIGNEUR" "QUE LE NOM DU SEIGNEUR SOIT BÉNÉ"
AIDINIAN	Liturgie "Ezour"
	"TU ES BON EN TOUT"
KOMITAS	La lune sous la Montagne
KOMITAS	Liturgie "Ezour"
	"LE CHRIST OFFERT EN SACRIFICE" "NE PUIS-DE NOUS SEIGNEUR"
KOMITAS	Yel, yel
HAROUTUNIAN	Requiem
BACH	Messe en si "Ezour"
	"CUM SANCTO..."
HAENDEL	Messiah "Ezour"
	"HALLELUJAH"
GOUNOD	Mors et Vita "Ezour"
	"LACKIMORA"
FAURE	Requiem "Ezour"
	"AGNUS DEI"
BERLIOZ	Requiem "Ezour"
	"DIEU IRAI"

In 2001, Armenia celebrated the 1700th anniversary of adopting Christianity as state religion. In this connection, on 13 February 2001, in Notre Dame de Paris, the State Academic Choir of Armenia presented to as many as 9000 listeners an international program, featuring, along with the choral music of Armenian composers, pieces of Bach, Handel, Rossini, Faure and Berlioz¹¹¹.

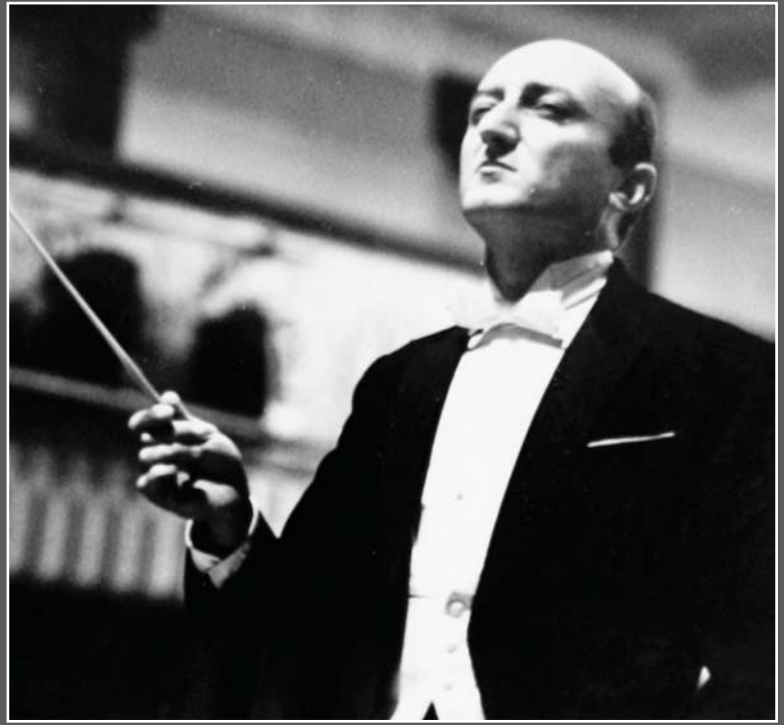


"The 9 thousand Parisians, who gathered in Notre Dame de Paris on Tuesday night, gave lasting standing ovation to the State Academic Choir of Armenia. Presidents Robert Kocharyan and Jacques Chirac congratulated the Choir leader, People's Artist of the USSR and Arm. SSR, Recipient of State Prizes Ohannes Tchekidjian. The one and a half hour concert proved very impressive indeed. The magical music of Komitas, Yekmalyan, Bach, Verdi, Faure, and Berlioz sounded even more powerful and emotional thanks to the mastery of Tchekidjian's Choir and the majestic setting of the Cathedral"¹¹².

¹¹¹ See: The State Academic Choir to perform in Notre Dame de Paris, "Azg", 31 January 2001. The State Academic Choir of Armenia is the first of Armenian musicians to perform in the Notre Dame de Paris, "Azg", 8 February 2001.

¹¹² Liloyan Tigran, Exceptional concert in Notre Dame de Paris, "Azg", 15 February 2001.







OHANNES TCHEKIDJIAN AND THE YEREVAN SPENDIARYAN OPERA AND BALLET STATE ACADEMIC THEATER

In 1982, Ohannes Tchekidjian took up a second position as Artistic Director and Principal Conductor of the Al. Spendiaryan Opera and Ballet State Academic Theater. During his five-year tenure until 1987, brilliant pages were added to the history of the Opera Theater¹¹³.

Pavel Lisitsian remarked on that occasion, “I am pleased to hear that O. Tchekidjian has taken on the responsibilities of artistic director of the Yerevan Opera and Ballet Theater. Quite a timely and correct decision. The talented musician of excellent taste and a person of principle will assuredly lead our Opera Theater to success”¹¹⁴.

It did not take O. Tchekidjian long to set a rather bold goal, namely, “to present our opera and ballet performances at the highest level of expressiveness, so that the Spendiaryan Theater be reputed among the best music theaters of the USSR. Understandably, every effort should be made toward that goal”¹¹⁵.

The Artistic Director attached top priority to the repertoire, “Our national classic operas and ballets are very few in number. Even so, only three of them have been staged, namely: *Anush*, *David-Bek*, and *Gayaneh*. Obviously, our foremost task is to bring back to the audience *Almast*, *Arshak II*, *Spartak*...”¹¹⁶

On December 10 and 11 1982, the All-Armenian Maestro conducted Berlioz’s dramatic symphony *Romeo and Juliet* with the State Academic Choir of Armenia, the Chamber Choir of the Armenian Committee of Youth Organizations, the Sayat-Nova Music School Children’s Choir (artistic director Arthur Veranyan), People’s Artists of the USSR Nina Isakova, Karlis Zarins, Mihran Yerkat and Valeri Harutyunov. Elvira Mnatsakanyan acted as Juliet, and Sergey Baranov was Romeo. Vilen Galstyan staged the production. The music critic Araksi Saryan praised the performance as a phenomenon in Armenia’s music life, “People’s Artist of the USSR Ohannes Tchekidjian and the ensemble under his direction had the symphony sound in consonance with the romantic aura specific to Berlioz”¹¹⁷.

Pyotr Tchaikovsky’s *Theme and Variations* was staged in 1983 (conductor O. Tchekidjian, stage director Ashot Asatryan).

The industrious leader enriched the repertoire with new performances by contemporary Soviet composers, such as: Vyacheslav Ganelin’s ballet *The Satan’s Mill* (1984, staged by V. Brazdilis), Alexander Harutyunyan’s opera *Sayat-Nova* (1985, conductor A. Katanyan, stage director R. Jrbashyan), on the one hand, and the world famous classical works, such as: P. Tchaikovsky’s ballet *The Nutcracker* (1985, conductor Vilen Charchoglyan, director R. Zakharov), Puccini’s *La Boheme* (1986, conductor Yuri Davtyan, stage director N. Sargsyan) and *Madama*

Butterfly (1986, conductor Yuri Davtyan, stage director Tigran Levonyan), Zakaria Paliashvili’s opera *Daisi* (1985, conductor R. Takidze, director E. Anjaparidze), Rimski-Korsakov’s *The Golden Cockerel*, etc.

The Maestro’s efforts at the Opera Theater did not remain unnoticed. The President of the Theater Union of Armenia, People’s Artist of the USSR Hrachya Kaplanyan wrote in September 1984, “If we


¹¹³ See: **Asatryan Anna**, *The All-Armenian Maestro: Ohannes Tchekidjian*, Yerevan, 2009, pp. 82-84. **Arakelyan Sergey**, *The Alexander Spendiaryan Opera and Ballet National Academic Theater*, Yerevan, 2017, pp. 550-553. **Artemyan Lilit**, *Ohannes Tchekidjian and the Yerevan Al. Spendiaryan Opera and Ballet State Academic Theater*, “Ohannes Tchekidjian – 85” scientific conference dedicated to Ohannes Tchekidjian’s 85th birth anniversary, conference materials, Yerevan, NAS RA “Gitutyun” publ., 2014, pp. 105-111.

¹¹⁴ **Gasparyan Al.**, Choral concerts in Moscow, *Yerekoyan Yerevan*, 9 February 1983.

¹¹⁵ **Ohannes Tchekidjian**, Not just serve, but be committed to art, “Sovetakan arvest”, 1982, #11, p. 8.

¹¹⁶ *Ibid.*, p. 10.

¹¹⁷ **Saryan Araksi**, Inspiring and promising (new premiere in the Opera Theater), *Sovetakan Hayastan*, 7 January 1983.



Государственный орден Ленина академический театр
ОПЕРЫ И БАЛЕТА
им. А. СПЕНДИАРОВА

10, 11 декабря, 1982 г.
ПРЕМЬЕРА

БЕРЛИОЗ
РОМЕО И ДЖУЛЬЕТТА
Драматическая симфония для солистов, хора и оркестра
ОРКЕСТР И ХОР ТЕАТРА ОПЕРЫ И БАЛЕТА
им. А. СПЕНДИАРОВА

Заслуженный коллектив Армянской ССР
ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ ХОРОВАЯ КАПЕЛЛА АРМЕНИИ
КАМЕРНЫЙ ХОР КОМИТЕТА МОЛОДЕЖНЫХ ОРГАНИЗАЦИЙ АРМЕНИИ
ДЕТСКИЙ ХОР ЕРЕВАНСКОЙ МУЗЫКАЛЬНОЙ ШКОЛЫ им. САЯТ-НОВА
Художественный руководитель – **Артур ВЕРАНЯН**

СОЛИСТЫ: народная артистка СССР, лауреат конкурса им. Глинка **НИНА ИСАКОВА**
народный артист СССР, лауреат Государственного премии Армянской ССР **КАРЛIS ЗАРИНС**
народный артист СССР **МИГРАН ЕРНАТ**
ВАЛЕРИЙ АРУТЮНОВ

СОЛИСТЫ БАЛЕТА: **Эльвира МНАЦАКАНЯН**
Сергей БАРАНОВ

Балетмейстер-постановщик – народный артист Армянской ССР, лауреат Меццокарнео конкурса **ВИЛЕН ГАЛСТЯН**

Дирижер – народный артист СССР, лауреат Государственной премии СССР и Армянской ССР, профессор **ОГАНЕС ЧЕКИДЖИАН**

Начало в 19 ч. 30 м. Билеты продаются

were to single out a collective that has experienced a noticeable creative progress, I would name the Spendaryan Opera and Ballet State Academic Theater, which gave birth to several successful opera and ballet performances. We are full of hope that in this theatrical season, too, they will please us, their audience, with new productions, the more so as it is the year of the 50th anniversary of the founding of the Theater”¹¹⁸.

Thus, it was during the tenure of the prominent musician that the AI. Spendiaryan Opera and Ballet State Academic Theater celebrated its semicentennial anniversary. On that occasion, the book on the eventful history of the Theater came out, largely owing to Tchekidjian's efforts¹¹⁹.

The celebration season of the Opera Theater opened with a new production of Alexander Spendiaryan's *Almast*²⁰, directed by the Novosibirsk Theater Principal Director, People's Artist of the RSFSR, Professor Vahagn Bagratuni, (conductor Yuri Davtyan, scenery designer Sargis Arutchyan). People's Artist of the Arm. SSR Arshavir Karapetyan performed Tatul's part, and Honored Artist of the Arm. SSR Olga Gabayan appeared as *Almast*.

The choice of the opera was not arbitrary. Back in 1933, the Yerevan Opera Theater opened with *Almast*, hence quite logical was to mark the birth of the Theater by restoring its first production. Besides, “during all the years when *Almast* was in the repertoire, the theatrical season started with that opera”¹²¹. The director of the Theater reflected on the issue, “It would have been inexcusable if, marking the 50th anniversary of the theater named after Alexander Spendiaryan, we wouldn’t have reproduced his only opera *Almast*. Especially that the opera is a high quality piece and can proudly represent Armenian music art worldwide”¹²².

The acclaimed choral and orchestral conductor now proved himself as an operatic conductor.

The fourth production of Tigran Chukhajian's *Arshak II* was also dedicated to the 50th anniversary. It was performed on 27 and 28 April 1984. The stage director was People's Artist of the Arm. SSR Tigran Levonyan, conductor – O. Tchekidjian, and the scenic design was carried out by the USSR State Prize Recipient Yevgeny Safronov. "The conductor Ohannes Tchekidjian's interpretation facilitated the perception of the opera. Chukhajian's captivating music under his direction totally concurs with the drama onstage. This is a different genre, ne-



ЕЩЕ ОДНА ВЕРСИЯ «А Л М А С Т»

[illegible]

крестьянские хозяйства, в которых не было ни одного человека, способного работать в колхозе. Тамара Алашова и Александр Басов, которые считали необходимым бороться за сохранение колхоза, в то время были единственными людьми, способными работать в колхозе. В то время в колхозе было всего несколько человек, которые могли работать в колхозе. В то время в колхозе было всего несколько человек, которые могли работать в колхозе.

ныт творчество и с тех пор для меня открылись возможности открывать ежегодно театральную сцену этой оперы, сделать симфоническую студию, расширить репертуар. Теперь складывалась далеко не простая. Последняя постановка «Ахмет» была осуществлена

[illegible][illegible][illegible][illegible][illegible]

гряде Табигеи почти 13 лет
спустя после каждой чужда-
ной фразы, выходящие тонкие
психологические струйки. Что
же касается авторского ин-
терпретации образа, надо сказать,
что на широкой публике не так
часто можно встретить пси-

на, который укладывает волосы в жеманной ступорной прическе и в экзотическом аксессуаре. В образе Алмазы Габеева достигае, несомненно, своей вершины актерская игра. Она, с удивительной правдой выстраивает персонажа Алмазы:

[illegible]

¹¹⁸ In optimistic mood, *Sove-*

‘the gala evening mark-

the founding of the Ballet State Academic's Artist of the USSR, Arm. SSR State Prizes, the kidjian presented the

¹²⁰ See: The season starts off with a premiere, *Komsomlets*, 10 September 1983 [Rus]. **Santryan V.**, In the half-centenary season, *Avangard*, 11 November 1983.

50th anniversary of the
ue of *Sovetakan Hayas-*
w with the Maestro.
the event, so did the

[illegible][illegible]

OHANNES TCHEKIDJIAN: Life and Career | 79

OHANNES TCHEKIDJIAN'S OEUVRE

One of the three fields of Ohannes Tchekidjian's activity is composition, which includes two vocal-symphonic poems: *Springtime Dreams* for two soloists, choir and orchestra, written to Vahan Teryan's lyrical verses, and *Tolls for Freedom*, dedicated to A. Khachaturian's 60th anniversary of birth; lyrics by Silva Kaputikyan.

An appealing piece is the composer's *a capella* "Mekik-mekik", many a time performed in Yerevan, Leningrad, and elsewhere.

O. Tchekidjian the choirmaster, quite naturally, also made arrangements for choir. These include: one movement of Antonin Dvorjak's Symphony No. 5, an excerpt from Grieg's *Peer Gynt*, Charles Aznavour's "Mernel sirelov", Aleksey Hekimyan's "Hayastan", Aleksandra Pakhmudova's songs, an Indian folk song and a Norwegian dance.

On 17 November 1963, in the Grand Hall of the Armenian Philharmonia, Aram Khachaturian's 60th birth anniversary was marked. The *Sovetakan Hayastan*¹²⁷ remarked, "The Symphony Orchestra and State Choir of Armenia performed Ohannes Tchekidjian's new piece dedicated to A. Khachaturian; lyrics written by S. Kaputikyan". It was the Maestro's *Tolls for Freedom*, which has another name – "Ode to Aram Khachaturian". "The 60th anniversary of birth of the outstanding composer and the pride of our nation Aram Khachaturian was to be celebrated. It was my innermost wish – I did not discuss it with anyone – to write music to Silva Kaputikyan's verse. The first premiere of the piece under my own direction received warm welcome. Aram Khachaturian also was glad and delighted."¹²⁸



The piece consists of two parts (lyrics provided below).

Your own people, stabbed, in pain,
gave birth to you, audacious son.
Who came with saber slaughter us,
lie beaten with your *Saber-Dance*.

To them, who only saw us sobbing,
you brought our genial joyful laugh.



¹²⁷ The follower of traditions of Komitas and Spendarian, *Sovetakan Hayastan*, 19 November 1963.

¹²⁸ Manukyan Hovhannes, Ohannes Tchekidjian – the composer, Ohannes Tchekidjian – 85, scientific conference dedicated to Ohannes Tchekidjian's 85th birth anniversary (26-27 September 2014), conference materials, Yerevan, NAS RA "Gitu-tyun" publ., 2014, p. 91.

¹²⁹ Ibid, pp. 91-92

You had them hear all us singing,
when thunder roared amid the night.

Your trumpets herald we're reborn.
Long live Aram, Arama's boy!
Live long, rejoice, our pride and joy,
Ingenuous scion of Armenian soil!

The completed piece sounds like a solemn hymn, where there is love and dreams, lyricism and, most importantly, the composer's immense respect for Aram Khachaturian as a personality and intellectual.

The *Springtime Dreams*, meanwhile, is a tribute to the genius of Vahan Teryan, the Maestro's favorite poet.

The piece was written in 1975, and premiered on January 10 and 11 1977 in the Shostakovich Grand Hall of the Leningrad Philharmonia, followed by Aitynyan's Liturgy, Aram Khachaturian's "Ode to Joy", and Berlioz's *Requiem* with the soloists Anna Nshanyan and Gegham Grigoryan, and the organist Karlen Topchyan¹³⁰. "The second premiere was Ohannes Tchekidjian's vocal-symphonic poem *Springtime Dreams*, glorifying love, resurgence, human joys. The composer's sensations and emotions reached the public through a sophisticated coalescence of the choir, the symphony orchestra and the soloists, culminating in the life-asserting and exultant coda. The soloists were Gegham Grigoryan and the Honored Artist of the Arm. SSR Anna Nshanyan"¹³¹.



ЛЕНИНГРАДСКАЯ государственная филармония
имени Тухачевского
Красного Знамени
О. Д. ШОСТАКОВИЧА

ЗАСЛУЖЕННЫЙ КОЛЛЕКТИВ РСФСР АКАДЕМИЧЕСКИЙ
СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ

ЗАСЛУЖЕННЫЙ КОЛЛЕКТИВ АРМЯНСКОЙ ССР
ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ
КАПЕЛЛА АРМЕНИИ

БОЛЬШОЙ ЗАЛ
Сентябрь 1977 г.

Плане деловик, 10 января 1977 года
3-й концерт СЕДЬМОГО абонемента
для трудящихся объединения "Кировский завод"

Вторник, 11 января 1977 года
ВНЕАБОНЕМЕНТНЫЙ КОНЦЕРТ

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лауреат Государственных премий СССР
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Оганес ЧЕКИДЖЯН

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заслуженная артистка Армянской ССР
Анна НШАНЯН
народный артист СССР
Карл ЗАРИНЬ
солист Ереванского академического театра оперы и балета
Гегам ГРИГОРЯН
АКАДЕМИЧЕСКАЯ КАПЕЛЛА имени М. Н. ГЛИНКИ
Художественный руководитель —
Владислав ЧЕРНУШЕНКО
ХОР ЕРЕВАНСКОГО МУЗЫКАЛЬНОГО УЧИЛИЩА
имени Ровенко МЕЛИКЯНА
АНСАМБЛЬ СКРИПАЧЕЙ МУЗЫКАЛЬНОГО УЧИЛИЩА
имени М. П. МУСОРСКОГО
Художественный руководитель — Л. ГРИГОРЬЕВ

ПРОГРАММА

I ОТДЕЛЕНИЕ
АЙДНЯН-БЕМ
„Патараг“
(1-е исполнение в Ленинграде)
„Патараг“, армянская пьеса, до конца XIX века исполнявшаяся хором без сопровождения. В 1892 году армянский композитор Григорий Айдынян в Ереване Армянской оперы написал симфоническую пьесу „Патараг“ для симфонического оркестра, солистов и симфонического оркестра. В дальнейшем оркестровая часть произведения была переделана в симфоническую армянскую оперу композитора Айдына. Впервые „Патараг“ Айдынян представил в 1897 году в Ереване. В „Патараге“ использованы старинные армянские народные песни. Разнообразие сюжетных линий — в 1-м и 2-м частях.
В постановку композитора вступают части №№ 1—3 (без паузы), 6 и 7 (без паузы), 8, 10, 12, 15, 17, 18.

Соллист — Г. ГРИГОРЯН

ЧЕКИДЖЯН (род. в 1929 г.)
„Весенние грезы“ — вокально-симфоническая поэма на стихи Ваана Теряна
(1-е исполнение в Ленинграде)
Соллисты: А. НШАНЯН и Г. ГРИГОРЯН
Партия органа — К. Топчян

ХАЧАТУРЯН (род. в 1903 г.)
„Ода радости“ на стихи С. Смирнова для хора, солистов, ансамбля скрипачей, арфы и симфонического оркестра (1956)
Солстка — Н. ИСАКОВА

II ОТДЕЛЕНИЕ
БЕРЛИОЗ (1803—1869)
Te Deum (1849)
(1-е исполнение в СССР)
1. Te Deum
2. Tibi omnes
3. Прелюдия
4. Dignare
5. Christe, rex glorie
6. Te igitur
7. Juxta creditis
Соллист — К. ЗАРИНЬ
Партия органа — Юрий Семенов

Цена 6 коп.
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Vitaly Fomin, Artistic Director of the Leningrad Philharmonia, commented, "Here, in Leningrad, we were the first to hear Ohannes Tchekidjian's talented piece – the vocal-symphonic poem *Springtime Dreams*, featuring Anna Nshanyan and the soloist of the Yerevan Opera Theater Gegham Grigoryan. It was a great success and received deserved plaudits from the exacting Leningrad public"¹³².



ЛЕНИНГРАДСКАЯ государственная филармония
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О. Д. ШОСТАКОВИЧА

ЗАСЛУЖЕННЫЙ КОЛЛЕКТИВ РЕСПУБЛИКИ АКАДЕМИЧЕСКИЙ
СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ

БОЛЬШОЙ ЗАЛ
Сентябрь 1977 г.

Четверг 15, пятница 16 апреля 1982 года
15—16-й концерт ТРЕТЬЕГО абонемента
16—ВНЕАБОНЕМЕНТНЫЙ концерт

ДИРИЖЕР
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лауреат Государственной премии СССР
и Государственной премии Армянской ССР, профессор
Оганес ЧЕКИДЖЯН

Заслуженный коллектив Армянской ССР
ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ
ХОРОВАЯ КАПЕЛЛА АРМЕНИИ

СОЛИСТЫ
народные артисты СССР
Цисана ТАТИШВИЛИ
Карл ЗАРИНЬ
заслуженный артист РСФСР
Николай ПЕТРОВ
Нина АКОПЯН

ПРОГРАММА

I ОТДЕЛЕНИЕ
ВЕРДИ (1813—1901)
„Хор пленников“ из оперы „Набукко“ (1841)
„Stabat Mater“ для хора и оркестра (1898)
„Гимн наций“ для тенора, хора и оркестра (1862)
Соллист: К. ЗАРИНЬ
(1-е исполнение в СССР)

II ОТДЕЛЕНИЕ
ЛАМБЕРТ (1905—1951)
„Рио Гранде“, симфоническая картина для фортепиано, хора и оркестра (1927)
Соллист: Н. ПЕТРОВ
Союз в хоре Н. АКОПЯН
(1-е исполнение в СССР)

ЧЕКИДЖЯН (род. в 1929 г.)
„Весенние грезы“, вокально-симфоническая поэма на стихи В. ТЕРЯНА (1976)
Соллисты: Ц. ТАТИШВИЛИ, К. ЗАРИНЬ

¹³⁰ See: concert program; O. Tchekidjian's personal archive.

¹³¹ Vardanyan Ruben, Premieres in Leningrad, *Sovetakan Hayastan*, 1 February 1977.

¹³² Mastery and inspiration, *Kommunist*, 2 February 1977 [Rus].

Springtime Dreams was back to Leningrad on April 15 and 16, 1982¹³³, this time with People's Artist of the USSR, the soloist of the Tbilisi Paliashvili Opera and Ballet State Academic Theater, Tsisana Tatishvili, who said, "Singing with Tchekidjian's Capella is a great joy for me. I am glad I have known Tchekidjian also as a composer and had a chance to take part in his vocal-symphonic poem *Springtime Dreams*"¹³⁴.

The 1982 Leningrad tours' "last chord was Ohannes Tchekidjian's vocal-symphonic poem *Springtime Dreams*. The music, inspired by Vahan Teryan's verses, was all about spring, love and expectations. Note that Karlis Zarins and Tsisana Tatishvili were singing Teryan... in Armenian"¹³⁵.

Afterwards, the composition was performed in Moscow, in Paris – with the famous soprano Lyubov Kazarnovskaya, then in the US cities – with Hasmik Papyan and Gegham Grigoryan.



МОСКОВСКАЯ ОРДЕНА ТРУДОВОГО
КРАСНОГО ЗНАМЕНИ
ГОСУДАРСТВЕННАЯ ФИЛАРМОНИЯ

БОЛЬШОЙ ЗАЛ КОНСЕРВАТОРИИ

ПРОГРАММА

Выходные, 15 января
Абонемент № 2
Сезон 1982 – 1983 гг.

**Академический
СИМФОНИЧЕСКИЙ ОРКЕСТР**
Московской государственной
Филармонии
ЗАСЛУЖЕННЫЙ КОЛЛЕКТИВ РЕСПУБЛИКИ
**Государственная
АКАДЕМИЧЕСКАЯ КАПЕЛЛА АРМЕНИИ**
Дирижер —
народный артист СССР, лауреат Государственной премии СССР,
лауреат Государственной премии Армянской ССР, профессор
Оганес ЧЕКИДЖЯН
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конкурсов
Юрий СТАТНИК
(бас)

РОССИИ
(1792–1808)

I отделение

— «Stabat Mater» для солистов, хора и оркестра
№ 1. Нитроуксин Andantino moderato
№ 2. Ария Allegro maestoso
№ 3. Дуэт Largo
№ 4. Ария Allegretto Maestoso
№ 5. Хор и рецитатив Andante mosso
№ 6. Квартет Allegro moderato
№ 7. Каватина Andante grazioso
№ 8. Ария и хор Andante Maestoso
№ 9. Квартет Andante
№ 10. Финал Allegro

Соллисты: Л. ЗАКАРЯН, К. ЗАРИНЬ,
Н. ИСАКОВА, Ю. СТАТНИК

II отделение

— «Рим. Триумф» для фортепиано, мезо-сопрано,
хора и оркестра
(Первое исполнение в Москве)
Соллисты: Н. ПЕТРОВ, Н. АКОПЯН

О. ЧЕКИДЖЯН
(1928)

— «Весенние грезы» — вокально-симфоническая
поэма для большого симфонического оркестра,
хора и солистов
(Первое исполнение в Москве)
Соллисты: Л. ЗАКАРЯН, К. ЗАРИНЬ



On 19 June 2009, the State Academic Choir of Armenia gave a concert in the Aram Khachaturian Grand Hall. At the end of the first part, *Springtime Dreams* was premiered in Armenia, featuring Artzvik Demurchyan and Sargis Aghamalyan¹³⁶.

Here is what the composer said about this composition, "I consider it as one of my most accomplished pieces. Because it is about special emotions, it is about love. Honestly, I am deeply impressed by Vahan Teryan's poetry. I hope I was able

to convey the spirit of his poetry in my music. Like my previous work, this one has also received a warm welcome. It was an important step forward for me as a composer"¹³⁷.

The vocal-symphonic poems *Springtime Dreams* and *Tolls for Freedom* have their distinctive features and, beyond any doubt, are valuable contributions to Armenian choral music. They continue the rich composing traditions of Christopher Kara-Murza, Makar Yekmalyan, Komitas and Tigran Chukhajyan and enhance their creative legacy.



¹³³ On the performance of *Springtime Dreams* see: **Davydova E.** Capella from Armenia, *Leningradskaya pravda*, 15 April 1982 [Rus].

¹³⁴ **Santryan V., Serdobolsky O.**, Flowers of Leningrad to Capella from Armenia, *Kommunist*, 29 April 1982 [Rus].

¹³⁵ **Vardanyan Ruben**, Premieres in Leningrad, *Sovetakan Hayastan*, 29 April 1982,

¹³⁶ About the concert see: **Asatryan Anna**, A further triumph of the State Academic Choir of Armenia under the Marshal of Armenian choral art, *Azg*, 23 July 2009, p. 6.

¹³⁷ **Manukyan Hovhannes**, see above, p. 95.



OHANNES TCHEKIDJIAN AND THE NATIONAL ACADEMY OF SCIENCES OF THE REPUBLIC OF ARMENIA

For years and decades, Ohannes Tchekidjian's activity has been within the scope of interests of the researchers of NAS RA Institute of Arts.

In 1964, Levon Hakhverdyan in his article "An Amazing *Anush*"¹³⁸ shared his thoughts on the March 31 concert performance of A. Tigranyan's *Anush* under the direction of Maestro Tchekidjian, who had returned to his home country only three years before.

In 1967, O. Tchekidjian was awarded the honorary title of People's Artist of the Arm. SSR. In this connection, the then Director of NAS RA Institute of Arts Ruben Zaryan, on behalf of the staff of the In-

stitute, sent a congratulatory address to the Maestro, which read as follows, "Dear artist, many workers of art are being awarded honorary titles. Every awardee is the holder of his title, is supposed to justify it. However, a title is perceived as appropriate when it needs no justification, needs no proof. You are People's Artist of Armenia in your own right, without any doubt or reservation. You have earned that prestige and merit since long with your hard work, your gift to glorify Armenian music, your engaging artistry. Hence, allow me, on behalf of the Institute of Arts of the Academy of Sciences of Armenia, to congratulate You with this high title and wish you further success in Your committed service to Art and Your people"¹³⁹.

Music critics of the Institute of Arts have always shown keen interest in the Maestro's activity, authored books and research papers. Here are but a few of the many publications: Anahit Grigoryan – "Art Serves the People"¹⁴⁰ and "The Energy of Talent. Nominated for the State Prize of the USSR"¹⁴¹; Margarita Rukhkyan – "Concerts of Friendship"¹⁴², "Varpet"¹⁴³, and "Dedicated to Choral Art"¹⁴⁴; Margarit Ter-Simonyan – "The Inspired Master. Nominated for the State Prize of the USSR"¹⁴⁵, and "The Master of Choral Art"¹⁴⁶; Gevorg Gyodakyan – "The State Prize Recipients. All the Hues of the Choir..."¹⁴⁷; Nikogos Tahmizyan – "The State Choir and its Quarter-Century Artistic Director Ohannes Tchekidjian"¹⁴⁸ and "In Keeping with Age-Old Traditions"¹⁴⁹; Anna Asatryan – "Armenian Choral Art and the State Academic Choir of Armenia"¹⁵⁰, "The All-Armenian Maestro – Ohannes Tchekidjian: to the 70th Anniversary of Founding of the State Academic Choir of Ar-



- ¹³⁸ Hakhverdyan L., An amazing *Anush*, *Grakan tert*, 3 April 1964.
- ¹³⁹ O. Tchekidjian 's personal archive.
- ¹⁴⁰ Grigoryan A., Art serves the people, *Pghndzi hamar*, 29 October 1970.
- ¹⁴¹ Grigoryan A., The energy of talent. Nominated for the State Prize of the USSR, *Sovetskaya kultura*, 3 September 1974 [Rus].
- ¹⁴² Rukhkyan M., Concerts of friendship, *Kommunist*, 31 May 1974 [Rus].
- ¹⁴³ Rukhkyan M., Varpet, *Muzikalnaya akademiya*, 2005, #1, p. 154 [Rus].
- ¹⁴⁴ Rukhkyan M., Dedicated to choral art, *Efir*, 24.12-30.12, 20 December 2007 [Rus].
- ¹⁴⁵ Ter-Simonyan M., The inspired Master. Nominated for the State Prize of the USSR, *Kommunist*, 6 October 1974 [Rus].
- ¹⁴⁶ Ter-Simonyan M., The Master of Choral Art, *Sovetakan Hayastan*, 16 November 1975.
- ¹⁴⁷ Geodakyan G., The State Prize Recipients. All the hues of the Choir ..., *Komunist* 18 November 1975 [Rus].
- ¹⁴⁸ Tahmizyan N., Armenian State Academic Choir and its quarter-century artistic director Ohannes Tchekidjian, *Asbarez*, English edition, 1 August 1987.
- ¹⁴⁹ Tahmizyan N., In keeping with age-old traditions, *Komsomolets*, 26 January 1989 [Rus].
- ¹⁵⁰ Asatryan A., Armenian choral art and the State Academic Choir of Armenia, *Azg*, 2 June 2007.
- ¹⁵¹ Asatryan A., Maestro: Ohannes Tchekidjian: to the 70th anniversary of the State Academic Choir of Armenia, *Kamar* independent periodical of literature and arts, Beirut, #4, 2007, pp. 95-99.

menia”¹⁵¹, “Leningrad Tours of the State Academic Choir of Armenia”¹⁵² and “Leningrad Tours of the State Academic Choir of Armenia. Socio-Psychological Provisions of the Professional Activity”¹⁵³, etc.

NAS RA Institute of Arts lead researcher, Doctor of Arts Margarita Rukhkyan wrote in one of her articles, “Ohannes Tchekidjian... One of those individuals, who are given the dignifying and meaningful honorific of Varpet, Master. Professional mastery goes without saying... The concept of Varpet is fundamental, embraces both the scope of the work done, and the feedback that work received. It implies a consequential ambience, too: he is recognized, he is respected, he has followers, students and admirers. At some point Varpet becomes the cultural symbol of his nation, which is why he has to work nonstop, to be perpetually on the move, to be optimistic. It is inappropriate for him to pause and have a rest. Varpet is doomed to succeed”¹⁵⁴.

Beginning from 2007, the ties between the Maestro and NAS RA Institute of Arts became closer, so it was not a coincidence that the present writer was privileged to write a book about the 70-year path of the Capella. The book, *The State Academic Choir of Armenia*¹⁵⁵, came out in December 2007 under the State Order by the decision of the Scientific Council of NAS RA Institute of Arts. The monograph is based on archive materials, relevant literature, publications in the Armenian, diasporan, Soviet and foreign



press. It is the first attempt to shed light on the prerequisites for founding the Choir, its glorious 70-year creative history, and the impressive pages of the Capella’s concert activity. The presentation of the book took place in the Aram Khachaturian Grand Hall on O. Tchekidjian’s birthday – 23 December 2007, and was followed by a phenomenal concert given by the State Academic Choir of Armenia.

Prior to it, on 16 May 2007, in the Presidium Conference Hall of NAS RA, another event took place, scheduled by the governmental Celebration Commission for the 70th anniversary of the State Academic Choir. It was the first academic conference dedicated to the history of the Capella, organized by NAS RA Institute of Arts. For the unexcelled heights, achieved by the Capella, attainment of worldwide recognition, propagation – following in the footsteps of great Komitas – of Armenian classical choral music across the world, NAS RA President, Academician Radik Martirosyan awarded Maestro O. Tchekidjian the highest NAS RA decoration, NAS RA Commemorative Medal. Throughout the history of the Armenian Academy of Sciences, the Maestro was the third in the field of arts – after the composers Alexander Harutyunyan and Edward Mirzoyan – to receive said medal. In conclusion of the celebration ceremony, in the hall of the Presidium of the National Academy, the State Academic Choir of Armenia performed M. Yekmalyan’s “Ov, Hayots Ashkharh”¹⁵⁶.

In 2008, the Maestro became a member of the Scientific Council of NAS RA Institute of Arts¹⁵⁷.

At the 28 November 2008 gala ceremony, dedicated to the 50th anniversary of NAS RA Institute of Arts, after the congratulatory addresses and warm greetings, for the first time in the half-centennial history of NAS RA Institute of Arts, its staff received an unprecedented gift – the State Academic Choir of Armenia presented a full concert program under Maestro Ohannes Tchekidjian’s baton.

On 30 January 2009, in the Spendaryan Opera and Ballet Theater, the meritorious Maestro’s 80th anniversary of birth was celebrated. Academician-Secretary of NAS RA Department of Armenology and Social Studies, Academician Vladimir Barkhudaryan handed the Maestro the congratulatory address of the Presidium of NAS RA, which in particular said, “Having quit the promising career as a conductor in Turkey, You moved to Armenia in 1961. Upon settling in Your Homeland, You unwaveringly connected Your life with the State Choir of Armenia, thereby having marked the Golden Age of the Capella. With

¹⁵² Asatryan A., Leningrad Tours of the State Academic Choir of Armenia. Dialogue of cultures. Armenia-Russia cultural ties (history and modernity), materials of international scientific conference, Gyumri, 2008, pp. 87-91.

¹⁵³ Asatryan A., Leningrad tours of the State Academic Choir of Armenia. Social-psychological provision of the professional activity. Thematic collection, St.-Petersburg, 2009, pp. 114-117 [Rus].

¹⁵⁴ Rukhkyan M., Varpet, *Muzykalnaya akademiya* 2005, #1, p. 154 [Rus].

¹⁵⁵ Asatryan A., State Academic Choir of Armenia, Yerevan, 2007.

¹⁵⁶ Asatryan A., The All-Armenian Maestro: Ohannes Tchekidjian, Yerevan, 2009, pp. 107-109.

¹⁵⁷ Asatryan A., NAS RA Institute of Arts – 50, Yerevan, 2010, p. 178.

¹⁵⁸ Ibid, p. 13.



You, the Armenian Capella became one of the best, at some aspects even unexcelled, academic choirs of the Soviet Union. Furthermore, by presenting brilliant performances of Armenian and foreign choral music to the world public, You and the Capella earned international acclaim. As an outstanding professional, known for Your capacity for hard work and exactingness, You have devoted Yourself to Your cause and Homeland, thus ensuring the Capella's rapid progress: it has become and remains an unparalleled pinnacle of Armenian choral music, the glory of Armenian music art. For many-many generations, the notions Ohannes Tchekidjian and Capella have blended together, have become inseparable. In view of this, it is high time that the Capella be henceforth named after You, Maestro"¹⁵⁹.

In the same year, Director of the Institute of Arts, Professor Ararat Aghasyan published his monograph *The Everlasting Lantern of Katchaz*, which tells about the eminent American Armenian painter Kajaznuni Kechejian. The presentation of the book took place in the Komitas Chamber Music House on October 25. Once again, at the end of the event, the public enjoyed the State Academic Choir's matchless performance of Komitas's choral songs under Ohannes Tchekidjian¹⁶⁰.

On the occasion of the Maestro's 80th birth anniversary, the present writer was entrusted with the task of writing a book about Ohannes Tchekidjian's life and creative path¹⁶¹. The book came out in 2009. Based on the archive documents, relevant literature, publications in the Armenian, diasporan, Soviet and foreign press, for the first time in Armenian musicology, the glorious 65-year-long career of People's Artist of the USSR and Arm. SSR, Recipient of the State Prizes of the USSR and Arm. SSR, Honorary Citizen of Yerevan, Professor Ohannes Tchekidjian was narrated, and expectations of a no less impressive future stated. For the first time, the list of tours of the State Academic Choir of Armenia was provided (in both alphabetic and chronologic order; the Leningrad tours are given separately). The presentation of the monograph along with the concert of the Capella took place in the Aram Khachaturian Grand Hall in June 2010.

"The Maestro is always willing to show support for NAS RA events either by his personal presence, or by a concert of the Choir. Nor does he overlook the events initiated by our young researchers. Thus, the esteemed Maestro attended the concert, dedicated to Tigran Chukhajyan's chamber oeuvre, organized by our younger colleagues. The event took place in the Conference Hall of the Academy on 12 December 2012¹⁶². The concert was unique in that T. Chukhajyan's chamber music – vocal and piano pieces – was performed by singers and pianists, who normally work as researchers.

In 2013, the National Academy of Sciences of the Republic of Armenia marked 70 years of its founding. A year prior to the anniversary, during the festive events, organized by the Academician-Sec-



¹⁵⁹ Asatryan A., The All-Armenian Maestro: Ohannes Tchekidjian, pp. 14-15.

¹⁶⁰ Asatryan A., NAS RA Institute of Arts – 50, pp. 178-179.

¹⁶¹ Asatryan A., The All-Armenian Maestro: Ohannes Tchekidjian, Yerevan, 2009.

¹⁶² Adamyann Anna, Ohannes Tchekidjian and the National Academy of Sciences of the Republic of Armenia, Ohannes Tchekidjian – 85, academic conference dedicated to the 85th birth anniversary of Ohannes Tchekidjian (26-27 September 2014), conference materials, Yerevan, NAS RA "Gitutyun" publ., 2014, p. 47.

retary of NAS RA Department of Armenology and Social Studies Yuri Suvaryan, NAS RA Institute of Arts came up with the idea of presenting the Academy with the first-ever anthem. The piece was to be majestic and impressive, performed by a choir and symphony orchestra, with a catchy tune – in short, worth of the 70-year history of the hearth of Armenian science. The Institute of Arts contacted the President of the Composers Union of Armenia Aram Satyan, bearing in mind that, in tandem with the Director of the Ye. Charents Museum of Literature and Art, Candidate of Philology Karo Vardanyan they had already authored several songs. This time it worked fine too. The composer offered a first listen to the new music in the Presidium Conference Hall of NAS RA on 12 August 2014. In a couple of weeks, A. Satyan created the clavier; the computer input of the notation was carried out by Sargis Balbabyan, who concurrently arranged the parts for orchestra. On 15 October 2013, at the Spendiaryan Opera and Ballet State Academic Theater, during the gala celebration of NAS RA 70th anniversary, Maestro Ohannes Tchekidjian conducted the premiere performance of the Academy anthem with the State Academic Choir of Armenia and the State Youth Orchestra of Armenia. The anthem and the performers received warm welcome from the sophisticated listener¹⁶³.

On 26-27 September 2014, NAS RA Institute of Arts most willingly marked O. Tchekidjian's 85th birth anniversary with a two-day academic conference.

In 2018, the National Academy of Sciences of the Republic of Armenia completed its 75 years.

On 18 October 2018, in the Al. Spendiaryan National Academic Theater of Opera and Ballet, the festive ceremony of marking the 75th anniversary of the founding of NAS RA was held. In the celebration concert, Ohannes Tchekidjian and the National Academic Choir of Armenia performed a *capella* Komitas's choral songs "El-el", "Gutanerg", "Kali yerg" (soloist – Honored Artist of RA Sargis Aghamalyan) and the song series "Lusnak sari takin", "Andzrevn ekav", "Eghnik", "Vard a yars", "Yerevan bagh em arel", "Tun ari" and "Arnem ertam im yar". Then the Capella under the Maestro's direction and to a piano accompaniment by Aram Turabyan presented Scene One of Act One and the concluding chorus from Tigran Chukhajyan's comic opera *Karineh*. The public also enjoyed the art of Ohannes Tchekidjian the symphonic conductor: the Maestro directed the orchestra of the Al. Spendiaryan

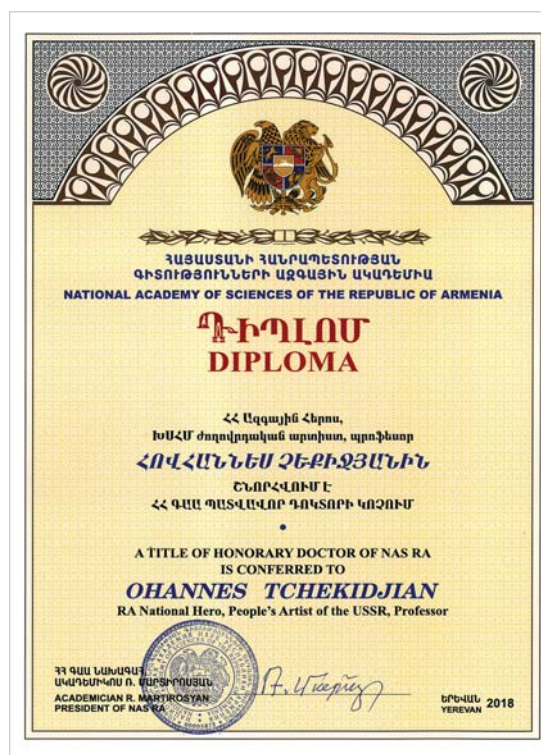
National Academic Theater of Opera and Ballet featuring the popular Waltz from the music to M. Lermontov's *Masquerade*, written by the only musician Academician in the history of Armenia's National Academy of Sciences, the world famous composer, conductor, teacher, public figure, Hero of Socialist Labor (1973), People's Artist of the USSR (1954), Recipient of the Lenin (1959) and State Prizes of the USSR (1940, 1943, 1946, 1949, 1968, 1971), Academician of the USSR Academy of Sciences (1963), Doctor of Arts (1965) Aram Khachaturian (1903-1978). Over time, the Waltz became the best known piece of music written by the outstanding composer for drama theater. *Masquerade* premiered in the Moscow Vakhtangov Theater on 21 June 1941. The next day, the Great Patriotic War broke out. The Waltz, nonetheless, survived and gained popularity across the world.

At the commemoration of A. Khachaturian in the Grand Hall of the Moscow Conservatory, the State Symphony Orchestra of the USSR under Yevgeny Svetlanov performed the famous Waltz – "to have everyone present realize what a Great Composer we have lost"¹⁶⁴. The sounds of the Waltz accompanied A. Khachaturian to immortality.

The composer's wish was that his House-Museum be affiliated with NAS RA Institute of Arts. It, regrettably, was not. Nor did it turn into a research center, but... the well-liked Waltz from *Masquerade* welcomes the visitors to NAS RA Institute of Arts website at www.art.sci.am.

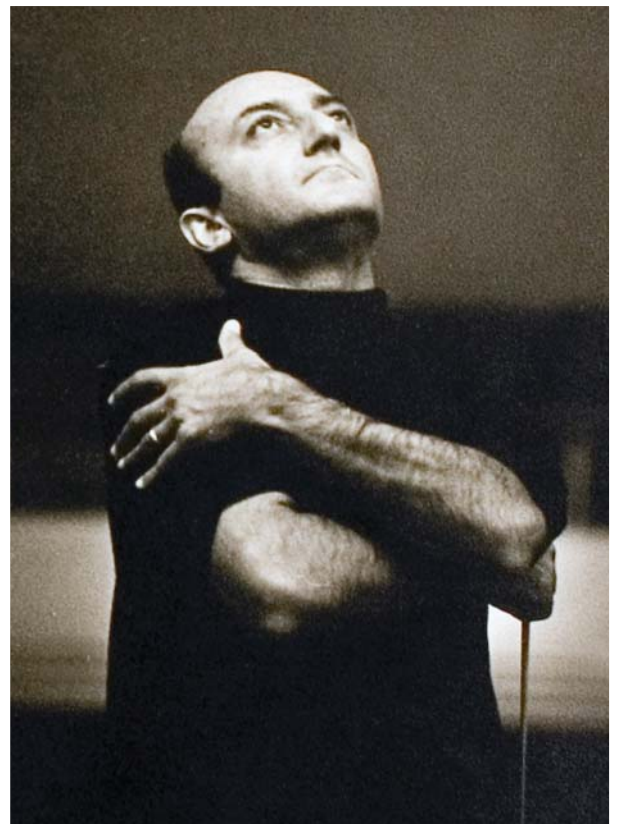
At the end of the celebration concert the National Academic Choir of Armenia and the Orchestra of the Al. Spendiaryan National Academic Theater of Opera and Ballet performed the anthem of the Academy under the baton of its unique and unequalled interpreter Ohannes Tchekidjian.

Incidentally, just a couple of days prior to NAS RA anniversary celebration, by the decision of the Presidium of the Academy, O. Tchekidjian – the only representative of the field of art – was awarded the title of Honorary Doctor of the National Academy of Sciences of RA. The certificate was handed to the Maestro on 18 October 2018 by NAS RA President, Academician Radik Martirosyan.



¹⁶³ See: Asatryan A., NAS RA anthem, *Lraber hasarakakan gitutyunneri*, #2, 2014, pp. 353-354.

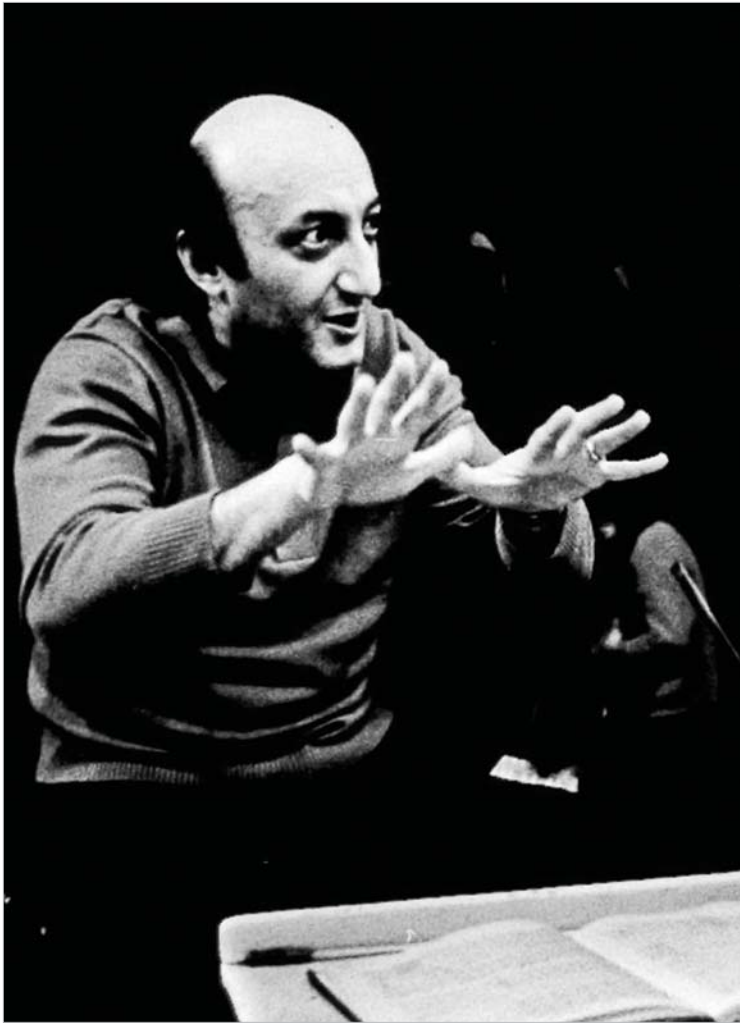
¹⁶⁴ Yuzefovich V. Aram Khachaturian, Moskva, 1990, p. 73.

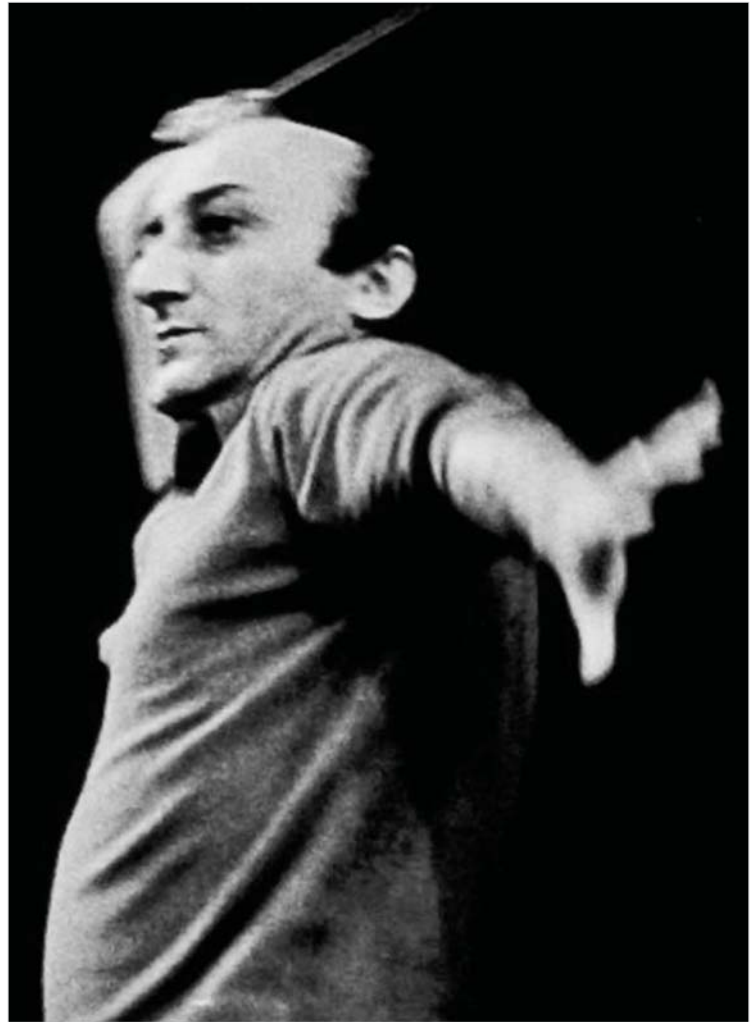
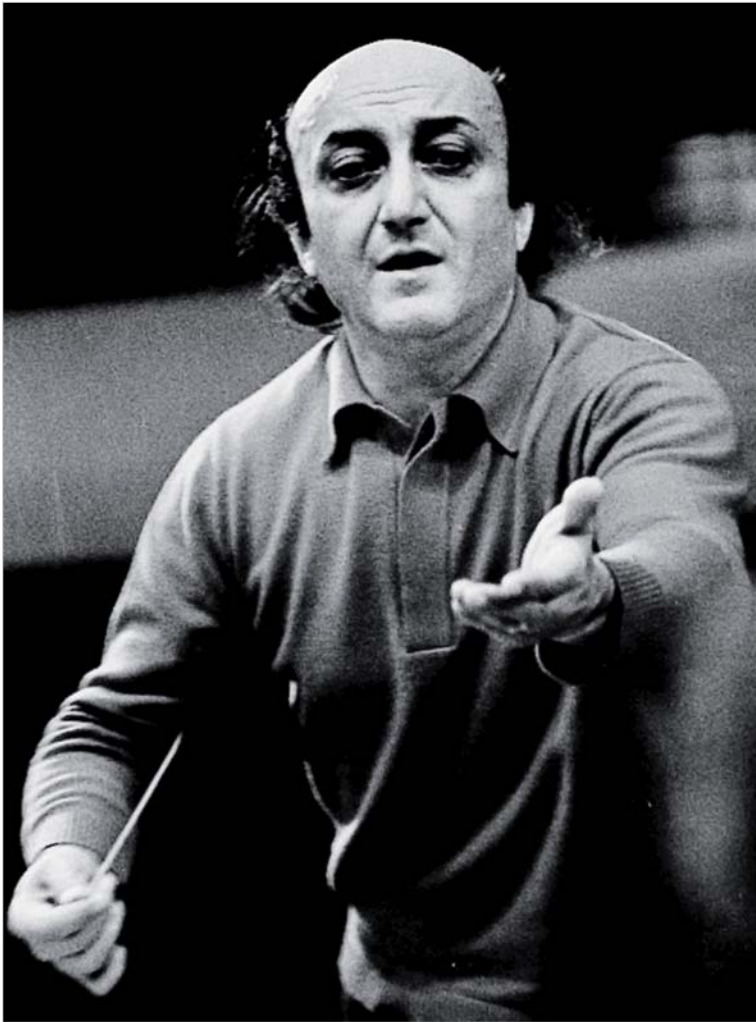


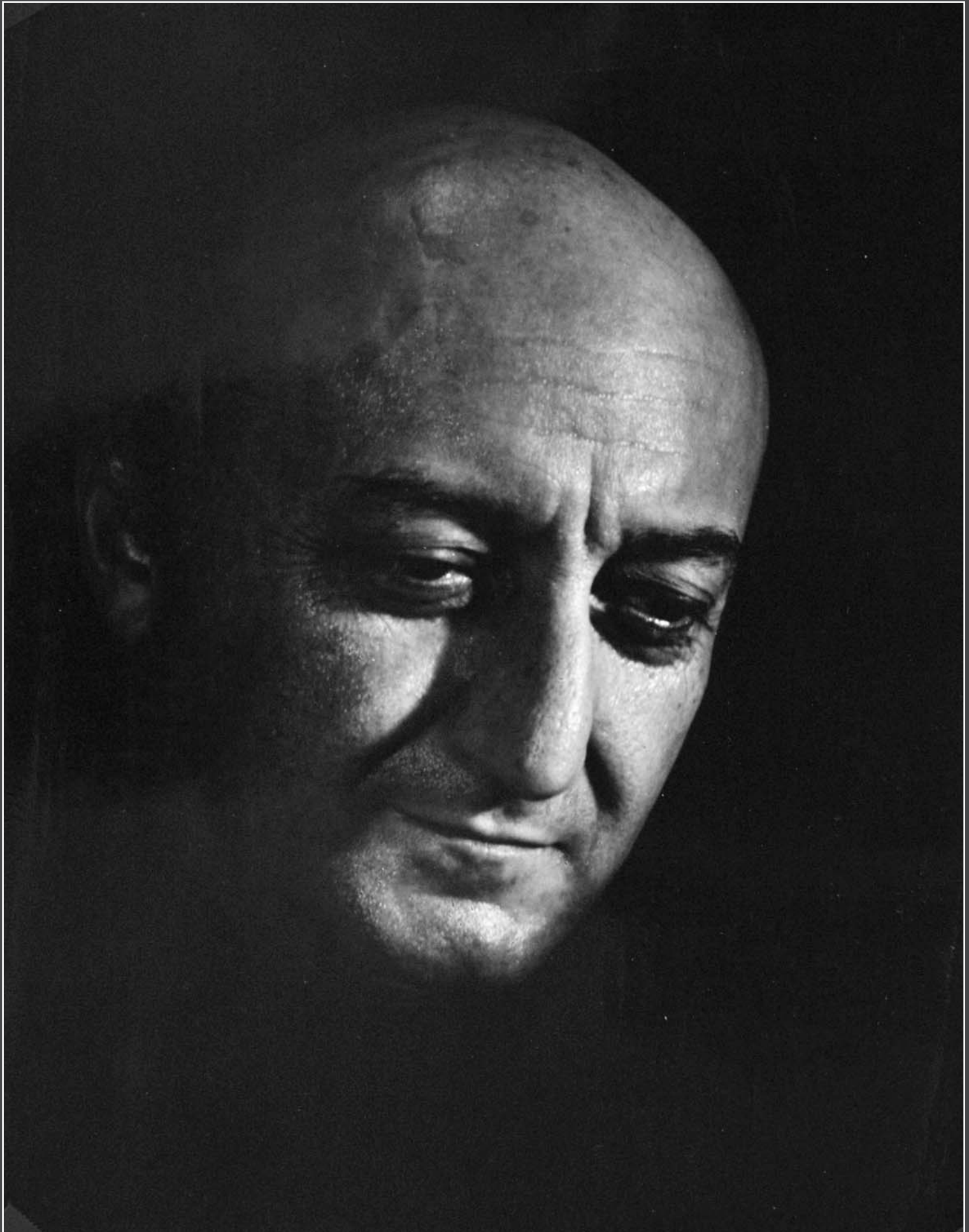


I HAVE SPENT 65 YEARS AT THE CONDUCTOR'S STAND. TODAY, PAGING THROUGH MY LIFE, I CAN SAY THAT I HAVE AT TAINED MY ALL-TIME GOAL: TO SERVE MY OWN PEOPLE. WITH ALL MY HEART AND SOUL, I WISHED TO PRESENT ARMENIAN PEOPLE TO THE WORLD COMMUNITY THROUGH OUR CHORAL ART. THE ULTIMATE MISSION OF THE CHOIR IS TO DISSEMINATE AND ADVANCE ARMENIAN NATIONAL MUSIC.

OHANNES TCHEKIDJIAN









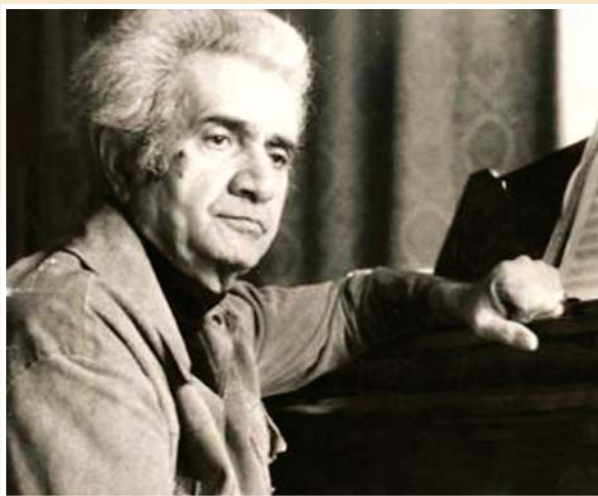












THE STRENGTH OF THE NATION IS IN ITS ART, IN ITS
TALENTED AND RENOWNED MUSICIANS. ONE SUCH
MASTER IS THE ILLUSTRIOUS AND MATCHLESS MAESTRO
OHANNES TCHEKIDJIAN.

ALEXANDER HARUTYUNYAN

PEOPLE'S ARTIST OF THE USSR
15.02.1999



YOUR CONTRIBUTION TO THE DEVELOPMENT OF NATIONAL SONG AND MUSIC, CHORAL ART IN PARTICULAR, IS IMMENSE. DURING YOUR PROFESSIONAL CAREER OF OVER HALF A CENTURY, YOU HAVE DIRECTED QUITE A FEW PRESTIGIOUS SYMPHONY ORCHESTRAS AND CHOIRS. WITH YOUR CONCERTS AT THE BEST CULTURAL CENTERS AROUND THE WORLD YOU CONSOLIDATED THE NATIONAL SPIRIT OF GLOBALLY SPREAD ARMENIANS AND PROMOTED INTERNATIONAL RECOGNITION OF ARMENIAN CHORAL ART.

ANDRANIK MARGARYAN

PRIME-MINISTER OF RA
23.12.2004



AFTER THE NUMEROUS SCHOLARLY ARTICLES, PUBLICATIONS, MONOGRAPHS AND ASSESSMENTS, PROVIDED BY EXPERTS IN THE FIELD, IT WOULD BE NAÏVE FOR ME TO TRY TO SAY ANYTHING NEW REGARDING YOUR GREAT SERVICES AND THE AUTHORITY YOU ENJOY. IT GOES WITHOUT SAYING THAT CHORAL ART IS UNIMAGINABLE WITHOUT YOU AS AN INDIVIDUAL. YOUR ROLE IN THE FIELD OF CULTURE IN GENERAL, AND IN SETTING TREND FOR CHORAL ART IN PARTICULAR, IS HARD TO OVERESTIMATE.

FOR DECADES, YOU HAVE BEEN THE ENVOY OF ARMENIAN SONG ART, MUSICAL ART ALL OVER THE WORLD. NOTHING BUT WORDS OF ESTEEM AND RESPECT CAN BE SAID ABOUT THAT MISSION OF YOURS.

YOUR PRESENCE IN OUR REALITY IS NOT CONFINED TO YOUR PROFESSIONAL MERITS ONLY. FOR A SOCIETY TO FUNCTION NORMALLY, AUTHORITATIVE PROFESSIONALS LIKE YOU ARE ABSOLUTELY NECESSARY. SOCIETIES NEED LANDMARKS AND CRITERIA. WITHOUT THOSE, WHO, ONCE SEEN IN THE STREET, ARE POINTED AT, PEOPLE MAY GO FAR ASTRAY.

IN THAT SENSE, YOU ARE THE ONE WHO PROVIDES A GUIDING LINE. IN THAT SENSE, YOU ARE THE ONE, WITH WHOM THE PROFESSIONAL COMMUNITY GETS MORE ALERT AND SOBER.

AND, ALONG WITH THE ENORMOUS AMOUNT OF WORK AND RESPONSIBILITY, ALONG WITH THE ESTIMABLE PATH THAT YOU HAVE PASSED, YOUR ARTISTRY, YOUR ARTISTIC BRILLIANCE DOES NOT FADE AWAY, THE BRIGHTNESS OF YOUR MIND DOES NOT FADE AWAY, NEITHER DOES YOUR CHARM, YOUR INTENSE DESIRE TO GENERATE AND CREATE.

**DEPUTY MINISTER OF EDUCATION,
SCIENCE, CULTURE AND SPORTS OF RA
CANDIDATE OF ARTS**

ARA KHZMALYAN

**12.07.2019
YEREVAN**



TCHEKIDJIAN HAS CREATED A PRINCIPALLY NEW TREND IN ARMENIAN CHORAL ART. ONE MANIFESTATION OF THIS IS HIS HIGHLY REVERENTIAL, OVERAWED, PIOUS ATTITUDE TOWARDS NATIONAL MUSICAL TRADITIONS, AS WELL AS CREATION AND ASSERTION OF A DISTINCT TCHEKIDJIAN STYLE.

HIS UNIQUE WAY OF READING EITHER SMALL OR LARGE PIECES AMAZES AND FASCINATES BY THE SUMPTUOUS VARIETY OF COLORS AND THEIR MULTIPLE SHADES.

THE PERFORMANCES OF THE CHOIR CREATE, OUTLINE A MAJESTIC MUSICAL PICTURE, A CANVAS, IMBUED WITH EMOTIONAL INSPIRATION AND A GREAT POWER OF INFLUENCE. IT CANNOT LEAVE ANYONE INDIFFERENT. HOWEVER, THE MOST IMPORTANT IS THAT EVERY UPCOMING CONCERT OF THIS RECOGNIZED AND MUCH-LOVED CHOIR IS AWAITED WITH EAGER ANTICIPATION. THE AUDIENCE ARE SURE THAT THEY WILL WITNESS SOMETHING WONDERFUL AND BEAUTIFUL.

ARAKS SARYAN

MUSICOLOGIST, PROFESSOR
MERITED WORKER OF ARTS OF RA
14.04.1995



WE HAVE GATHERED HERE, IN YOUR BIRTHPLACE, TO
SHARE WITH YOU THE JOY OF YOUR ANNIVERSARY. WITH
THIS ENCYCLICAL, WE RECOGNIZE YOUR UNDENIABLE AND
UNSURPASSABLE SERVICES, AND, IN THEIR APPRECIATION,
WE AWARD YOU

“PATRIARCH MALACHIA ORMANIAN GOLD MEDAL”.

ARAM ATESHIAN

ARCHBISHOP
PATRIARCH OF ISTANBUL
14.05.2017



WE HIGHLY APPRECIATE YOUR IRREFUTABLE ROLE AS A CONDUCTOR IN PRESERVING PRISTINE AND UNBLEMISHED THE MASTERPIECES OF CLASSICAL MUSIC AND THOSE OF ARMENIAN MUSIC IN PARTICULAR.

WE VALUE YOUR COMMITMENT AND CONSISTENCY IN PASSING DOWN TO NEW GENERATIONS OUR NATION'S MUSICAL HERITAGE THROUGH THEIR MOST AUTHENTIC PERFORMANCE BY THE STATE ACADEMIC CHOIR OF ARMENIA.

IN ASSURANCE OF OUR HIGHEST CONSIDERATION, WITH THIS PATRIARCHAL ENCYCLICAL I BESTOW UPON YOU THE "KNIGHT OF CILICIA" MEDAL.

HIS HOLINESS

ARAM I

CATHOLICOS OF ANTELIAS

ANTELIAS

22.11.2016



**YOU AND YOUR ACTIVITY ARE A VIVID PROOF OF THE
FORMULA – “INTERNATIONAL WITHIN THE NATIONAL”.**

**YOU’VE BEEN ABLE TO TURN YOUR NATIONAL
CONCEPTION INTO A NATIONWIDE, AND MAKE YOUR
ART UNIVERSAL.**

ARAM KHACHATURIAN

HERO OF SOCIALIST LABOR,
PEOPLE’S ARTIST OF THE USSR,
RECIPIENT OF THE LENIN AND STATE PRIZES OF THE USSR,
ACADEMICIAN OF THE USSR ACADEMY OF SCIENCES,
DOCTOR OF ARTS



YOU ARE NOT A MERE PERFORMER WHOSE MISSION ENDS ON THE STAGE. IT GOES FAR BEYOND. AS A PEDAGOGUE AND EDUCATOR, YOU INSTILL LOVE AND RESPECT FOR THE BEAUTIFUL, GOOD AND KIND IN OUR SOCIETY. WITH YOUR EVERY STEP IN EVERYDAY LIFE AND ART, YOU CONVEY YOUR WILL TO WITHSTAND THE EVIL WITH DIGNITY THROUGH THE MEDIUM OF TRUE ART. YOUR NAME HAS BECOME A SYMBOL OF A TALENTED WORLD-FAMOUS ARTIST AND, AT THE SAME TIME, OF A HUMBLE AND ESTIMABLE ARMENIAN.

ARAM SIMONYAN

YEREVAN STATE UNIVERSITY
RECTOR, PROFESSOR
YEREVAN
23.12.2014



I ATTACH PARTICULAR IMPORTANCE TO THIS ACADEMIC CONFERENCE, BECAUSE IT IS THE FIRST MEETING IN ARMENIAN MUSIC CRITICISM, WHOLLY DEDICATED TO AN EMINENT REPRESENTATIVE OF PERFORMING ART – THE CONCERT, CREATIVE, ORGANIZATIONAL AND PUBLIC ACTIVITY OF WIDELY ACCLAIMED MAESTRO TCHEKIDJIAN. IN MY OPINION, THIS IS AN EXCEPTIONAL EVENT, AS THE HERO OF THE DAY IS A UNIQUE ARTIST INDEED.

WE, THE STAFF OF THE ACADEMY, ARE HAPPY AND PROUD OF THE FACT THAT NAS RA HONORARY DOCTOR OHANNES TCHEKIDJIAN IS THE FIRST AND ONLY INTERPRETER OF THE ANTHEM OF THE ARMENIAN ACADEMY.

ARARAT AGHASYAN

**DIRECTOR OF NAS RA INSTITUTE OF ARTS,
NAS RA CORRESPONDING MEMBER**

26.09.2014



YOUR UNPARALLELED SKILLS AS A CONDUCTOR,
EQUALLY MANIFESTED IN CHORAL AND ORCHESTRAL
PERFORMANCES, INSTILL THE KIND, BEAUTIFUL AND
ELEVATED INTO THE EMOTIONAL SPHERE OF AN INDIVIDUAL
AND THE SOCIETY.

ARMEN DARBINYAN

PRIME-MINISTER OF RA
23.01.1999



**YOUR CONTRIBUTION TO THE PRESERVATION AND
PROLIFERATION OF TRADITIONS OF ARMENIAN ART, AS WELL
AS TO THE HIGHLY RESPONSIBLE FIELD OF EDUCATING
YOUNGER GENERATIONS, ARE HARD TO OVERESTIMATE.**

ARMEN SMBATYAN

AMBASSADOR PLENIPOTENTIARY AND
EXTRAORDINARY OF THE REPUBLIC OF ARMENIA
TO RUSSIAN FEDERATION

23.01.2004



THE BRILLIANT PAGES OF ARMENIAN MUSICAL ART HAVE BEEN ASSOCIATED WITH YOUR NAME FOR DECADES. YOUR PERFORMANCES ON THE STAGES BOTH IN ARMENIA AND AROUND THE WORLD INVARIABLY IMPARTED SPECIAL SHADES TO ARMENIAN MUSIC. AT THE SAME TIME, YOU PRESENTED THE GEMS OF THE WORLD MUSICAL TREASURY TO THE AUDIENCE, THEREBY BECOMING ONE OF THE BEST INTERPRETERS OF CLASSICAL MUSIC.

ARTUR BAGHDASARYAN

CHAIRMAN OF THE NATIONAL ASSEMBLY
OF THE REPUBLIC OF ARMENIA

23.12.2004



WHEN THE CONDUCTOR IS OHANNES TCHEKIDJIAN, SEVERAL MIRACLES HAPPEN AT THE SAME TIME.

FIRST, NOWHERE ELSE BUT ON THE CONDUCTOR'S PODIUM, HIS BRIGHT, POSITIVE, CONSPICUOUS PERSONALITY OPENS UP IN SUCH AN ACCOMPLISHED, SPECTACULAR AND EXPLICIT MANNER.

SECOND, WHENEVER AND WHEREVER – WHETHER IN VIENNA, OR PARIS, OR LONDON – YOU WILL HAPPEN TO HEAR, LET'S SAY, MOZART'S OR VERDI'S *REQUIEMS*, YOU WILL SAY – YES, THIS IS A CLASSICAL PERFORMANCE OF A CLASSICAL PIECE, WITH ALL THE ENSUING PARTICULARS. YET, WHEN YOU HEAR THE NAMED PIECES PERFORMED BY THE CAPELLA UNDER TCHEKIDJIAN'S BATON, YOU ARE UNABLE TO HOLD BACK YOUR TEARS, OVERWHELMED WITH COMPASSION FOR MOZART'S OR VERDI'S FATES.

AVIK ISAHAKYAN

**DIRECTOR OF NAS RA MHER ABEGHYAN
INSTITUTE OF LITERATURE
MERITED WORKER OF ARTS OF RA
23.01.2004**



THE ARMENIAN CAPELLA UNDER THE DIRECTION OF OHANNES TCHEKIDJIAN IS AN OUTSTANDING PHENOMENON IN THE CULTURAL LIFE OF OUR MULTIETHNIC COUNTRY.

IN THE CHOIR'S SINGING, ONE CAN HEAR THE TRUE SOUL OF THE ARMENIAN PEOPLE. THEIR PERFORMANCE IS MATCHLESS. I WILL NEVER FORGET THE CONCERT OF THIS CHORAL GROUP IN GARNI. AMID THE MOUNTAINS AND ANCIENT ARCHITECTURAL ENSEMBLES, THE SONGS SOUNDED IN A VERY SPECIAL WAY. THE CHOIR RENDERS THE ART OF RUSSIAN AND WESTERN EUROPEAN CLASSICS WITH GREAT INSPIRATION. LENINGRAD LOVES ARMENIAN MUSIC, AND THIS LOVE IS ROOTED DEEPLY.

BORIS PIOTROVSKY

DIRECTOR OF THE STATE HERMITAGE MUSEUM
ACADEMICIAN
13.05.1981
LENINGRAD



THE GREAT ARMENIAN COMPOSER KOMITAS'S OEUVRE OF DIVERSE AND PROFOUND NATURE WAS PRESENTED TO THE LISTENERS BY A FIRST-CLASS CHORAL ENSEMBLE – THE STATE ACADEMIC CHOIR OF ARMENIA UNDER THE DIRECTION OF THE DISTINGUISHED MASTER OF CHORAL ART OHANNES TCHEKIDJIAN, WHOSE BRIGHT INDIVIDUALITY ENRICHES THE SOUNDING OF THE PIECES PERFORMED BY THE CAPELLA. THE ENSEMBLE SEEMS TO BE CAPABLE OF EXPRESSING ALL KINDS OF HUMAN FEELINGS – FROM GENTLE REVERIES TO SHAKESPEARIAN PASSIONS, FROM LIGHT HUMOR TO DRAMATIC TENSION. INDEED, BOUNDLESS IS THE WEALTH OF VOCAL SHADES MASTERED BY THE CHOIR. I WANT TO WHOLEHEARTEDLY CONGRATULATE ARMENIAN MUSIC LOVERS: THEY ARE BLESSED TO ENJOY TIME AND AGAIN SUCH MAGNIFICENT PERFORMANCES OF GOOD MUSIC, WRITTEN BY OWN AND FOREIGN COMPOSERS.

DMITRY KABALEVSKY

COMPOSER, PEDAGOGUE, PUBLIC FIGURE,
PEOPLE'S ARTIST OF THE USSR ,
HERO OF SOCIALIST LABOR, RECIPIENT OF THE LENIN PRIZE,
FOUR-TIME RECIPIENT OF THE USSR STATE PRIZE,
DOCTOR OF ARTS
(“When music breathes”, Sovetskaya kultura, 4 December 1969)



IN MOSCOW, WE HAVE RECOGNIZED OHANNES TCHEKIDJIAN'S GREATNESS AND AGREED THAT ARMENIA'S STATE ACADEMIC CHOIR CAN EASILY EMBELLISH THE BEST EUROPEAN CONCERT VENUES.

DMITRI SHOSTAKOVICH

PEOPLE'S ARTIST OF THE USSR
HERO OF SOCIALIST LABOR
LENIN PRIZE WINNER



WE, MUSICIANS, HAVE A LOT TO LEARN FROM THE EMINENT MAESTRO. FIRST AND FOREMOST, IT IS HIS LOVE OF HARD WORK. PARTICULARLY IMPORTANT ARE THE LESSONS OF DILIGENCE HE TEACHES TO YOUNGER GENERATIONS. THE RECENT YEARS' REPERTOIRE OF OUR FAMOUS CAPELLA IS THE BEST EVIDENCE OF IT.

WE ARE BLESSED TO HAVE TCHEKIDJIAN, TO BE HIS CONTEMPORARIES AND ENJOY TO THE FULLEST THE PLEASURE OF HIS ABUNDANT TALENT.

EDWARD MIRZOYAN

PEOPLE'S ARTIST OF THE USSR
PROFESSOR
23.01.1999



I AM PROUD AND HAPPY THAT I LIVE AND WORK ALONGSIDE THE WORLD-RENOWNED TALENTED CONDUCTOR, GREAT OHANNES TCHEKIDJIAN, WITH WHOM WE HAVE BEEN BEST FRIENDS FOR ABOUT 50 YEARS.

INSPIRED BY THE UNEXCELLED TALENT OF THE GREAT MASTER, I SET ABOUT SCULPTING HIS PORTRAIT IN 1987, WHICH THEN WAS PLACED IN THE TRETYAKOV GALLERY IN MOSCOW. I ALSO CAST HIS ONE-OF-THE-KIND MAGICAL HANDS IN BRONZE. IN THIS WAY, I TRIED TO EXPRESS MY GRATITUDE AND RESPECT TO THE MAESTRO OF ALL ARMENIANS OHANNES TCHEKIDJIAN.

EDWARD SHAKHIKYAN

**MERITED ARTIST OF RA
SCULPTOR**



OHANNES TCHEKIDJIAN IS AN ILLUSTRIOUS CONDUCTOR, WHOSE TELLING GESTURES ARE SCRUPULOUSLY FOLLOWED BY THE STATE CAPELLA OF SOVIET ARMENIA. THIS MANIFESTED ITSELF IN SUCH A RARELY PERFORMED WORK AS ROSSINI'S *STABAT MATER*.

THE PARTS, PRESENTED BY THE CAPELLA, MADE AN INDELIBLE IMPRESSION. THE HIGH PERFORMING STANDARD AND AESTHETICS OF THE CHOIR WERE A TRUE REVELATION.

THE VOICES, WHICH DO NOT SEEM TO NEED ANY FURTHER REFINEMENT, CURL WITH "BYZANTINE" FINESSE AND DELICACY.

THE SOUNDS EITHER FLOW, OR SCATTER AROUND LIKE BEADS, THE PHRASES ARE EITHER RESERVED, OR BEGIN SOUNDING WITH A PLASTICITY, OF WHICH WE HAD HAD NO IDEA HERE IN EUROPE.

IN THIS PERFORMANCE OF *STABAT MATER*, THE TREASURES OF TRADITIONS OPEN UP, WHICH HAVE BEEN ATTAINED THROUGH PROFESSIONAL DISCIPLINE AND METICULOUS COLLECTIVE EFFORTS.

LE FIGARO NEWSPAPER

17.09.1974
PARIS



IN APPRECIATION OF YOUR LASTING SERVICES OF GREAT
VALUE AND YOUR ACCOMPLISHMENTS IN ART, WITH THIS
PATRIARCHAL ENCYCLICAL WE BESTOW UPON YOU THE
“SAINT SAHAK – SAINT MESROP” ORDER OF THE CATHOLI-
COSATE OF ALL ARMENIANS, THE MOTHER SEE OF HOLY
EJMIATZIN.

GAREGIN I

HIS HOLINESS
CATHOLICOS OF ALL ARMENIANS
22.01.1999



**WE ACKNOWLEDGE WITH PARTICULAR SATISFACTION
THAT THROUGHOUT YOUR ENTIRE PROFESSIONAL CAREER
YOU HAVE SHOWN GENUINE AFFECTION AND DEVOTION TO
OUR HOLY CHURCH AND MOTHER SEE OF HOLY EJMIATZIN.**

GAREGIN II

HIS HOLINESS
CATHOLICOS OF ALL ARMENIANS
23.12.2018



OUR OPERA HAD LIVED AN INTENSE CREATIVE LIFE THROUGH THE YEARS 1982–1987, WHEN OHANNES TCHEKIDJIAN WAS THE ARTISTIC LEADER AND DIRECTOR OF THE THEATER.

I HAVE SUNG LOTS OF PARTS FROM EUROPEAN, RUSSIAN AND ARMENIAN CLASSICAL WORKS, YET TIRIT'S ROLE FROM T. CHUKHAJYAN'S ARSHAK II, WHICH I PREPARED UNDER THE MAESTRO'S DIRECTION, IS ESPECIALLY DEAR TO ME.

SOULS OF THOUSANDS OF MUSIC LOVERS FELT EXULTATION AT HEARING THE PERFORMANCES OF MOZART'S, VERDI'S, BERLIOZ'S, FAURE'S *REQUIEMS*, INTERPRETED AND CONDUCTED BY MAESTRO.

THE WORLD HEARD, ADMIRED AND APPLAUDED TO THE MAESTRO OF ALL ARMENIANS AND ARMENIAN ARTISTS.

THROUGH THE MAGIC OF OHANNES TCHEKIDJIAN'S HAND AND ART, THE WORLD HEARD AND CAME TO KNOW KOMITAS, TCHEKIDJIAN'S KOMITAS.

GEGHAM GRIGORYAN

PEOPLE'S ARTIST OF ARMENIA
INTERNATIONAL COMPETITIONS PRIZE WINNER



IN MY JUDGMENT, IT IS IMPOSSIBLE TO TEACH CONDUCTING. ONE SHOULD BE BORN A CONDUCTOR. THIS IS EXACTLY WHAT CAN BE SAID ABOUT TCHEKIDJIAN'S MUSICAL DESTINY – HE WAS BORN A CONDUCTOR.

GENNADY ROZHDESTVENSKY

CONDUCTOR, PEDAGOGUE,
PEOPLE'S ARTIST OF THE USSR ,
RECIPIENT OF THE LENIN PRIZE
(Sovetskaya molodyozh, 18 November 1981, Irkutsk)



OHANNES TCHEKIDJIAN'S CONTRIBUTION TO OUR MUSICAL CULTURE IS IMMENSE. WITH HIS OUTSTANDING TALENT AND TRUE PROFESSIONALISM, HE HAS KEPT HIGH THE BAR, SET FOR THE STATE CAPELLA OF ARMENIA BY ARAM TER-HOVHANNISYAN. THIS ENSEMBLE OF SINGERS HAS ASSERTED THE IMPORTANCE AND ATTRACTIVENESS OF ONE OF THE MEANINGFUL FIELDS OF NATIONAL CULTURE.

WITH COMMITMENT AND HARD WORK, IMPORTANT FOR A MUSICIAN, OHANNES TCHEKIDJIAN HAS LED THE CAPELLA TO NEW ACCOMPLISHMENTS.

THE CAPELLA GAVE THE ARMENIAN AUDIENCE AN OPPORTUNITY TO HEAR MANY PREVIOUSLY UNKNOWN WORKS. THESE INCLUDED EUROPEAN AND RUSSIAN CLASSICAL, AS WELL AS CONTEMPORARY CHORAL AND VOCAL SYMPHONY PIECES.

TCHEKIDJIAN'S REVELATIONS IN INTERPRETATIONS OF THE NATIONAL REPERTOIRE, THEIR NEVER-ENDING PERFECTION ARE OF PARAMOUNT IMPORTANCE.

HIS WAY OF READING KOMITAS'S GEMS IS MARKED WITH UNPRECEDENTED CREATIVITY.

WE MET IN THE 60S. FROM THE VERY FIRST MEETINGS IT WAS CLEAR FOR ME THAT OHANNES IS ARDENTLY DEVOTED TO MUSIC, THAT HE IS A BORN ARTIST, AND THAT HE HAS SET HIS OWN INNERMOST GOAL, THAT IS – TO DISSEMINATE ARMENIAN CULTURE.

WE ARE HAPPY TO SEE THAT GOAL MATERIALIZE. THE STATE CAPELLA OF ARMENIA CONTINUOUSLY PRESENT THE BEST OF ARMENIAN CHORAL PIECES TO THE WORLD AT THE HIGHEST POSSIBLE LEVEL.

LAZAR SARIAN

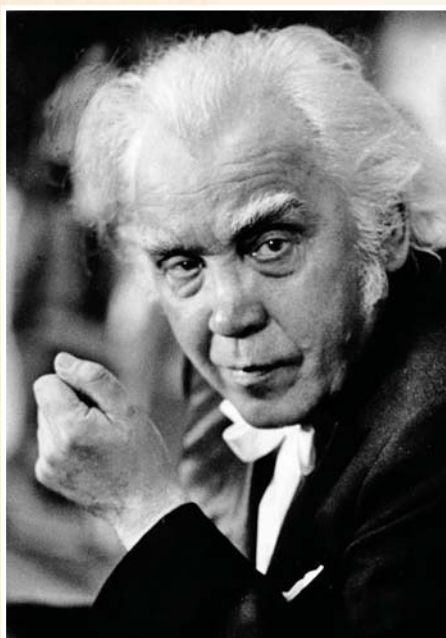
COMPOSER
PEOPLE'S ARTIST OF THE USSR
28.03.1987



I DO NOT KNOW OF AND CANNOT REMEMBER ANY
OTHER MUSICIAN GREATER THAN OHANNES TCHEKIDJIAN.
HIS INHERENT TALENTS OF A CHOIRMASTER AND CONDUCTOR
PERFECTLY COMBINE AND COMPLEMENT EACH OTHER.

GOHAR GASPARYAN

PEOPLE'S ARTIST OF THE USSR
HERO OF SOCIALIST LABOR
PROFESSOR
23.12.2003



A NICE SURPRISE OR, I SHOULD SAY, A “CONCERT BLAST” AWAITED THE AUDIENCE OF THE ESTONIA CONCERT HALL. I MEAN THE PERFORMANCE OF THE STATE CHOIR OF ARMENIA, WHOSE INTONATIONAL WEALTH AND DISTINCT PHRASING CONVEY TO THE LISTENER SOMETHING BEYOND THE FIXED NOTES. NOT ONLY THE TEXT, BUT THE SUBTEXT IS HEARD, NOT JUST THE LINES, BUT WHAT LIES IN BETWEEN, ABOVE AND BELOW THE LINES.

THE PRINCIPAL CONDUCTOR AND ARTISTIC DIRECTOR OF THE CAPELLA IS OHANNES TCHEKIDJIAN – A UNIQUE MUSICIAN OF INCREDIBLE TALENT. O. TCHEKIDJIAN MOMENTARILY REACTS TO THE SLIGHTEST INACCURACY IN TIMBRE OF EITHER OF THE CHOIR SECTIONS. UNDER TCHEKIDJIAN, THE CHORAL GROUP RESEMBLES A BOTTLE OF MERCURY THAT REACTS TO THE LEAST DEFLECTION. THE CONDUCTOR IS READY TO ADD MORE AND MORE NUANCES TO THE CHOIR’S REMOTE CONTROL PANEL, AND IT WORKS WITH ELECTRONIC VIRTUOSITY.

... INTO ORBIT HAS ENTERED A NEW MUSICAL SPACECRAFT, WHOSE ENTHUSIASTIC CAPTAIN AND THE CREW LOOK FORWARD TO THE MOST CHALLENGING FLIGHTS.

GUSTAV ERNESAKS

CHOIR CONDUCTOR, COMPOSER, PEDAGOGUE,
PEOPLE’S ARTIST OF THE USSR,
HERO OF SOCIALIST LABOR,
RECIPIENT OF THE LENIN PRIZE,
TWO-TIME RECIPIENT OF THE USSR STATE PRIZE
(Ernesaks G., “A nice surprise”, Rahva Haal, 29 October 1964)



I AM VERY HAPPY TO HAVE HAD MULTIPLE OPPORTUNITIES TO SING WITH MAESTRO TCHEKIDJIAN'S CAPELLA AND NOTED ORCHESTRAS.

TCHEKIDJIAN-SPECIFIC DISCIPLINE, LOVE OF AND DEVOTION TO ART AND MUSIC ARE WITH ME TO THESE DAYS.

UNDER THE MAESTRO'S BATON I SANG VERY MANY PIECES. HIS STYLE OF PRESENTATION AND STRIVING FOR PERFECTION TAUGHT ME A LOT.

MAESTRO TCHEKIDJIAN COULD HAVE MADE A PROMINENT VOCAL TEACHER.

WHAT HE HAS BEEN DOING FOR ARMENIAN CHORAL ART IS HARD TO OVERESTIMATE...

HASMIK PAPYAN

**PEOPLE'S ARTIST OF RA
INTERNATIONAL COMPETITIONS PRIZE WINNER
15.12.1993**



**OHANNES TCHEKIDJIAN IS THE MARSHAL
OF CHORAL ART.**

HOVHANNES BAGHRAMYAN

MARSHAL OF THE SOVIET UNION,
TWO-TIME HERO OF THE SOVIET UNION



**MAESTRO TCHEKIDJIAN IS GOD'S BLESSING TO THE
ARMENIAN PEOPLE AND ARMENIA. HIS GOD-GIFTED
TALENTS, SKILLS AND SURPASSING SUCCESS OF MANY YEARS
ARE A DELIGHT FOR THE GENERATIONS OF TODAY AND
THOSE TO COME.**

HIS EMINENCE ARCHBISHOP

HOVNAN DERDERIAN

PRIMATE
WESTERN DIOCESE OF THE ARMENIAN CHURCH
OF NORTH AMERICA
BURBANK
12.12.2008



YOU ARE THE PRIDE OF OUR NATION.

THE ADMIRATION FOR YOU AND GRATITUDE TO YOU ARE BOUNDLESS, BECAUSE WITH YOUR NOBLE ACTIVITY, YOU PASS ON OUR NATIONAL VALUES TO THE YOUNGER GENERATIONS, THE YOUTH, THEREBY SHOWING THAT THE CLASSICAL IS ALWAYS MODERN, AND THAT RENDERING PRISTINE TUNES IS A MISSION PER SE, A DISTINGUISHING FEATURE OF THE NATION.

HRANUSH HAKOBYAN

MINISTER OF DIASPORA OF RA
30.12.2017

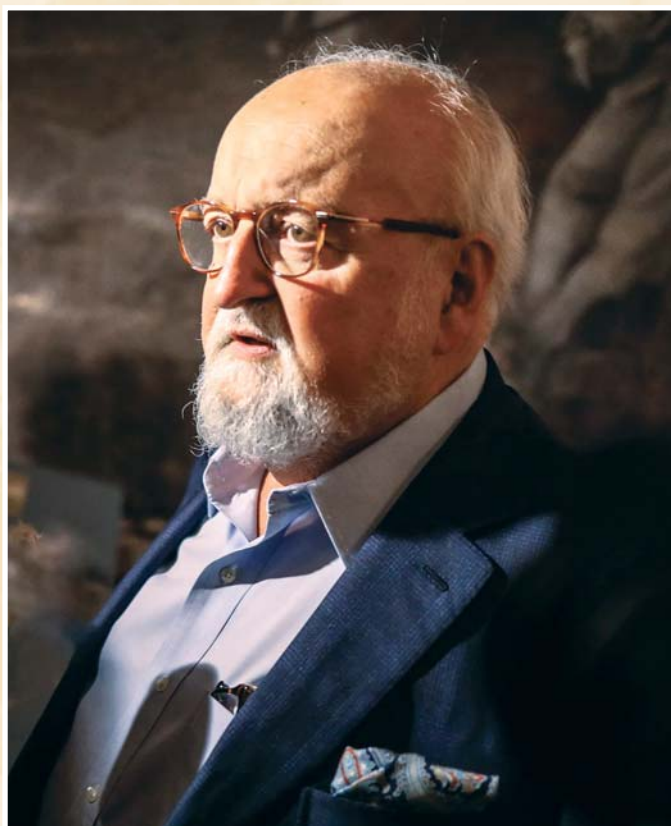


CONDUCTOR TCHEKIDJIAN IS EQUALLY VIRTUOSO AND ENTHUSIASTIC WHEN WORKING WITH EITHER A CHOIR OR AN ORCHESTRA. THE MUSIC AT HIS CONCERTS IS AMAZINGLY VIVACIOUS, RICH, CLEAR AND UNDERSTAND-ABLE FOR LISTENERS. ONE CAN FEEL THE POWER OF HIS ARTISTIC THOUGHT, WHICH SEEKS TO GET INTO THE MOST COMPLICATED PROBLEMS OF HUMAN EXISTENCE.

THE MASTERY OF THE STATE CAPELLA OF ARMENIA AND ITS ARTISTIC DIRECTOR AND CONDUCTOR NOT ONLY AROUSES HIGH SPIRITUAL MOODS AND GLADDENS THE PUBLIC, BUT ALSO CONTRIBUTES GREATLY TO THE PROGRESS OF SOVIET VOCAL ART. THE ARTISTS ATTRACT TO CHORAL SINGING BROAD MASSES OF LISTENERS, SOW THE GOOD TO HARVEST AN AMAZING YIELD OF NATIONWIDE MUSIC CULTURE, A STRONGER LOVE OF BOTH FOLK AND CLASSICAL MUSIC.

IVAN KOZLOVSKY

**SINGER,
PEOPLE'S ARTIST OF THE USSR ,
HERO OF SOCIALIST LABOR
(Kozlovsky I. "Song of life. Nominated for the USSR State Prize",
Pravda, 7 August 1975)**



I WOULD HAVE NEVER IN MY WILDEST DREAMS EXPECTED MY *STABAT MATER* TO BE INTERPRETED SO MASTERLY.

I AM STUNNED BY THE CHOIR SINGING FROM MEMORY.

I AM DELIGHTED TO HAVE DESERVED SUCH A SUPERB PERFORMANCE OF MY COMPOSITION.

KRZYSZTOF PENDERECKI

CONDUCTOR, COMPOSER

25.04.1996



THE NINTH WAVE

HUMANS TAKE EXAMS A COUPLE OF TIMES IN THEIR LIVES. OHANNES TCHEKIDJIAN DOES IT DAILY, AT EVERY CONCERT. TO THE EXAMINATION COMMITTEE COMPRISING THOUSANDS. THOUSANDS OF FOCUSED EYES, THOUSANDS OF VIEWS, THOUSANDS OF TASTES. IN HIS GRADEBOOK, THE SUBJECT APPLAUSE ALWAYS RECEIVES TOP GRADES. THE TOPMOST. THE MOST REALISTIC.

WE ARE LISTENING TO *NABUCCO*. IT IS OUR *NABUCCO*, TCHEKIDJIAN'S *NABUCCO*, WITH TCHEKIDJIAN-SPECIFIC SHADES, BOISTEROUS BRIGHT COLORS AND ARMENIAN TWIRLS. NO MATTER HOW MANY WAVES *NABUCCO* WILL EXPERIENCE ACROSS THE WORLD, OURS, REMAINING FAITHFUL TO THE COMPOSER, IMPARTS THE ANGUISH OF THE ARMENIAN SOUL.

WHO WOULD EVER IMAGINE THAT THE LITTLE BOY WHO DID NOT SPEAK UNTIL HE TURNED FIVE, LATER WOULD MAKE THE WORLD SPEAK, LATER WOULD SING FOR THE WORLD, WITH THE WORLD?! WHO WOULD EVER IMAGINE THAT THE LITTLE BOY, WHO WAS BORN INTO THE WORLD IN ISTANBUL, WOULD ACCUMULATE IN HIM THE LONGING FOR ARMENIAN SONG AND, LIKE THE GOOD SOWER, WOULD COMMIT HIMSELF TO HIS WORK WITHOUT RESERVE?!

HIS FATHER PLAYED THE VIOLIN, SANG IN KOMITAS'S CHOIR; HIS MOTHER PLAYED THE PIANO. HE HEARD THEIR DUO FROM HIS VERY EARLY CHILDHOOD. THE TUNES OF HIS GRANDPA'S CLARINET SOUNDED IN THE DEPTH OF HIS HEART, TOO. STILL, HIS GREATEST TEACHER WAS KOMITAS.

THE YOUNG GIRL WENT UP THE HILL WITH A JUG FULL OF LOVE WATER. BUT THE SWEETHEART WAS NOT THERE. THE YOUNG SWEETHEART AND HIS BROTHER

WERE IN THE BATTLEFIELD. THE YOUNG SWEETHEART WAS A FREEDOM FIGHTER. WHERE ARE YOU, WHERE ARE YOU, SWEETHEART SONA?

VENUES, AUDIENCES, NATIONS, COLORS, PERCEPTIONS CHANGE. WHAT DOES NOT CHANGE IS THE MAGNITUDE OF TCHEKIDJIAN'S ART. HE HAS CLIMBED UP THE MOUNTAIN. HE IS ON ITS TOP. ARMENIA GAVE HIM SOIL, HIS NATIVE SOIL, WHICH, THROUGH THE CONDUCTOR'S PODIUM, IMPARTED STRENGTH TO HIS BODY AND ARM. GAVE THE ENJOYMENT OF ACTING FOR THAT SOIL, THE PRIDE OF REPRESENTING THAT SOIL. TO SILVA KAPUTIKYAN'S WORDS WE'D LIKE TO ADD: KOMITAS WAS THE FOUNDATION, UPON WHICH TCHEKIDJIAN GREW UP, PROLIFERATED AND STEPPED INTO THE WORLD. OUR TCHEKIDJIAN.

TCHEKIDJIAN'S SINGING ARMY COMPRISES ONE HUNDRED SOLDIERS. ONE HUNDRED SINGING VOICES. ONE HUNDRED ARMENIAN INDIVIDUALS.

TCHEKIDJIAN IS ABLE TO CORRECTLY REIGN OVER THE WORLD OF VOICES. FROM HIS SOLDIERS' SOULS, HE PULLS THE ONLY CORRECT SOUND THAT UNCOVERS THE GIST OF THE SONG. A SONG MUST TURN INTO AN IMAGE, A SONG MUST FIGHT, GRIEVE, YEARN. THE IMMORTAL HERITAGE OF THE GIANTS OF CLASSICAL MUSIC – LARGE-SCALE MUSICAL WORKS – MUST REACH YOU, BECOME YOURS AND TOUCH YOUR FEELINGS TO THE DEPTH OF YOUR HEART.

TCHEKIDJIAN'S HANDS ARE ALSO SINGING. THEY HAVE GRASPED THE PLOUGH AND TILL, PREPARE THE SOIL FOR SEEDS. HIS HANDS GENERATE LOVE FOR US. THAT'S WHY *STABAT MATER* TRANSFORMS FROM LAMENT TO CREATION.

LABOR. HOPE. FAITH.

TCHEKIDJIAN'S LIFE IS A BEAM HEADING TO THE MILKY WAY, KNOWING WHICH WAY TO GO.

WHEN IN 1961 ONIK FROM ISTANBUL – THE ARTISTIC DIRECTOR OF THE ISTANBUL OPERA – MOVED TO ARMENIA AND TOOK OVER THE POSITION OF THE HEAD OF THE STATE CHOIR, THE ARMY BARELY COMPRISED THIRTY-FORTY SOLDIERS, SOMEWHAT DISILLUSIONED AND DISAPPOINTED. TCHEKIDJIAN ARMED HIS SOLDIERS. AND LED THEM TO ATTACK. THE CONCERT BOMB BLASTED IN THE ESTONIA CONCERT HALL. GUSTAV ERNESAKS, THE PEERLESS CHOIRMASTER OF THE TIME, SAID: "INTO ORBIT HAS ENTERED A NEW MUSICAL SPACECRAFT, WHOSE ENTHUSIASTIC CAPTAIN AND THE CREW LOOK FORWARD TO MOST CHALLENGING FLIGHTS".

IT IS ABOUT A GREAT MUSICIAN. IT IS ABOUT HIS GREAT CREATIONS. YET, WHAT ARE HIS THOUGHTS ABOUT THE PAST YEARS? ANOTHER

PRECIOUS RECOLLECTION IN THE DEPTHS OF THE PAST. IT WAS IN THE CONCERT HALL OF SAINT-PETERSBURG PHILHARMONIA. BERLIOZ'S *REQUIEM*. THE FIRST OF THE 97 CONCERTS IN THE SHOSTAKOVICH HALL. AND HERE IS THE RENOWNED YEVGENY MRAVINSKY'S OPINION:

- WHILE LISTENING TO BERLIOZ'S *REQUIEM*, I CAME ACROSS AN INTERPRETER, WHO MADE ME FORGET ABOUT THE SCORE AND MY PROFESSIONAL ATTITUDE TO MUSIC. I UNWITTINGLY BECAME AN ORDINARY DELIGHTED LISTENER, WHO WAS FORTUNATE TO ENJOY SUCH HAPPINESS.

TCHEKIDJIAN CONDUCTED 69 SYMPHONY ORCHESTRAS – IN THE UKRAINE, NOVOSIBIRSK, BELORUSSIA, MARSEILLE, BUDAPEST, PRAHA, NOT TO MENTION THE STATE ACADEMIC ORCHESTRA OF THE USSR. WHAT WAS DMITRY SHOSTAKOVICH'S OPINION? "HE CAN EASILY EMBELLISH THE BEST EUROPEAN CONCERT HALLS". AND ARAM KHACHATURIAN'S: "OHANNES TCHEKIDJIAN AND HIS PROFESSIONAL ACTIVITY IS A SHINING EXAMPLE OF THE FORMULA: "INTERNATIONAL WITHIN THE NATIONAL. HE WAS ABLE TO CONVERT HIS OWN NATIONAL INTO INTERNATIONAL, THEREBY MAKING HIS ART UNIVERSAL".

WHAT ELSE IS THERE TO ADD? AN INCREDIBLY GREAT MUSICAL PHENOMENON – THAT'S WHO TCHEKIDJIAN IS. BACKGROUND? TALENT AND LABOR. AND, OF COURSE, HIS ASPIRATION TO DELIVER THE SPARKLES OF HIS NATION'S GENIUS TO THE WORLD, HIS SHEER JOY AT PRESENTING NOT JUST HIS, BUT HIS NATION'S COMBINED VALUES TO THE WORLD, HIS GLADNESS FOR THE AMAZING OPPORTUNITY TO GLORIFY HIS HOMELAND.

TCHEKIDJIAN IS LIGHT – THE EVERLASTING LIGHT OF OUR SONG. 863 CONCERTS ABROAD, THOUSANDS – IN HIS HOME, IN ARMENIA. YES, HE WAS A GREAT HERO OF MUSIC IN PARIS, IN LOS-ANGELES. YOU NAME IT. PAGE THROUGH AN ALBUM OF RECOLLECTIONS. MAESTRO TCHEKIDJIAN'S COMPATRIOTS IN DIASPORA WILL BE HONORABLY REPRESENTED IN IT.

HERE IS A PEARL OF MUSIC – ALAN HOVHANNES'S *GLORIA*, A COALESCENCE OF TCHEKIDJIAN'S HEARTBEATS AND THE HEART TONES OF WIDELY DISPERSED ARMENIANS.

SCULPTORS SCULPTURED, ARTISTS PAINTED OHANNES TCHEKIDJIAN. HE WAS PRESENTED WITH A GOLD BATON FOR CONDUCTING.

AND, CERTAINLY, STATE DECORATIONS; THE CHOIR UNDER HIS DIRECTION HAS BEEN AWARDED THE TITLES OF ACADEMIC, NATIONAL, HONORED ENSEMBLE OF ARMENIA. FOR YEARS, HE HAD BEEN HIS PEOPLE'S DELEGATE TO THE SUPREME

SOVIETS OF THE ARM. SSR AND THE USSR. HE IS PEOPLE'S ARTIST OF THE ARM. SSR AND THE USSR, WINNER OF STATE PRIZES, OF THE ORDER OF FRIENDSHIP OF PEOPLES, ORDER OF THE RED BANNER OF LABOR. HIS GREATEST FORTUNE – HE IS PROFESSOR AT THE CONSERVATORY NAMED AFTER HIS WORSHIPPED KOMITAS. HE IS A SKILLFUL AND SOUGHT-AFTER PEDAGOGUE. HE IS THE ONE, WHO HAD FOUNDED THE CHOIR AT YEREVAN STATE UNIVERSITY, LEAD IT, MADE POPULAR.

OHANNES TCHEKIDJIAN IS A MAN OF FAITH, FAITHFUL TO THE CREDO OF THE ARMENIAN CHURCH. BESIDES FOLK SONGS, HE PERFORMS THE INCESSANT TABERNACLE OF SPIRITUAL SONGS. THE LITURGY OF HIS SOUL, THE MOURNING OF HIS SOUL. AND HE RECEIVES WITH AN IMPASSIONED THRILL THE "SAINT SAHAK – SAINT MESROP" ORDER FROM THE CATHOLICOS OF ALL ARMENIANS. THE ORDER OF HIS FAITH.

OHANNES TCHEKIDJIAN HAS BEEN ON THE PODIUM OF THE STATE ACADEMIC NATIONAL CHOIR OF ARMENIA FOR OVER HALF A CENTURY. AN EXPERIENCED CAPTAIN, HE DIRECTS HIS SHIP UNWAVERINGLY AND COURAGEOUSLY THROUGH REEFS, STORMS AND TEMPESTS. AND COMES ASHORE. A RARE LUCK. OHANNES TCHEKIDJIAN ENTERS THE 9TH WAVE OF HIS LIFE. HIS COMPATRIOT, THE GREAT MARINE PAINTER OHANNES AIVAZOVSKY PAINTED SEASCAPES, BIG AND HEAVY WAVES ON THE SEA. MOUNTAIN-HIGH WAVES. TCHEKIDJIAN'S LIFE HAS BEEN WALKING OVER WAVES. TAMING STORMS. HE WAS ABLE TO MAKE THOUSANDS OF ARMENIANS STAND SHOULDER TO SHOULDER, TO UNITE THEIR VOICES IN ONE SONG. AN ENDLESS SONG ABOUT THE HOMELAND, ABOUT INDEPENDENT AND FREE ARMENIA, ABOUT REVELATION OF SOUL.

HE IS OURS,
OUR INDIVIDUUM,
OUR WEALTH,
OUR GREATNESS.

OUR OHANNES TCHEKIDJIAN. THAT IS WHY, AS THE YEARS OF HIS LIFE ADD UP, HE REMAINS STRONG, HE REACHES THE TOP OF OUR SONG'S PINNACLE. HIS SONG HAS NO BOUND OR END.

LAERT MOVSISYAN

MERITED WORKER OF ARTS OF RA



FOR ME, TCHEKIDJIAN IN MUSIC IS THE SAME AS MARTIROS SARYAN IN PAINTING. LIKE A SKILLFUL SOWER, SARYAN SCATTERED HIS MAGICAL COLORS OVER THE CANVAS, SO DOES TCHEKIDJIAN – HE SCATTERS MUSICAL SOUNDS AND, BY DOING SO, HE PLANTS MURMUR AND LAUGH, SORROW AND LOVE.

THANK YOU, MY BELOVED MAESTRO, YOU ARE ALWAYS WITH ME, IN MY THOUGHTS IN THE HAPPIEST AND SADDEST MOMENTS OF MY LIFE. MAY YOUR LIFE NEVER END...

LEVON TOQMAJYAN

PEOPLE'S ARTIST OF RA
SCULPTOR
ACADEMICIAN OF
INTERNATIONAL EURASIAN ACADEMY OF ARTS
23.12.2003



AMONG THE EMINENT WORKERS OF ARMENIAN CULTURE, THERE IS A SHINING SUPERSTAR WHO, BEING AS GREAT AND FAR OFF AS HE IS, STILL READILY SPREADS HIS WARMTH AND BRIGHTNESS AROUND. IN HIS PRESENCE, WE FEEL EMBARRASSED BUT AT THE SAME TIME PROUD OF OURSELVES FOR BEING ARMENIANS AND LOOKING STRAIGHT INTO THE EYES OF THE WORLD. THIS FEELING HAS BEEN NURTURED IN US BY OHANNES TCHEKIDJIAN – THE NATIONAL HERO OF ARMENIA, PEOPLE'S ARTIST OF THE USSR, ART DIRECTOR AND CHIEF CONDUCTOR OF THE STATE NATIONAL ACADEMIC CHOIR OF ARMENIA.

LIANA SARGSYAN

REPUBLIC OF ARMENIA NEWSPAPER
28.12.2018

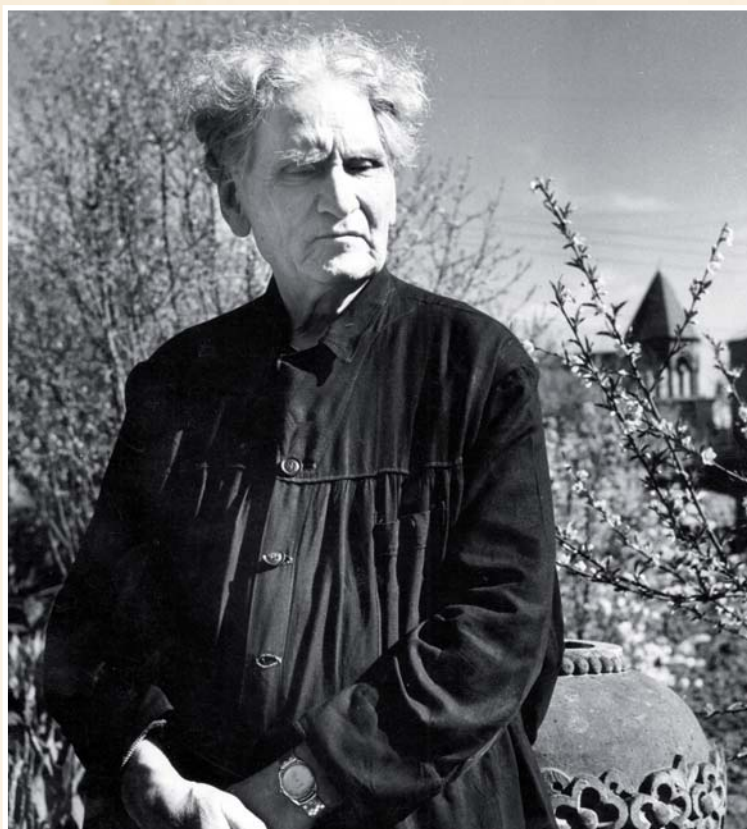


THROUGHOUT MY LIFE, I HAVE HEARD VERY MANY CHOIRS IN MANY COUNTRIES AROUND THE WORLD. IN MY OPINION, THE ARMENIAN CAPELLA IS THE BEST, THE MOST AUTHENTIC AND REFINED, CLOSELY APPROXIMATING TO ORCHESTRAL SYMPHONISM.

I AM READY TO LISTEN TO THIS CHOIR FOR LONG HOURS, ENDLESSLY, WITHOUT TIRING.

MARIETTA SHAHINYAN

28.09.1975



THE SONGS, BORN FROM THE SEVERE FATE OF KARA-MURZA, KOMITAS, YEKMALYAN, INTERPRETED AND CONDUCTED BY OHANNES TCHEKIDJIAN, SOUND MAJESTIC, SO THAT YOU FEEL PURIFIED WITH THEIR HUMBLE WISDOM.

TCHEKIDJIAN HAS COME... OR, RATHER, THE ARMENIAN SONG HAS FOUND HIM – THE ONE, WHOM IT HAS BEEN LOOKING FOR – AND GENERATED A SOUND PALETTE OF THOUSAND COLORS.

SUCH A UNIFYING APPROACH TO SOUNDS AND VOICES IS A PURE TCHEKIDJIAN-SPECIFIC CREATION.

TCHEKIDJIAN IS OUR JOY AND PRIDE.

MARTIROS SARYAN

PEOPLE'S ARTIST OF THE USSR
HERO OF SOCIALIST LABOR
ACADEMICIAN



WE PRESENT YOU THIS ENCYCLICAL OF PATRIARCHAL
BLESSING AND APPRECIATION WITH OUR PRAYERS TO THE
ALMIGHTY GOD ASKING LONG LIFE IN GOOD HEALTH FOR
YOU AND YOUR BELOVED ONES, IN ORDER THAT YOU AND
YOUR MUSICAL TALENT MAY CONTINUE SERVING THE
FURTHER DEVELOPMENT AND PROLIFERATION OF ARMENIAN
MUSIC FOR MANY YEARS TO COME.

ARCHBISHOP

MESROP MUTAFIAN

PATRIARCH OF CONSTANTINOPLE

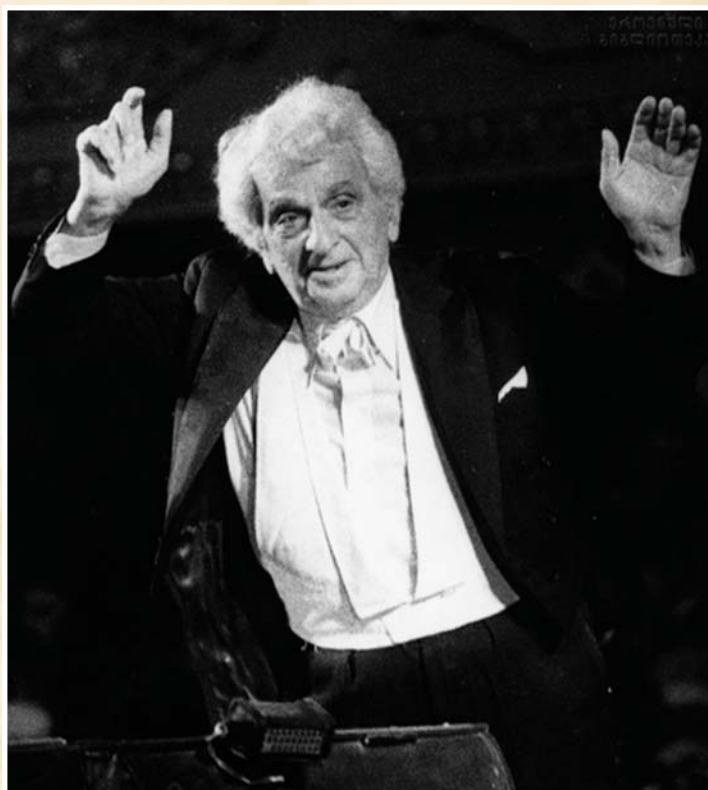
23.11.1999



**THIS GROUP AND ITS LEADER PERFORM DIFFICULT
PIECES OF VARIOUS TIMES AND STYLES. THEY HAVE
ELEVATED CHORAL ART TO THE TOPMOST LEVEL,
THEREBY HAVING RIGHTFULLY EARNED WORLDWIDE
RECOGNITION. IN RECENT YEARS, THE POSTERS OF THIS
CHOIR HAVE BECOME A MAJOR EVENT IN OUR MUSIC
CULTURE.**

NIKOLAY TIKHONOV

CHAIRMAN OF THE COMMITTEE FOR LENIN AND
STATE PRIZES IN LITERATURE,
ARTS AND ARCHITECTURE UNDER THE USSR COUNCIL OF MINISTERS
POET, WRITER, PUBLICIST, PUBLIC FIGURE,
HERO OF SOCIALIST LABOR, RECIPIENT OF THE LENIN PRIZE,
THREE-TIME RECIPIENT OF THE STALIN PRIZE
("A new troop of masters of Soviet art", Kommunist, 8 November 1975)



**TCHEKIDJIAN IS AN ABSOLUTE REVELATION FOR US.
WHAT A CONFLUENCE OF VOICES! IT WAS A MIRACLE!
THE VOICES SEEMED TO FLOW.
I HAVE NEVER HEARD SUCH AN INTERPRETATION OF
MUSIC FROM ANY OTHER CHOIRMASTER.**

ODYSSEY DIMITRIADI

CONDUCTOR
PEOPLE'S ARTIST OF THE USSR
16.12.1962
TBILISI



**SINGING WITHOUT A SCORE, AS WELL AS PERFORMING
THE PIECE ONLY IN THE ORIGINAL IS OHANNES TCHEKIDJIAN'S
GREATEST ATTAINMENT...**

A ONE-OF-A-KIND PHENOMENON IN THE WORLD.

**IN THE WORLD CHORAL ART, THERE IS NO SECOND CHOIR
LIKE THIS.**

IT IS UNIQUE.

OHAN DURYAN

**CONDUCTOR
PEOPLE'S ARTIST OF RA**



ONE CAN ASSUREDLY STATE THAT WE HAVE HARDLY EVER WITNESSED SUCH A PROFESSIONAL LEVEL OF CHORAL ART. IT SEEMS AS IF OHANNES TCHEKIDJIAN'S HANDS HAVE PALPATED AND TOUCHED SOME PREVIOUSLY UNKNOWN STRINGS OF HUMAN VOICE.

THESE HANDS MADE US HEAR SOMETHING VERY CLOSE TO THE KING OF INSTRUMENTS – THE ORGAN, IN WHICH THERE EXISTS HUMAN BREATH, SUPERB VOICE MODULATIONS, ABLE TO CONVEY THE DEEPEST OF EMOTIONS.

OHANNES TCHEKIDJIAN PERFECTLY CONDUCTS A SYMPHONY ORCHESTRA. HE DIRECTS THE CONCERT WITH AN INTENSE CREATIVE IMPULSE.

FROM THE VERY FIRST BARS TO THE FINISHING CHORDS OF ANY WORK HE PURSUES THE ONE AND ONLY GOAL – MUSICALITY.

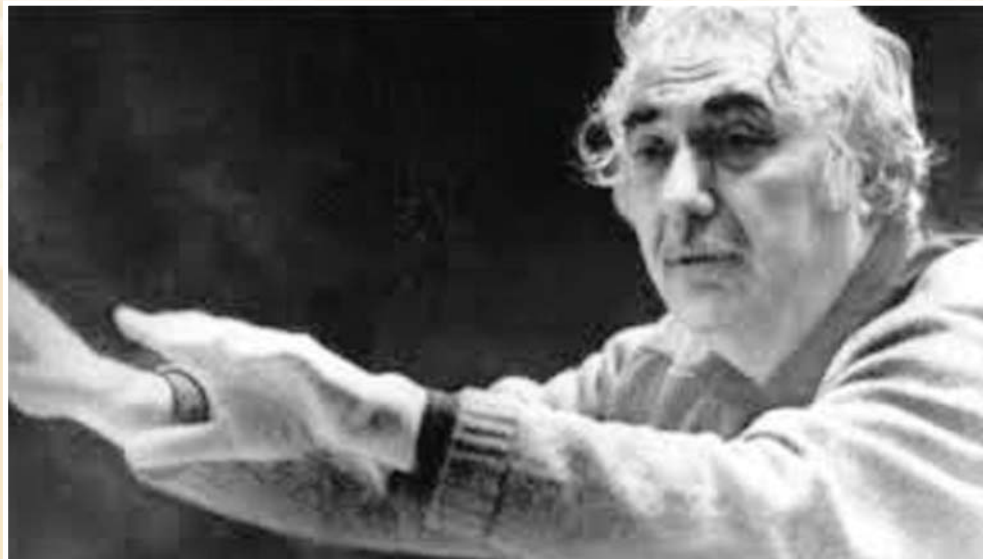
THE CONDUCTOR EXPLICATES THE CONTENT AND ACCENTUATES THE EMOTIONAL IDEA OF THE WORK.

THE PROFESSIONAL LEVEL OF THE CHOIR UNDER HIS DIRECTIONS IS AMAZING. IT IS MANIFEST IN THE VOCAL SOUNDING, INSTRUMENTAL PRECISION AND DYNAMIC CONTRAST.

OLGERTS GRAVITIS

CHAIRMAN OF LATVIAN COMPOSERS' UNION

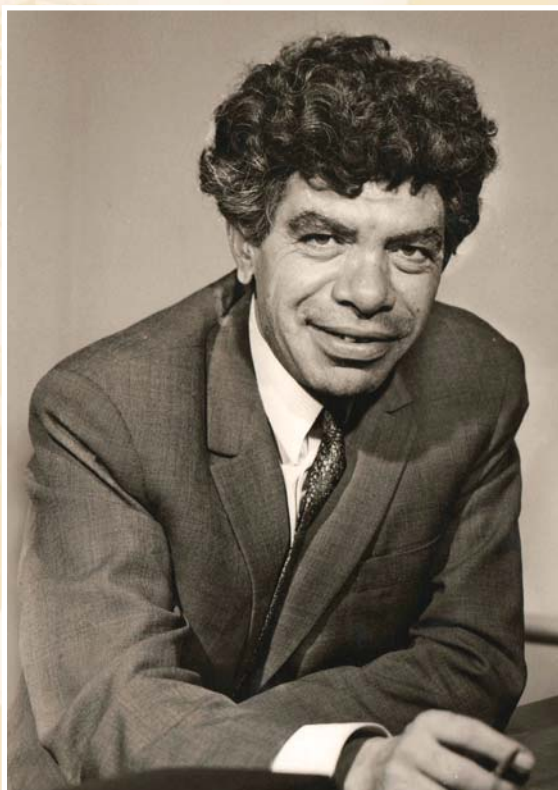
12.04.1974



THE HUGE LEAP UPWARD THIS ENSEMBLE HAS TAKEN IS LINKED WITH THE NAME OF THE OUTSTANDING MASTER OHANNES TCHEKIDJIAN, WHOSE PERFORMANCE AS A CONDUCTOR HAS RANKED THE CAPELLA AMONG THE BEST CHOIR GROUPS OF OUR COUNTRY. THE PASSIONATE POWER OF SOUNDING, THE CLARITY OF LEADING THE VOICES, THE WIDE RANGE OF PROGRAMS FROM ARMENIAN CLASSICS TO THE MOST MODERN PIECES ARE EXTREMELY IMPRESSIVE.

OTAR TAKTAKISHVILI

COMPOSER, PEDAGOGUE, PUBLIC FIGURE,
PEOPLE'S ARTIST OF THE USSR ,
RECIPIENT OF THE LENIN PRIZE AND THE USSR STATE PRIZE
(From the Guestbook of the State Capella of Armenia, 15 June 1969)



**OHANNES WAS TO COME – TO GET NOURISHED WITH
THE CREATIVE SPIRITUAL VIGOR OF HIS HOMELAND, TO
ENHANCE HIS GOD-GIFTED TALENT WITH IT.**

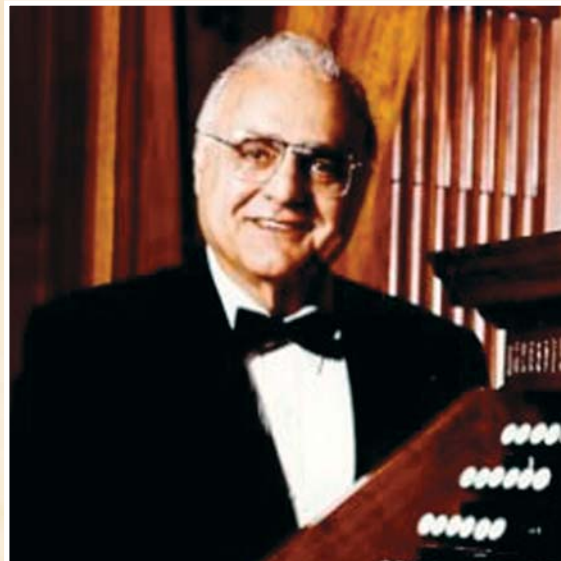
**THE MASTER OF THE MAGIC WAND WAS TO COME – TO
PRESENT THE TREASURY OF KOMITAS'S SONGBOOK PAGE BY
PAGE.**

**HE WAS TO COME – TO MAKE SHINE THE ANTHOLOGY OF
THE ARMENIAN CHORAL SONG.**

**TCHEKIDJIAN WAS TO COME – WHOSE SPIRITUAL DUTY
WAS KOMITAS.**

PARUYR SEVAK

POET



I GREW FOND OF OHANNES TCHEKIDJIAN'S ART VERY MUCH. IT IS UNIQUE, DIGNIFIED AND PRESENTABLE TO THE WORLD.

HE IS THE ONE TO LEARN FROM.

I AM PROUD TO BE THIS MUSICAL BEACON'S COMPATRIOT, FRIEND AND DEVOTED ADMIRER.

BERJ ZAMKOCHIAN

ORGANIST



AS AN OUTSTANDING PROFESSIONAL, KNOWN FOR YOUR CAPACITY FOR HARD WORK AND EXACTINGNESS, YOU HAVE DEVOTED YOURSELF TO YOUR CAUSE AND HOMELAND, THUS ENSURING THE CAPELLA'S RAPID PROGRESS: IT HAS BECOME AND REMAINS AN UNPARALLELED PINNACLE OF ARMENIAN CHORAL MUSIC, THE GLORY OF ARMENIAN MUSIC ART. FOR MANY-MANY GENERATIONS, THE NOTIONS OHANNES TCHEKIDJIAN AND CAPELLA HAVE BLENDED TOGETHER, HAVE BECOME INSEPARABLE. IN VIEW OF THIS, IT IS HIGH TIME THAT THE CAPELLA BE HENCEFORTH NAMED AFTER YOU, MAESTRO

RADIK MARTIROSYAN

IV PRESIDENT OF THE NATIONAL ACADEMY
OF SCIENCES OF ARMENIA



**FOR DEDICATED EFFORTS TO INTRODUCE ARMENIA TO
THE WORLD, GREAT PERSONAL CONTRIBUTION TO THE FIELD
OF CULTURE, AS WELL AS FOR OUTSTANDING SERVICES OF
NATIONAL IMPORTANCE TO THE ARMENIAN PEOPLE
TO AWARD PEOPLE'S ARTIST OHANNES TCHEKIDJIAN
THE HIGHEST TITLE OF "NATIONAL HERO OF ARMENIA"
AND PRESENT THE "ORDER OF HOMELAND".**

SERZH SARGSYAN

PRESIDENT OF THE REPUBLIC OF ARMENIA

30.12.2017

YEREVAN

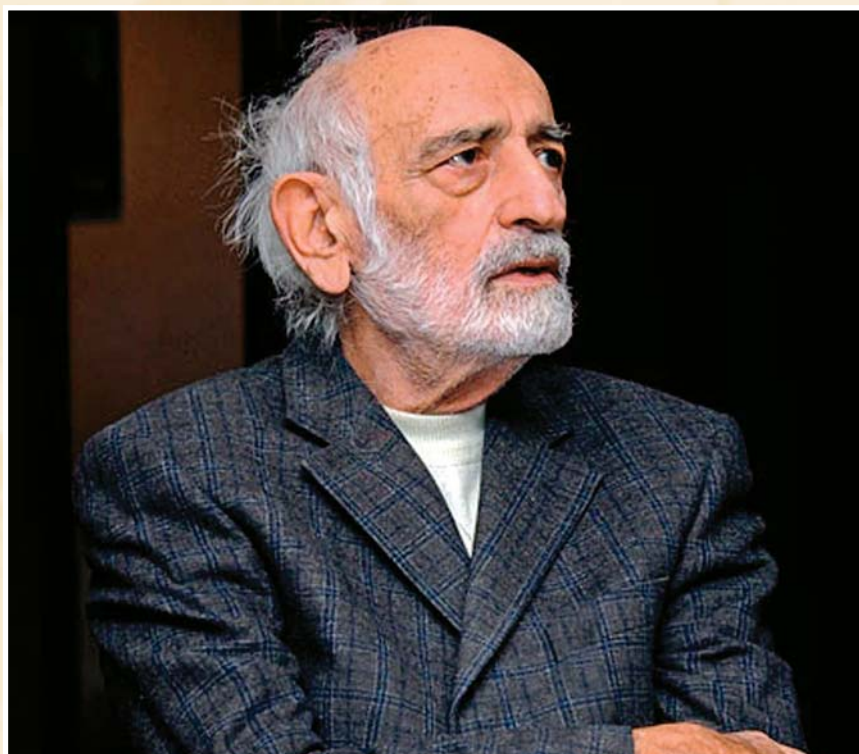


INDEED, TCHEKIDJIAN'S MEETING WITH ARMENIA BEGAN HAPPILY ON BOTH SIDES. FROM CHUKHAJYAN'S, ADAMYAN'S, DURYAN'S BIRTHPLACE, TCHEKIDJIAN BROUGHT WITH HIM A WEALTH OF SKILLS, BUT ALSO – STIFLED PAIN, HIDDEN OUTRAGE, YEARS-LONG HARNESSSED URGE TO REBEL – FROM KOMITAS'S, VARUZHAN'S, ZOHRAP'S SCAFFOLD.

WITH HIS MULTITUDINOUS CHOIR, TCHEKIDJIAN MANY A TIME TRAVELED TO FAR-OFF PLACES, AS FAR AS MOSCOW, SAINT-PETERSBURG, KIEV, PARIS, THE BALTIC STATES, BEIRUT, LOS-ANGELES, SWITZERLAND AND ELSEWHERE, EVERY TIME BRINGING HOME THE DEMANDING AUDIENCES' ACCOLADES AND THE HIGHEST CRITICAL ACCLAIM.

SILVA KAPUTIKYAN

POET
ACADEMICIAN



MY ALL-TIME BELIEF WAS THAT OHANNES MUST KNOW THE SECRETS OF ARMENIAN CROSSES, THE CROSSES DRAWN IN OUR PARCHMENTS, WHOSE CALL REACHES US WHEN WE HEAR MAESTRO'S PERFORMANCES...

TCHEKIDJIAN'S CAPELLA IS A GLOBAL PHENOMENON – CONSIDERING THEIR STRICT CLASSICALITY, PERFORMING CULTURE, PROFOUND PHILOSOPHICAL INTERPRETATIONS. WITHOUT THAT, OUR STATEMENTS WOULD SOUND HALF-HEARTED, THE HUMAN IN US WOULD BE LESS MANIFEST, AND THE NATIONAL IN US – LESS COMPLETE.

OHANNES TCHEKIDJIAN IS NO LONGER AN ACTION OR CREATION, HE IS A VALUE, A NATIONAL VALUE.

TCHEKIDJIAN, WHO ORIGINATED FROM SHNORHALI, DESCENDED FROM KOMITAS, WITNESSED KHACHATURIAN'S VOLCANIC BRIGHT RAINBOWS, STILL HAS A LOT TO GIVE US. WE ARE FULL OF HOPES AND LOOK FORWARD TO THE ENJOYMENTS THAT AWAIT US...

HE LIVES AMONG US, IN OUR CAPITAL CITY OF YEREVAN, IN OUR TIMES – AN INTELLECTUAL AND DISCIPLINED MUSICIAN, A PRIEST OF PURE SOUNDS, A GREAT MUSICIAN, GREAT PATRIOT, GREAT TRUE-BORN ARMENIAN.

SOS SARGSYAN

PEOPLE'S ARTIST OF THE USSR



THE WAY THE ARTISTS WERE ARRANGED REMINDED ME OF THE PIECES ON A CHESSBOARD – THE KING AND QUEEN AND A MULTITUDE OF DEDICATED PAWNS.

TCHEKIDJIAN, LIKE A CHESS MASTER, WHILE INTERPRETING A MUSIC PIECE, DICTATES HIS OWN GAME VERSIONS TO HIS PAWNS, ENGENDERING AN ASPIRATION FOR VICTORIES.

I AM CONVINCED THAT, IF NOT A CONDUCTOR, TCHEKIDJIAN WOULD HAVE EARNED WORLD FAME AS A CHESS PLAYER.

TIGRAN PETROSYAN

CHESS PLAYER
TWO-TIME WORLD CHAMPION



DEAR MAESTRO, WE SINCERELY ACKNOWLEDGE THAT IT IS A PRIDE AND DELIGHT TO BE YOU CONTEMPORARY, TO ENJOY YOUR GREAT ART. I WISH YOU LONG LIFE, GOOD HEALTH, AND INEXHAUSTIBLE VIGOR FOR THE BENEFIT OF ARMENIAN CULTURE AND ARMENIAN PEOPLE.

TIGRAN SARGSYAN

PRIME-MINISTER OF RA
23.12.2013



**DEAR COMPATRIOTS,
DEAR ART LOVERS,
PLEASE, ACCEPT MY WARMEST GREETINGS ON THE OCCASION OF THE 85TH
ANNIVERSARY OF THE STATE ACADEMIC CHOIR OF ARMENIA.**

**THE STATE ACADEMIC CHOIR OF ARMENIA, WHOSE ALL-TIME LEADER FROM
1961 IS PEOPLE'S ARTIST OF THE USSR, WINNER OF STATE PRIZES OF THE USSR
AND ARM. SSR, NATIONAL HERO OF ARMENIA MAESTRO OHANNES TCHEKIDJIAN,
HAS CARRIED OUT FRUITFUL ACTIVITY IN OUR HOMELAND AND BEYOND,
PERFORMING COMPOSITIONS OF ARMENIAN AND INTERNATIONAL CLASSICAL
MUSIC COMPOSERS IN UP TO 27 LANGUAGES OF THE WORLD.**

**THE CHOIR CONTINUALLY OPENS UP NEW HORIZONS AND PASSES ON THE
HERITAGE OF ARMENIAN SONG ART FROM GENERATION TO GENERATION. THIS IS
A CONVINCING EVIDENCE OF ITS UNIQUE MISSION AND RESPONSIBLE ATTITUDE
TOWARDS LOFTY VALUES.**

**I WISH THE ACADEMIC CHOIR AND OUR BELOVED MAESTRO PERSONALLY
LOTS OF SUCCESS, NEW CREATIVE ASPIRATIONS AND ACCOMPLISHMENTS.**

VAHRAM DUMANYAN

**MINISTER OF EDUCATION, SCIENCE, CULTURE AND SPORTS OF RA
DOCTOR OF PHYSICS AND MATHEMATICS, PROFESSOR**

2022



**OHANNES TCHEKIDJIAN IS A NEWLY DISCOVERED
STAR SPARKLING IN THE ARMENIAN MUSIC FIRMAMENT.
HE HAS COME TO HAVE THE WORLD HEAR THE GENUINE
SONG OF OUR KOMITAS, AND GLORIFY BOTH HIMSELF
AND OUR NATION.**

VICTOR HAMBARDZUMYAN

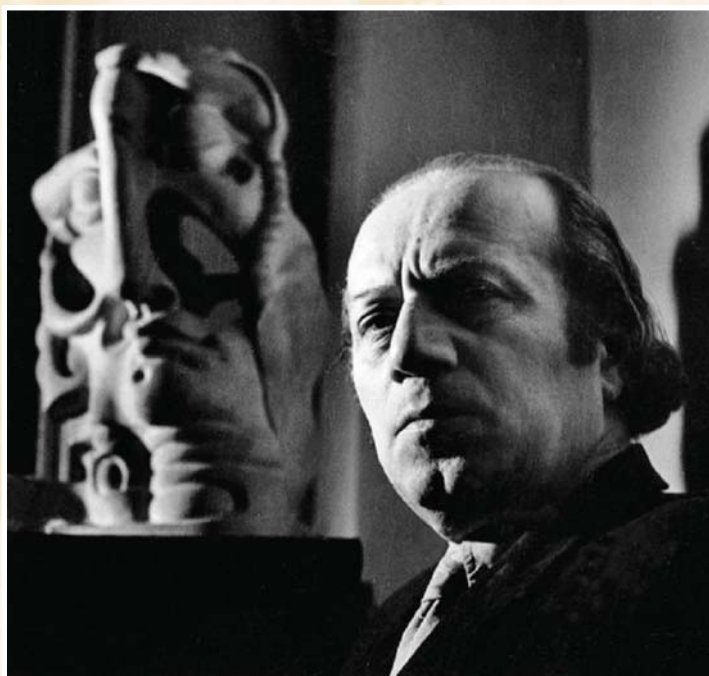
**TWO-TIME HERO OF SOCIALIST LABOR,
NATIONAL HERO OF ARMENIA**



THE STATE ACADEMIC CHOIR OF ARMENIA IS THE CREATIVE PEARL OF THE ARMENIAN NATION. IT SHOULD BE CHERISHED AND APPRECIATED, ALL THE CONDITIONS SHOULD BE PROVIDED FOR IT. OHANNES TCHEKIDJIAN, THE MAGNIFICENT ARTISTIC DIRECTOR OF THE CHOIR, HAS WORKED A MIRACLE. IN MY OPINION, THIS IS THE PRIDE OF NOT ONLY ARMENIA, BUT THE ENTIRE SOVIET UNION.

VLADIMIR FEDOSEEV

CONDUCTOR,
PEOPLE'S ARTIST OF THE USSR ,
RECIPIENT OF THE USSR STATE PRIZE
(All-Union Radio, 31 May 1977., Moscow)



I HEARD THE CONCERT OF THE STATE CHOIR OF ARMENIA UNDER THE NEWLY APPOINTED CHOIRMASTER OHANNES TCHEKIDJIAN – HIS FIRST CONCERT IN THE HOMELAND.

IT WAS AN UNEXPECTED AND STARTLING FEAST OF SONGS, A FIREWORK...

TCHEKIDJIAN IS A GIFT OF GOD INDEED. IT WAS WORTH BEING BORN INTO THIS WORLD ONLY TO BE HIS COMPATRIOT.

IN MY PERCEPTION, DAVIT'S LIGHTNING SWORD AND TCHEKIDJIAN'S MAGICAL BATON ARE THE SAME THING.

BLESSED BE THE HOUR, WHEN GOD ALMIGHTY, BESIDE HEAVENLY GOHAR GASPARYAN, GIFTED US WITH GREAT OHANNES TCHEKIDJIAN.

I GREW FOND OF OHANNES VERY MUCH, AND, IF HE WON'T MIND, I WOULD CONSIDER MYSELF AS HIS FRIEND.

YERVAND KOCHAR

SCULPTOR
PEOPLE'S ARTIST OF THE USSR
28.11.1961



THE ACADEMIC CAPELLA OF ARMENIA IS RANKED AMONG THE MOST PRESTIGIOUS AND RECOGNIZED CHOIRS OF THE WORLD, AND ITS ARTISTIC DIRECTOR HAS ACHIEVED INTERNATIONAL FAME.

TODAY, THE MAESTRO OF ALL ARMENIANS STEPPED INTO THE SECOND HALF-CENTURY OF HIS CREATIVE LIFE, OTHERWISE NAMED IMMORTALITY.

YES, MAESTRO HAS THE RIGHT TO SAY – I HAVE CROSSED THE RUBICON, AND WE, THE WORSHIPPERS OF HIS ART, CAN PROUDLY VOICE THAT OHANNES TCHEKIDJIAN TOO, LIKE VIKTOR HAMBARDZUMYAN, MARTIROS SARYAN, GOHAR GASPARYAN, ARAM KHACHATURIAN, VARDAN AJEMYAN, IS A DECORATION OF OUR TIMES.

YERVAND GHAZANCHYAN

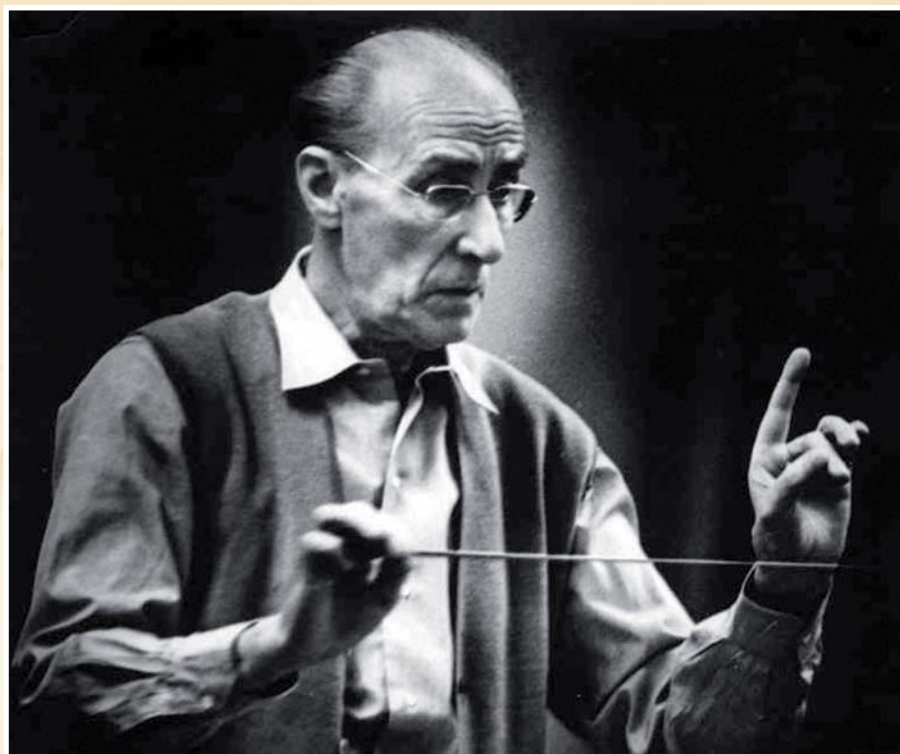
PEOPLE'S ARTIST OF RA
RA STATE PRIZE WINNER
PROFESSOR



OHANNES TCHEKIDJIAN IS AN EXTRAORDINARY MUSICIAN, A LAVISHLY AND HARMONIOUSLY GIFTED INDIVIDUAL, A PROFESSIONAL OF THE HIGHEST RANK, A CONDUCTOR, WHO DOES NOT ONLY FEEL KEENLY AND KNOWS THE MINUTEST DETAILS AND SPECIFICS OF CHORAL ART, BUT HE IS ALSO CAPABLE OF PENETRATING, WITHOUT HESITATION, INTO ITS INNERMOST DEPTHS TO PRODUCE INFINITELY DIVERSE AND BEAUTIFUL SOUNDS.

YEKATERINA CHEBOTAREVSKAYA

MUSICOLOGIST
(Vecherny Minsk)
19.01.1989



AS PROFESSIONAL MUSICIANS, DURING A CONCERT WE CANNOT BUT THINK ABOUT THE SCORE, BEAT DISTRIBUTION, SHADES AND MUCH MORE. AND WHAT A DELIGHT IT IS WHEN THE PERFORMER MAKES YOU FORGET YOU ARE A PROFESSIONAL, MAKES YOU FEEL LIKE ONE OF THE AUDIENCE. WHILE LISTENING TO BERLIOZ'S REQUIEM, FEATURED BY THE STATE CHOIR OF ARMENIA AND OUR SYMPHONY ORCHESTRA UNDER THE DIRECTION OF OHANNES TCHEKIDJIAN AT THE GRAND HALL OF THE LENINGRAD PHILHARMONIA, I CAME ACROSS AN INTERPRETER, WHO MADE ME FORGET ABOUT THE SCORE AND MY PROFESSIONAL ATTITUDE TO THE MUSIC. I UNWITTINGLY BECAME AN ORDINARY DELIGHTED LISTENER, WHO WAS FORTUNATE TO ENJOY SUCH HAPPINESS.

YEVGENY MRAVINSKY

Principal Conductor of the Leningrad Academic Symphony Orchestra,
People's Artist of the USSR,
Hero of Socialist Labor,

Recipient of the Lenin Prize and the USSR State Prize

(From the speech on the occasion of performing Berlioz's Requiem by
the State Choir of Armenia on March 5, 1969, at the Shostakovich Grand Hall, Leningrad)



OHANNES TCHEKIDJIAN – 80

On 30 January 2009, in the Yerevan Al. Spendiaryan Opera and Ballet National Academic Theater, hundreds of devotees came together to mark the 80th birth and 65th career anniversary of the All-Armenian Maestro, Professor Ohannes Tchekidjian – People’s Artist of the USSR and Arm. SSR, Recipient of State Prizes of the USSR and Arm. SSR, Deputy of the Supreme Soviet of the USSR (1979-1984) and Arm. SSR of the Ninth, Tenth and Eleventh Convocations (1975-1990), Honorary Citizen of Yerevan, Recipient of the “Order of the Red Banner of Labor”, “Order of Friendship of Peoples”, “Order of Sts. Sahak and Mesrop”, “Order of St. Mesrop Mashtots”, Orders of “Diamond Gold Cross” and “Diamond Ararat”, “Movses Khorenatsi” and “Mkhitar Heratsi” medals, “Gold Medal” of the Mekhitarist Congregation, “Commemorative Medal” of NAS RA, “Gold Medal” of the Ministry of Culture of RA, “Gold Commemorative Medal” of the Ministry of Education and Science of RA, “Komitas” Commemorative Medal, Gold Medals of Yerevan State University, “Grand Prix” of the Charles Gros Academy, “Prix du Public” at the Montreux International Choral Festival, Grand Prix of the “Karot” International Armenian Festival, and many-many other orders, medals and prizes¹⁶⁵.

To organize the celebration events, Anniversary Commission was established under Prime Minister of Armenia Tigran Sargsyan.

I won’t be mistaken if I say that O. Tchekidjian, who for as long as fifty years has become the tuning fork and visiting card of Armenian music, is exceptional not only by the role he played in Armenian art, but also by his life path. All his dreams have surprisingly come true. His wish to become a musician first met his father’s – a singer in the Komitas’s Choir – resistance, so Tchekidjian entered the Chemical Institute in Paris and graduated from it with a qualification of chemical engineer. Concurrently, secretly from his father, he went to the Paris Ecole Normale de Musique to study conducting under famous Jean Fournet. At some point he, however, managed to overcome his father’s reluctance. Upon his return to Istanbul he assumed the responsibilities of Principal Conductor of the Istanbul State Capella. In 1955 he established and led the “Tchekidjian” Choir, then became a postgraduate student at the Istanbul Conservatory, combining it with the positions of Musical Director of the Istanbul Opera, Artistic Director and Principal Conductor of the Istanbul State Capella. The conspicuous accomplishments in the field of music at such a young age were followed by miraculous fulfillment of his another dream. From the age of 12 he cherished the wish to move to his Homeland. It is pertinent to note that there has never been repatriation from Turkey. It happened so that in 1961 O. Tchekidjian arrived in the Soviet Union, where he was offered an opportunity to work and stay in Moscow – a temptation that he withstood and, following the call of his heart, came to Yerevan. Here he inseparably connected his life with the State Choir of Armenia. The young choirmaster was able to mold a high-class group of singers, who readily adopted their leader’s motto, “Come onstage with the notes in your heart and mind, not in your hand”. During the long and productive decades of his activity in Armenia, the Maestro served his native culture. Guided by the undying devotion to his Homeland, he stayed with his people when the country was living through hard times. He did not leave Armenia for another country and did not promote the progress of another culture. The collective he led retained its high rating and supreme performing mastery, the level worthy of the title Academic. It is especially difficult in the recent years because of the overall decline of musical tastes. With his art, he demonstrates the heights that can be attained by Armenians when they are united and pursue one and the same goal. High level of professionalism, impressive hard work, rigorous exactingness, total commitment to one’s cause and the Homeland, great charisma – these are the keys that ensured the rapid surge of the Capella under the direction of O. Tchekidjian: it became an unsurpassed summit of Armenian choral music, a pride of Armenian art.

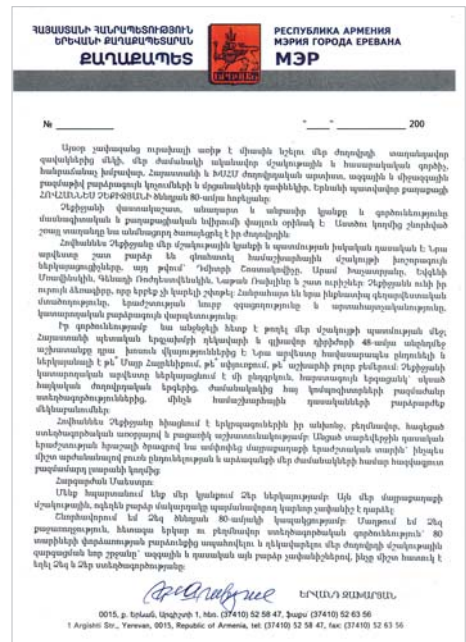
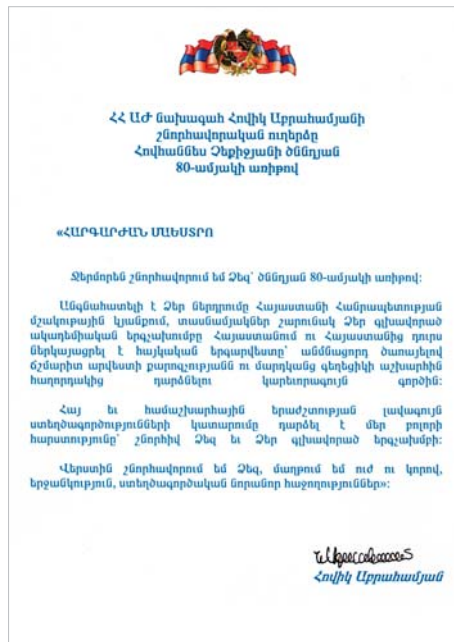
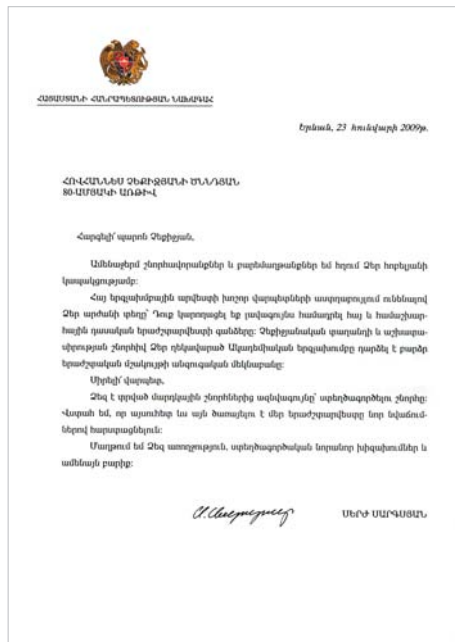
¹⁶⁵ In connection with the Maestro’s anniversary, the following articles were published: **Asatryan A.**, The unequalled Maestro – Ohannes Tchekidjian (to the 80th birth anniversary), *Azg*, 23 January 2009, p. 6; **Gomtsyan N.**, On the throne of national art, *Golos Armenii*, 29 January 2009 [Rus]; **Khalatyan N.**, Every concert is a revelation. Half a century at the conductor’s stand, *Argumenty i fakty. YEREVAN*, # 4, 2009.

... When tasteless art “victoriously” marches across our country, when “star” performances occur day in and day out, while true art is but a rare guest on our stage, when anniversaries of people of zero merit are celebrated in our most prestigious halls... on that memorable day, the Opera Theater hosted those who paid homage to the person of unquestionable merits and achievements, the estimable son of Armenia O. Tchekidjian.

The triumphal sounds from A. Khachaturian’s “Spartak” heralded the start of the theatrical celebration. The hero of the day, accompanied by angels, appeared on the stage to Handel’s “Hallelujah”, performed by the State Youth Symphony Orchestra and State Academic Choir of Armenia under the baton of the young gifted conductor Sergey Smbatyan.

The official part of the event began with the congratulatory address from President of RA Serzh Sargsyan, read out by Minister of Culture of RA Hasmik Poghosyan. The address in particular said, “You occupy Your honorable place in the constellation of the eminent masters of Armenian choral art. You proved capable of juxtaposing in the best possible way the gems of Armenian and international classical music. The Academic Choir, thanks to the Tchekidjian-caliber talent and hard work, became a matchless interpreter of the high art of music. Dear Master, You are endowed with the noblest of human gifts – the gift of creating, which, I am sure, will henceforth, too, enrich our music art with new achievements”.





The primate vicar of the Araratyan Pontifical Diocese, Archbishop Navasard Kchoyan presented the kondak of the Catholicos of All Armenians Garegin II.

Head of the Commission for Education, Science, Culture and Youth Affairs of the National Assembly of RA Armen Ashotyan read the congratulatory address of the Speaker of the National Assembly of RA Hovik Abrahamyan, which said, “Invaluable are Your merits in the cultural life of the Republic of Armenia. The Academic Choir under Your direction presented Armenian singing art in Armenia and beyond, committedly serving the all-important cause of propagating genuine art and initiating people into the world of the beautiful. The best pieces of Armenian and international music have enriched each and every one thanks to You and the Choir under Your direction”.

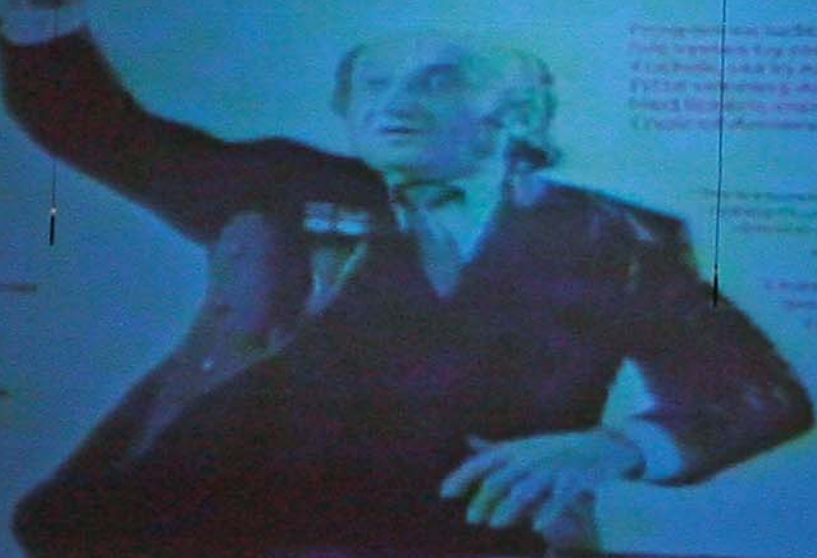
Particularly warm and moving was the Mayor of Yerevan Yervand Zakaryan’s speech – after all, the Maestro is Honorary Citizen of Yerevan and, during the last 48 years, his career developed in the city of Yerevan. “Tchekidjian’s meritorious, honest and irreproachable life and activity is a brilliant example of national loyalty”, Ye. Zakaryan said. “He put his abundant godsent talent at the service of





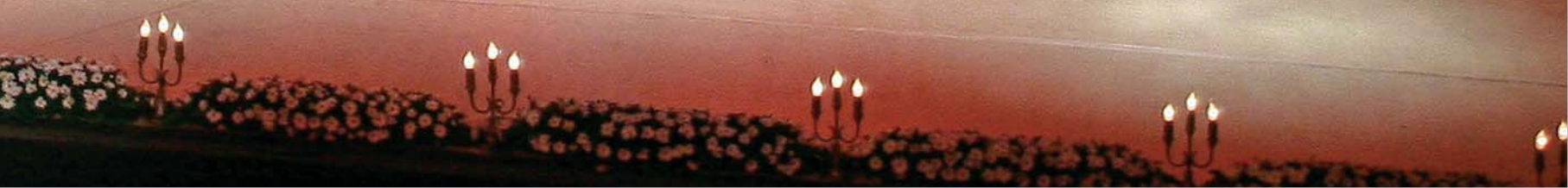
THE CHOIR OF ARMENIA

GHANNES TCHERIDIAN, CONDUCTOR



Programme des chœurs d'Arménie
Les chœurs d'Arménie ont été créés
à la fin des années 1950 par le compositeur
et chef d'orchestre Ghannès Tchérighian.
Ils ont depuis lors participé à de nombreuses
concerts et ont été enregistrés sur disque.
Leur répertoire est très varié et comprend
des œuvres de compositeurs arméniens et étrangers.
Leur direction artistique est assurée par
Ghannès Tchérighian.

Le programme de ce concert comprend
des œuvres de compositeurs arméniens et étrangers.
Leur direction artistique est assurée par
Ghannès Tchérighian.





his nation. Ohannes Tchekidjian is a true classic of our cultural life and history. His art has been highly appreciated by prominent musicians, such as Aram Khachaturian, Dmitry Shostakovich, Yevgeny Mravinsky, Gennady Rozhdestvensky, Nathan Rakhlin, and others. We are proud to have You in our lives. Your activity has become a guiding criterion for the cultural and spiritual level of Armenia's capital”.

Minister of Diaspora of RA Hranush Hakobyan remarked, “They say, the birth of the Greats is an unsigned covenant with immortality. Such is your birth, Maestro! They say, the cause of the Greats is not just overcoming death, but a Victory over Death. Your noble cause and commitment to own nation, dear Maestro, is the proof of it. The long-time collaboration of Golden-Talent Hovhannes Tchekidjian and the Golden-Mouth Academic Choir has become a triumph of the all-Armenian national spirit and the symbol of our centuries-old identity – the noble ‘vordan karmir [Armenian cochineal]’. At the competitions of culture in the most exquisite concert venues of the world, You always led to a win the inspired by Komitas Armenian Song, our Spiritual Nairi Country. Thereby you upheld the spirit and the collective national dignity of Armenians across the globe”.

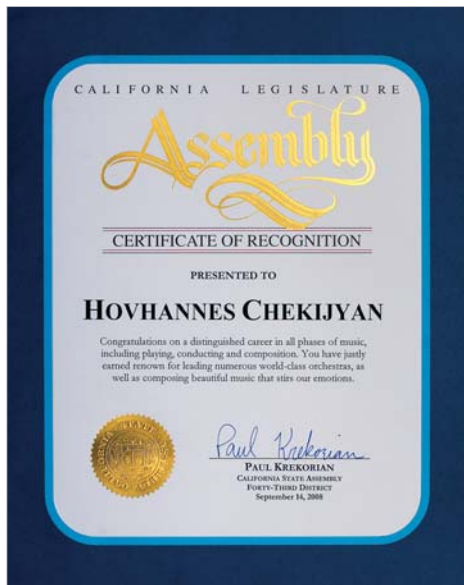
Academician-Secretary of NAS RA Department of Armenology and Social Studies, Academician Vladimir Barkhudaryan handed the Maestro the congratulatory address from the Presidium of NAS RA, which in particular said, “Having quit the promising career as a conductor in Turkey, You moved to Armenia in 1961. Upon settling in Your Homeland, You unwaveringly connected Your life with the State Choir of Armenia, thereby having marked the Golden Age of the Capella. With You, the Armenian Capella became one of the best, at some aspects even unexcelled, academic choirs of the Soviet Union. Furthermore, by presenting brilliant performances of Armenian and foreign choral music to the world

public, You and the Capella earned international acclaim. As an outstanding professional, known for Your capacity for hard work and exactingness, You have devoted Yourself to Your cause and Homeland, thus ensuring the Capella’s rapid progress: it has become and remains an unparalleled pinnacle of Armenian choral music, the glory of Armenian music art. For many-many generations, the notions Ohannes Tchekidjian and Capella have blended together, have become inseparable. In view of this, it is high time that the Capella be henceforth named after You, Maestro”.

By 19 January 2009 order of Minister of Education and Science of RA Spartak Seyranyan, the Maestro was awarded the “Gold Commemorative Medal” of the Ministry. Due to circumstances, the medal was handed not by Minister, but by President of MES RA State Committee of Science Samvel Harutyunyan, who, incidentally, as a student, sang in the YSU Choir, which the Maestro directed in the 1970s.

The greeting of Director of the Al. Spendiaryan Opera and Ballet Academic Theater, Honored Worker of Culture of RA Kamo Hovhannisyan sounded special: he recalled the days when the Maestro was Artistic Director and Director of the Opera Theater (1982-1987); brought back the memories of the year 1984, when the Maestro in association with the stage director T. Levonyan returned Tigran Chukhajyan’s *Arshak II* on the stage of the Yerevan Opera (the State Choir of Armenia also took part in it). Then he introduced the soloist of the Opera Theater, prize-winner of international competitions Gevorg Hakobyan, who performed Arshak’s arioso from Act IV.

Congratulatory addresses came from musicians of international renown: President of the International Union of Music Workers, People’s Artist of the USSR, Hero of Socialist Labor, Recipient of the Lenin Prize and the Russian Federation State Prize Irina Arkhipova; First Vice President of said Union, People’s Artist of the USSR, Recipient of the Moscow City Prize, Academician, Professor Vladislav Pyavko; Artistic Director and Principal Conductor of the



P. Tchaikovsky State Academic Grand Symphony Orchestra, conductor Vladimir Fedoseev with the 120 musicians of the Grand Symphony Orchestra; Director of the Moscow State Symphony Orchestra Pavel Kogan; Artistic Director and Principal Conductor of the Novaya Rossia State Symphony Orchestra Yuri Bashmet with Manager of the Orchestra Robert Bushkov and all the orchestra musicians; Artistic Director and Principal Conductor of the Yurlov State Academic Choir, Honored Worker of Arts of the RF Gennady Dmitryak; Director of the Grand Hall of the Moscow P. Tchaikovsky State Conservatory Vladimir Zakharov; the management and staff of the Saint-Petersburg D. Shostakovich Academic Philharmonia; head of the National Music Center of Georgia, conductor of the State Symphony Orchestra of Georgia Nika Memanishvili; choirmaster of the Choir of Georgia Givi Munjishvili; the Lisitsian family; President of the Armenian-American Music and Theater Union Viktor Martirosyan, executive vice-president Gayaneh Barseghyan and vice-President Nelli Manukyan (USA); President of the World Armenian Congress and Union of Armenians of Russia Ara Abrahamyan, who awarded the Maestro the “Diamond Gold Cross”; Director of NAS RA Institute of Arts, Honored Worker of Arts of RA, Doctor of Arts, Professor Ararat Aghasyan; Rector of the Yerevan Komitas State Conservatory, Professor Sergey Sarajyan, President of Armenia Music Association, Honored Worker of Culture of the USSR David Ghazaryan; the ARF.

The address of the Mashtots University of California, USA, stated, “You are God’s ineffable gift to the Armenian nation. Only a hero of godsent talents is able to conquer the cloud-capped Ararat peak of our national life, and You have not only conquered unassailable peaks, but with Your peculiar power of influence, You have touched the depths of every Armenian’s heart, have ennobled our souls – thanks to Your unique ability to glorify our national cultural values and make them every Armenian’s possession. On this fortunate occasion and in appreciation of Your exceptional merits and unselfish services, the only Armenian University in the United States – the Mashtots College – bestows upon You the high title of Honorary Professor”.

The address of RA Ambassador to the Russian Federation, Honored Worker of Arts of the USSR Armen Smbatyan said, “Having overcome difficulties, having manifested outstanding talent, vigor and determination, You reached the heights of music culture and earned international acclaim. Your matchless Choir sang in almost every major concert hall of the world, giving warmth to thousands of hearts. Today You enjoy the people’s love, usually given to individuals of global scale. With Your activity, You enrich international culture, and thereby become the pride of the Armenian nation”.

The ceremony was prepared with taste and care. Official addresses and congratulations alternated with musical greetings: Armenian Philharmonic and the Capella under Honored Worker of Arts of RA Edward Topchyan performed the “Chorus of Hebrew Slaves” from Verdi’s *Nabucco*; “Yerevan” – the song by Artemi Ayyvazyan, founder of the Armenian State Jazz Orchestra – was brilliantly performed by Honored Artist of RA, many-time prize winner of international competitions, the soloist of the Opera Theater Anahit Mkhitarian. The “Barekamutyun” Armenia State Dance Troupe (Artistic Director – People’s Artist of RA Norayr Mehrabyan), People’s Artist of RA Ruben Matevosyan, Honored Artist of RA and Artistic Director of the “Sayat-Nova” Gusan Song Ensemble Tovmas Poghosyan also joined the congratulators. The Choir appeared with a *capella* singing of Komitas’s “Andzrevn ekav” and M. Yekmalyan’s “Ov, hayots ashkharh” under the Maestro’s direction, and concluded the gala evening with the premiere of “Grand March” from Wagner’s “Tannhauser” by the orchestra of the Opera Theater and the State Academic Choir of Armenia under the expert command of Maestro O. Tchekidjian.

Overall, the creative group of the festive event worked professionally and with great commitment. The efforts of the author of the script and stage director – People’s Artist of RA, Recipient of State Prize of RA Hrachya Ashughyan – deserve particular mention. Honored Worker of Arts of RA, set designer Grisha Sahakyan, music editor Qnarik Pilosyan, Honored Artist of RA Sargis Najaryan, Vergine Sahakyan, Hrachya Grigoryan, the actors of the Mime Theater greatly contributed to the success of the gala evening.

We, the audience, enjoyed it too, yet left the venue somewhat disappointed. Many of us expected that in connection with O. Tchekidjian’s birth anniversary, his admirers’ long cherished wish – to name the Capella after him – would eventually come true. Alas, it did not happen. However, I am full hope that in the nearest future it will, because for so many generations the notions Ohannes Tchekidjian and Capella have merged into one, became inseparable.

We are awaiting...

















ACADEMIC CONFERENCE DEDICATED TO OHANNES TCHEKIDJIAN'S 85th BIRTH ANNIVERSARY

Ohannes Tchekidjian turned 85 on 23 December 2014.

The governmental Celebration Commission, established on that occasion, initiated several events, among them – the first scientific conference, dedicated to O. Tchekidjian, funded by MES RA State Committee of Science. It took place on 26-27 September 2014. The plenary meeting was held in the Presidium Conference Hall of NAS RA, and the other two – in NAS RA House of Conferences in Arzakan. Researchers and lecturers from NAS RA Institute of Arts, the Komitas State Conservatory, the Khachatur Abovyan Armenian State Pedagogical University participated in the sessions. Particular attention was paid to the young music and art critics, who took the opportunity to personally meet the Maestro.

The purpose of the academic conference was to provide a comprehensive insight into Ohannes Tchekidjian's life and creative career¹⁶⁶.

In his opening speech, Director of NAS RA Institute of Arts, Honored Worker of Arts of RA, Recipient of the State Prize of RA, Doctor of Arts, Professor *Ararat Aghasyan* accentuated that several books and over 1200 papers about the Maestro had been published in different languages all around the world. The speaker particularized the significance of the academic conference as the first of its kind, entirely dedicated to a representative of performing art, to his life and creative activity. The choice of the venue for the unprecedented two-day conference – the Academy of Sciences – was also commented on, “The reason is not only that the Capella is “Academic”, but also that Ohannes Tchekidjian has been awarded the Commemorative Medal of NAS RA, that he is a member of the Scientific Council of NAS RA Institute of Arts and closely collaborates with the Institute, and, eventually, that in 2013, he conducted the premiere performance of the newly composed anthem of NAS RA”, concluded A. Aghasyan.

NAS RA President *Radik Martirosyan* said in his speech, “I am glad to welcome You in the Academy of Sciences of the Republic of Armenia at the academic conference dedicated to the momentous occasion – Your 85th birth anniversary. We honor and commend in the Academy the prominent figures of not only Armenian science, but also of our art and culture, those who have carved their own niche and taken their rightful place in Armenian art. Our Maestro belongs in the ranks of the very few highly-regarded individuals, those talented ones, who have attained worldwide fame in the field of performing art.

Armenian scientists, as part of broad public, have always highly appreciated Tchekidjian's talent, his virtuoso performances. We certainly remember the insightful observation of the second President of the Academy Victor Hambardzumyan, made in the very beginning of young Tchekidjian's meteoric start, ‘Ohannes Tchekidjian is a newly discovered star sparkling in the Armenian music firmament. He has come to have the world hear the genuine song of our Komitas, and glorify both himself and our nation’. The subsequent years and decades have proven the truthfulness of this prophecy.

I am pleased to note that in recent years, the collaboration between the Academy and the State Academic Choir of Armenia has enhanced. The Maestro is the only representative of Armenian performing art who has been awarded the Academy's highest decoration – NAS RA Commemorative Medal. On May 16 2007, I had the honor to present the Medal to the person, under whom the Capella has reached unprecedented heights, has earned worldwide acclaim, has spread Armenian choral music all over the world.

¹⁶⁶ The conference materials are presented in the following papers:

1. **Santryan Vanik**, Having the world listen to great Komitas, academic conference dedicated to the 85th birth anniversary of Ohannes Tchekidjian, *Hayastani Hanrapetutyun*, 27 September 2014.
2. **Artemyan Lilit**, Ohannes Tchekidjian – 85, “Gitutyun”, 25 October, # 10 (275), 2014, p. 2.
3. **Artemyan Lilit**, scientific conference dedicated to the 85th birth anniversary of Ohannes Tchekidjian, *Patmabanasirakan handes*, 2014, # 3, pp. 276-282.

During his long and fruitful concert activity, Ohannes Tchekidjian directed premiere performances of many a vocal-symphonic piece in Armenia and the Soviet Union. In keeping with this tradition, Maestro Tchekidjian also conducted the first performance of the first anthem of the Academy.

I would like to once again extend my greetings to the participants and guests of the conference, and wish fruitful work, interesting presentations and discussions”.

The next to take the floor was Minister of Culture of RA *Hasmik Poghosyan*, who greeted the participants and guests of the scientific conference on behalf of the cultural workers and the Celebration Commission, extended a hearty welcome to the Maestro, wishing him good health and long years of serving our culture, then added, “The choice of the opening date of this conference was not random: September 26 is great Komitas’s birthday. Before coming here, we went to lay flowers on his grave. This date is meaningful for our hero of the day – Ohannes Tchekidjian, and for Armenian music in general: the Maestro’s entire career has been entwined with Komitas’s name; he has been spreading Komitas’s music around the world, has been performing it in many globally recognized music venues.

The month of September happened to be special for the Maestro. It was in September of 1961 that, having quit the promising career as a conductor in Turkey, young Ohannes moved to Armenia. Upon settling in Yerevan, he unwaveringly connected his life with the State Choir of Armenia and committed himself to the advancement of Armenian music art.



We wish the scientific conference, dedicated to our Maestro’s 85th birth anniversary, every success and fulfillment of all the scheduled activities”.

President of MES RA State Committee of Science *Samvel Harutyunyan* shared his memories of the Maestro, “It is a great honor for me to once again be present at the celebration event dedicated to the famous Maestro’s birthday. It so happened that 10 years ago, when I was deputy rector of Yerevan State University, I participated at the celebration of his 75th anniversary, when the Maestro was awarded the Gold Medal of the University. The Maestro’s 80th anniversary was marked with the Gold Medal of the Ministry of Education and Science of RA. It is a pleasure for me to be here today, too, and to wish the Maestro many happy returns of the day.

There is no doubt that researches in the field of art are of major importance. In spite of this, until very lately, surprisingly little funding was allocated for scientific work in, for instance, visual arts or music. I am glad to announce that it has been three years now that the Conservatory is receiving state funding. By the way, I am a kind of hidden link between the State Committee of Science and the Maestro, and here is why: when back in the 1970s the Maestro directed the YSU Choir, I was one of the choir singers – regrettably, not so long. Dear Maestro, I would like to wish you a very happy birthday, good health and success in the years to come”.

Professor Samvel Harutyunyan handed the congratulatory address from MES RA State Committee of Science to O. Tchekidjian.

President of the Composers Union of Armenia *Aram Satyan* welcomed the organizers, the participants and guests of the scientific conference on the occasion of the 85th birth anniversary of Ohannes Tchekidjian, and continued, “It won’t be wrong if I say that this conference is one of a kind: today we have come together to highlight the milestones of the creative career of the prominent representative of choral art, the living legend Ohannes Tchekidjian, to determine his place and role in the advancement of choral art. As President of the Composers Union of Armenia, I take particular pride in stating that, during his long and efficient career, Ohannes Tchekidjian has consistently performed pieces by Armenian composers, both classics, such as Tigran Chukhajian, Makar Yekmalyan, Christopher Kara-Murza, Komitas, Armen Tigranyan, Aram Khachaturian, and contemporaries: Arno Babajanyan, Alexander Harutyunyan, Grigor Hakhinyan, and others. The concert programs of the Capella include works by diasporan Armenian composers as well: Barsegh Kanachyan,

ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅՈՒՆ ԿՐԹՈՒԹՅԱՆ ԵՎ ԳԻՏՈՒԹՅԱՆ ՆԱԽԱՐԱՐՈՒԹՅՈՒՆ ԳԻՏՈՒԹՅԱՆ ՊԵՏԱԿԱՆ ԿՈՄԻՏԵ ՆԱԽԱՐԱՐՈՒԹՅԱՆ ԿՈՄԻՏԵ		РЕСПУБЛИКА АРМЕНИЯ МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ ГОСУДАРСТВЕННЫЙ КОМИТЕТ ПО НАУКЕ ПРЕДСЕДАТЕЛЬ РЕСПУБЛИКИ АРМЕНИЯ МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ ГОСУДАРСТВЕННЫЙ КОМИТЕТ ПО НАУКЕ CHAIRMAN
0028: ՀՀ, ք. Երևան, Օրբելի եղբայրների 22. 0028, RA, Yerevan, Orbeli Brothers' 22. 22 Orbeli Brothers, Yerevan, RA, 0028.		Հեռ./ Խոս./ Ժեղ. (374 10) 21 01 40 111 Ֆաքս/Փոստ/Ֆաքս (374 10) 21 01 40 104 URL: www.scs.am ; e-mail: info@scs.am
№ 26.09.2014		
Թանկագին պարոն Չեքիճյան		
<p>ՀՀ կրթության և գիտության նախարարության գիտության պետական կոմիտեի և անձամբ իմ անունից ջերմորեն շնորհավորում եմ Ձեզ՝ ծննդյան 85-ամյակի կապակցությամբ:</p> <p>Դիփիժորական և մանկավարժական Ձեր բազմամյա գործունեությունը մեծ նպաստ է բերել մեր խմբերգային արվեստի զարգացմանը: Ձեր ղեկավարությամբ մեծ վարպետությամբ կատարվել են դասական և ժամանակակից կոմպոզիտորների ստեղծագործությունները, հայկական ժողովրդական երգեր, օպերաներից հատվածներ, որոնք, հանդիսանալով համաշխարհային երաժշտության անկրկնելի գոհարներ, տասնյակ տարիներ ոգևորել և կրթել են սերունդներ:</p> <p>Անուրանալի է ինքնատիպ գեղարվեստական մտածողությամբ, կատարողական վարպետությամբ և արտիստիզմով աչքի ընկնող երաժշտական կյանքի հմուտ կազմակերպչի և մանկավարժի Ձեր վաստակը: Հայաստանի պետական ակադեմիական երգչախումբը՝ հոչակավոր Կապելլան, եղել և մնում է մեր ժողովրդի կողմից ամենասիրված երաժշտական կոլեկտիվներից մեկը:</p> <p>Այսօր էլ Դուք շարունակում եք ստեղծագործական եռանդուն գործունեությունը, ինչի արդյունքում, վստահ եմ, ծնվելու են նոր գլուխգործոցներ՝ ի շահ մեր մշակութային գանձարանի հարստացման:</p> <p>Մեկ անգամ ևս շնորհավորելով ծննդյան տարեկիցի կապակցությամբ՝ մաղթում եմ Ձեզ, սիրելի մանետրո, առողջություն, ստեղծագործական նորանոր քարձույթներ և ամենայն բարիք:</p>		
 Սամվել Հարությունյան		

Alan Hovhannes, Jean Almukhyan, Hambardzum Perperyan, Ara Partevyan, some of whose works were performed in the Soviet Union for the first time. It is widely known that Tchekidjian does his job manifesting brilliant skills as a conductor and choirmaster, with the addition of his own impeccable, matchless touch. The topics presented in the conference program inspire confidence that we are going to hear interesting, insightful reports. Once again I welcome the participants and guests of the academic conference, and wish them productive work”.

The Rector of the Komitas State Conservatory, Professor *Shahen Shahinyan* said that even though he was not going to speak, but being present at a meeting like that, he couldn't help sharing his thoughts on the great Maestro, “I am not going to reiterate the detailed and fair characterization of the Maestro given here, the more so as I am confident all those present are well aware of the Maestro's merits. What I would like to add is that Maestro Tchekidjian is mostly referred to as a choirmaster, whereas through his career, he has conducted over 70 symphony orchestras. This is something out of the ordinary, since musicians usually develop in the genre of either choral, or symphonic music. What is more, the Maestro also successfully fulfills his mission as a teacher at the Komitas State Conservatory. The Maestro has done his best to educate his students so that today in Armenia we have choirmasters and choirs of superior level. It is a pleasure for me to announce that, beginning from September 1, we have a Tchekidjian Scholarship in the Conservatory to award our best choirmaster student. Congratulations, Maestro!”

At the plenary session, the first to take the floor was the present writer with the report “Ohannes Tchekidjian: the Marshal of Choral Art”, presenting the Maestro's creative career profile, his place and role in the realm of Armenian and Soviet choral music. The speaker pointed out that in 2014 the Maestro marked 70 years of his activity as a choirmaster: he began conducting in 1944. Thereupon, some milestones of the Maestro's career were highlighted.

Thus, in October 1964, the Capella under O. Tchekidjian “conquered” Leningrad. The friendly relations with the Leningrad listener proved to be lasting: premieres followed one after another. 97 concerts were given by the Choir under the direction of Maestro Tchekidjian in Leningrad.

In November 1964, O. Tchekidjian debuted in Moscow, the capital city of the USSR. From that time on, the Maestro gave 90 concerts there, premiering such pieces as: Berlioz's *Requiem*, Gabriel Faure's *Requiem*, Gounod's Oratorio “Death and Life”, Berlioz's dramatic symphony *Romeo and Juliet*.

In 1964, the Capella successfully toured to the Baltic cities of Tallinn, Tartu, Narva, Vilnius, Kaunas, Riga, the Russian cities of Kaliningrad, Chernyakhovsk, Svetlogorsk, Kislovodsk, Pyatigorsk, Yessentuki, as well as to Baku.

In 1974, the Capella first traveled abroad; in February – to Lebanon, and in September – to France.

In 1984, the first monograph *Ohannes Tchekidjian*, authored by Anzhela Hovhannisyan, came out. It was followed by Susanna Davtyan's book *Ohannes Tchekidjian* (2000), Felix Bakhchinyan's booklet *The Maestro* (2007), Anna Asatryan's book *The All-Armenian Maestro: Ohannes Tchekidjian* (2009), and Sergey Arakelyan's album *Ohannes Tchekidjian* (2014).

The speaker cited a noteworthy fact: O. Tchekidjian's Choir is the only one in the world who sing onstage without sheet music, even when they perform a large-scale vocal-symphonic work. Their leader's favorite motto is, ‘Come onstage with the notes in your heart and mind, not in your hands’”.

The Kh. Abovyan Armenian State Pedagogic University lecturer, Candidate of Arts, Associate Professor *Anna Adamyan*'s topic was the collaboration of O. Tchekidjian with NAS RA, a vibrant chord of which was the premiere performance of the anthem of the Academy under the Maestro. “In 2013, within the festive events of NAS RA 70th anniversary, the Institute of Arts came up with the suggestion to make a gift of the first-ever anthem to the Academy. At the request of Anna Asatryan, President of the Composers Union of Armenia, Honored Worker of Arts of RA, the composer Aram Satyan wrote the music to the text, authored by Director of the Ye. Charents Museum of Literature and Art Karo Vardanyan. It is a bright and impressive vocal-symphonic piece for choir and symphony orchestra. The Maestro readily responded to the request of the Director of the Institute of Arts Ararat Aghasyan and Anna Asatryan to take up the realization of the anthem. It was premiered at the gala ceremony of the 70th anniversary of the Academy, held in the Yerevan Spendiaryan Opera and Ballet National Academic Theater on 15 October 2013. The audience extended their warm and enthusiastic welcome to Armenia's State Academic Choir and State Youth Orchestra, led by People's Artist of the USSR, Recipient of the USSR and Arm. SSR State Prizes, Recipient of NAS RA Commemorative Medal, member of NAS RA Scientific Council, Professor Ohannes Tchekidjian. We are hopeful that this cooperation is only a beautiful start, and the best is yet to come”.



Lead researcher of NAS RA Institute of Arts, Doctor of Arts, RA Honored Worker of Arts *Margarita Rukhkyan* concluded the plenary meeting with her presentation “Choral Song as a Factor of Development of Armenian Culture Exemplified by Ohannes Tchekidjian’s Activity and Oeuvre”. The speaker said, “So much has come together in the phenomenon named Ohannes Tchekidjian. The Capella became a kind of Alma Mater for Armenian choral art. Concurrently with the evolving fame of the State Capella, choirs were emerging in Armenia, many of which have already established themselves as brilliant ensembles on their own, have developed their own traditions and performing style. Among them: the Hover Chamber Choir, led by Sona Hovhannisyan; the State Chamber Choir of Armenia, led by Robert Milkeyan; the State Children’s Choir with its longtime leader Tigran Hekekyan; the Yerevan Chamber Choir under Harutyun Topikyan, and the touching page in the history of our choral art – the Speghani Choir, founded and headed by Sarina Avtandilyan. For each and every of these ensembles, the State Choir of Armenia has always been a powerful outpost of Armenian choral art, shielding them on the one hand, and setting the highest possible creative bar, on the other”.

After the plenary meeting, the participants of the conference headed for Arzakan to continue the work in the House of Conferences of NAS RA.

The first session took place on the same day, September 26.

An interesting and, to date, unexplored issue was addressed by the lead researcher of NAS RA Institute of Arts, RA Honored Worker of Art, Doctor of Arts, Professor *Lilit Yernjakyán* in her presentation “Ohannes Tchekidjian and the Music Art of Diaspora”. The speaker outlined the contribution the Maestro of “polis” identity [Costandnupolis – the Armenian for Constantinople] has made with his creative and performing art toward furthering Homeland-Diaspora relations, upholding the efforts of diasporan Armenians to maintain their national values and unity. L. Yernjakyán then underscored that, “even though the musicians of Armenian Diaspora, favored by the Maestro, are not so many, they all stand out for the national and supranational nature of their art, their level of international recognition”. The composers from Diaspora, namely: A. Aitynyan, A. Partevyan, E. Manas (O. Tchekidjian was among



the first interpreters of their Liturgies), B. Kanachyan, G. Alemshah, J. Almukhyan, whose works are included in the repertoire of the Academic Choir, have their rightful place in the complex panorama of contemporary music. The speaker made a special mention of the renowned American Armenian composer Alan Hovhannes, “whose art became known to the audiences in Yerevan, Moscow and elsewhere in the USSR back in 1965 thanks to Maestro Tchekidjian”. In particular, the Maestro performed his own renditions of A. Hovhannes’s Magnificat and Mount St. Helens Symphony on various stages worldwide. In L. Yernjakyan’s opinion, “Tchekidjian’s inexhaustible efforts toward making Armenians of the home country and the Diaspora unanimous and united, can be considered as an efficient means of fulfillment of Ye. Charents’s will and precept”.

Doctor of Pedagogy, Honored Pedagogue of RA, Professor *Yuri Yuzbashyan* from the Kh. Abovyan Armenian State Pedagogic University, in his presentation “On Tchekidjian’s Rendition of Choral and Performing Arts” underscored that performing art is some kind of human artistic creative activity. The speaker provided well-grounded analyses of performing principles of compositions.

Candidate of Arts, Honored Worker of Culture of RA, Professor *Nelli Avetisyan* from the Komitas Yerevan State Conservatory shared her thoughts as to the “Aesthetic Views of Ohannes Tchekidjian”, specifically noting that “...the conductor of genius, who is endowed by God with the gift of conducting, opened a new page in the world music of the XX-XXI centuries. The Maestro’s contribution to the progress of culture is immense. He has manifested his excellence both as a choirmaster and an orchestra conductor; he is a gifted interpreter, a skillful musician, whose aesthetic views do not only mold his own world, but influence the music he interprets. He gets to the very gist of each and every piece he works on. His personal aesthetics has a major impact on performing art”.

Candidate of Arts, Scientific Secretary of NAS RA Institute of Arts, art critic *Margarita Kamalyan* gave insights into the relations of “Ohannes Tchekidjian and Armenian Visual Artists”. It was the first attempt to professionally analyze the artists Rudolf Khachatryan’s, Aram Saribekyan’s, the theater director and caricaturist Vardan Ajemyan’s, the sculptors Levon Tokmajyan’s and Edward Shakhikyan’s artworks,

which eternalize the eminent conductor Ohannes Tchekidjian. The speaker also voiced the words of appreciation from Tchekidjian's admirers, the artists Yervand Kochar, Martiros Saryan, Hakob Hakobyan and Grigor Khanjyan.

NAS RA Institute of Arts researcher, Candidate of Arts, composer and organist *Hovhannes Manukyan* touched upon the less known aspect of the Maestro's creative activity – composition, exemplified by his vocal-symphonic poems *Springtime Dreams* for two soloists, choir and orchestra, written to Vahan Teryan's lyrical verses, and *Tolls for Freedom* – to Silva Kaputikyan's text. The latter was dedicated to Aram Khachaturian's 60th birth anniversary.

The Kh. Abovyan Armenian Pedagogic University lecturer, NAS RA Institute of Arts applicant *Naira Madoyan* shed light on the Tchekidjian-Khachaturian relations – short, yet deep and meaningful. The speaker read Aram Khachaturian's telegram and letter to O. Tchekidjian, assessed the place and role of A. Khachaturian's "Ode to Joy" in the Maestro's concert life, and closed her presentation quoting the composer, "I am fascinated by Ohannes Tchekidjian's talent and vigor. Particularly flawless are his interpretations of classical music. They are accomplished, they are his own. Every performance of the choir is a true celebration of art. Tchekidjian's amazing improvisations are an absolute delight. In Moscow and elsewhere, the Tchekidjian Capella is reputed as one of the best Soviet choral groups. I feel happy at the victorious march of that powerful singing body across the world's most prestigious concert halls".

NAS RA Institute of Arts researcher, Candidate of Arts, pianist *Lilit Artemyan* outlined the connections between "Ohannes Tchekidjian and the Al. Spendiaryan Opera and Ballet State Academic Theater". In 1982, Ohannes Tchekidjian took up a second position as Artistic Director and Principal Conductor of the Al. Spendiaryan Opera and Ballet State Academic Theater, and remained in that position through 1987, during which years he also proved himself as an efficient worker in the genre of opera. The speaker named the new productions in the repertoire of the Theater, among them – Al. Spendiaryan's *Almast*. Well known as a choirmaster and symphonic conductor, O. Tchekidjian demonstrated his talent as an operatic conductor too. On 27-28 April 1984, the fourth production of Tigran Chukhajyan's *Arshak II* was performed under O. Tchekidjian's direction.

Another noteworthy fact was that in 1984, during the years of O. Tchekidjian's directorship, K. Markosyan's book *The Al. Spendiaryan Lenin Prize Recipient Opera and Ballet State Academic Theater* came out, narrating the Theater's rich semicentennial history.

The author of the book *Ohannes Tchekidjian*, published in 2014, Head of the Museum of the Al. Spendiaryan Opera and Ballet National Academic Theater, Honored Worker of Culture of RA *Sergey Arakelyan*'s presentation "Ohannes Tchekidjian as Assessed by Great Contemporaries" gave a detailed account of the opinions of Ohannes Tchekidjian and the State Academic Choir of Armenia, expressed by personalities of great renown, such as Aram Khachaturian, Martiros Saryan, Victor Hambardzumyan, Gohar Gasparyan, Silva Kaputikyan, Paruyr Sevak, Marietta Shahinyan, Ohan Duryan, Vahram Papazyan, Dmitri Shostakovich, Yevgeny Mravinsky, Krzysztof Penderecky, Gustav Ernesaks, and others.

The second session of the conference was scheduled for 27 September.

NAS RA Institute of Arts researcher *Arusyak Petrosyan* spoke about O. Tchekidjian's renditions of vocal-symphonic pieces, emphasizing the Maestro's professional mastery in dealing with stylistic diversity of large-scale masterpieces coming from different epochs, in explicating the specificities of various "schools". The speaker stated that under O. Tchekidjian's direction, the National Academic Choir of Armenia performed about 40 vocal-symphonic pieces by Armenian, European and Soviet composers in the world's most reputable venues with local symphony orchestras and renowned soloists, the posters very often announcing "premiere performance". The speaker brought factual materials verifying that "the State Choir of Armenia – the Capella, and its leader have attained excellence in choral art and thereby earned international recognition".

Candidate of Arts, the Komitas Yerevan State Conservatory Associate Professor *Valentin Tovmasyan* in his presentation "Not Become But Be Born a Conductor", detailed the intricacies of the art of choral conducting, accentuating its emotional component and the relationship with Armenian choral art. Tigran Chukhajyan, Makar Yekmalyan, Christopher Kara-Murza, Tatul Altunyan, Aram Ter-Hovhannisyan are the pillars supporting Armenian art of choral singing, while Ohannes Tchekidjian is the one who has elevated it to the top performing level and won international accolades.





Vice Dean of the Department of Artistic Education at the Kh. Abovyan Armenian State Pedagogic University, Candidate of Arts, Associate Professor *Anna Harutyunyan* was the first to talk about “Ohannes Tchekidjian and France” and the role of French music in Ohannes Tchekidjian’s performing career. The speaker focused on the pieces by French composers, which make an integral part of the repertoire of the Armenian Capella, pointing out that some of them were premiered in the USSR thanks to O. Tchekidjian. As is known, when asked, which of the composers he favored most, the Maestro’s answer was, ‘First of all – Komitas, then comes Berlioz’”. Hence no wonder that the favorite composer Berlioz’s *Requiem*, *Romeo and Juliet* and *Te Deum* have been included in the repertoire of the Capella. Besides Berlioz, Tchekidjian also conducted Gabriel Faure’s *Requiem* and Charles Gounod’s *Death and Life*. The speaker drew the listeners’ attention to the fact that tours of France were an important page in the chronicle of the Capella. The initial guest performances were given in 1974; the subsequent tours were made in 1986 and 1995.

NAS RA Institute of Arts applicant, the choirmaster *Emma Arakelyan* in her presentation “Ohannes Tchekidjian As Interpreter of Komitas’s Choral Songs” underscored that Komitas’s choral music was part and parcel of the Maestro’s concerts, that the Maestro’s topmost priority had always been popularization of the Armenian song through Komitas’s choral works, which he did year after year all around the world.

NAS RA Institute of Arts applicant *Sona Makaryan* in her presentation “Ohannes Tchekidjian’s Yerevan Debut” addressed the Maestro’s first concert in his home country on 27 November 1961. O. Tchekidjian acted both as a choirmaster (the program of the first part of the concert included Kara-Murza’s choral songs “Alagyaz”, “Gaceq, teseq”; Komitas’s “Gutani yerg”, “Inchu Bingyol mtar”, “Yerkragortzi yerg”, “Kali yerg”, as well as wedding songs “Pesin arduzard”, “Maghtanq”, “Pesing govq”, “Katakerg”, “Shurjpar”; the first part ended with a lyrical choral song by Karo Zakaryan as an encore), and an orchestra conductor (under his direction, the State Symphony Orchestra of Armenia performed Beethoven’s Symphony No. 7). The speaker also read excerpts from the press coverage of the concert.

The Komitas Yerevan State Conservatory post-graduate student, Artistic Manager of the State Youth Orchestra of Armenia *Sargis Balbabyan* in “At the Crossroads of Generations: the Maestro and the State Youth Orchestra of Armenia” touched upon the memorable occasions when the State Youth Orchestra of Armenia collaborated with Ohannes Tchekidjian and the Capella, shared the orchestra musicians’ impressions of working under the Maestro. The speaker also highlighted some of the technical and artistic features of choral art distinctive for the State Academic Choir of Armenia, recalled the history of creation of NAS RA anthem and, in conclusion, announced the plans of upcoming collaboration of the Orchestra with the Choir.

At the end of the session, Maestro Ohannes Tchekidjian extended his gratitude to all the participants and organizers of the conference.

The academic conference had served its goal to comprehensively present the life and creative profile of Ohannes Tchekidjian.

By the decision of NAS RA Institute of Arts, NAS RA “Gitutyun” publishers issued the collection of conference materials¹⁶⁷.

¹⁶⁷ See: Ohannes Tchekidjian – 85, scientific conference dedicated to the 85th birth anniversary of Ohannes Tchekidjian (26-27 September 2014), conference materials, Yerevan, NAS RA “Gitutyun” publ., 2014, 179 p.





OHANNES TCHEKIDJIAN'S 90th BIRTH ANNIVERSARY























ГОСУДАРСТВЕННАЯ ДУМА
ФЕДЕРАЛЬНОГО СОБРАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
СЕДЬМОГО СОЗЫВА

**КОМИТЕТ ПО ДЕЛАМ СОДРУЖЕСТВА НЕЗАВИСИМЫХ ГОСУДАРСТВ,
ЕВРАЗИЙСКОЙ ИНТЕГРАЦИИ И СВЯЗЯМ С СООТЕЧЕСТВЕННИКАМИ**

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19 декабря 201 д. г.

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Народному артисту СССР, Лауреату
Государственной премии СССР,
Лауреату Государственной премии
Армянской ССР, дирижёру,
хормейстеру, композитору,
профессору Ереванской
государственной консерватории
имени Комитаса

О.А.ЧЕКИДЖЯНУ

Проспект Баграмяна, д.19, г.Ереван,
Республика Армения, 0095

Уважаемый Оганес Арутюнович!

Примите искренние поздравления от депутатов Государственной Думы
Федерального Собрания Российской Федерации – членов комитета по делам
СНГ, евразийской интеграции и связям с соотечественниками с 90 – летним
юбилеем!

За вашими плечами достойная школа жизни, знаменательные
достижения. Ваш богатый жизненный опыт, высокий профессионализм,
активная неустанная деятельность, направленная на сохранение
национальной культуры республики Армения заслуживают особую
благодарность.

Вы по праву относитесь к той плеяде людей, которых называют
гордостью нации. Ваш жизненный путь – яркий пример беззаветного
служения искусству.

Искренне желаем вам крепкого здоровья, счастья! Не устаем
поражаться вашей удивительной энергией, жизнелюбием и оптимизмом.
Ценим тот вклад, который вы внесли в укрепление и сохранение
дружественных отношений между народами России и Армении.

Пусть живительным и неиссякаемым источником остаются улыбки,
радость родных и близких, поддержка друзей и единомышленников.

С уважением,

Председатель Комитета



Л.И.Калашников

Позикова Е.Е.
8-495-692-54-21

To Peoples Artist of the USSR,
Recipient of the State Prizes of the USSR and Armenian SSR,
conductor, choirmaster, composer,
Professor at Yerevan Komitas State Conservatory
O. TCHEKIDJIAN

Dear Maestro,

Please, accept the best wishes on Your 90th birthday from the Deputies of the State Duma of Federal Assembly of the Russian Federation – members of the Committee on CIS Affairs, Eurasian Integration and Relations with Compatriots!

You have a remarkable history and impressive accomplishments behind. Your vast life experience, outstanding professionalism, tireless efforts, targeted to the preservation of national culture of the Republic of Armenia, deserve special acknowledgement.

You rightfully belong to the select few called the pride of the nation. Your career is a bright model of selfless service to art.

We sincerely wish you good health and happiness! We admire Your absolutely amazing energy, love of life and optimism. We appreciate Your contribution to the reinforcement and preservation of friendly relations between the peoples of Russia and Armenia.

May smiles and joy of Your kin and loved ones, support of Your friends and associates remain an invigorating and inexhaustible source for Your future success.

Sincerely,

Leonid KALASHNIKOV,
Chairman of the State Duma Committee on
Commonwealth of Independent States Affairs,
Eurasian Integration and Relations with Compatriots,
19 December 2018, Moscow



МИНИСТЕРСТВО КУЛЬТУРЫ
РОССИЙСКОЙ ФЕДЕРАЦИИ
(Минкультуры России)

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20.12.2018 № 20488-01.1-74.Д.11

на № _____ от « _____ » _____

ПОЗДРАВЛЕНИЕ

НАРОДНОМУ АРТИСТУ СССР
О.А.ЧЕКИДЖЯНУ

Уважаемый Оганес Арутюнович!

Примите искренние поздравления с 90-летним юбилеем.

Известный дирижёр, композитор и педагог, Вы с блеском реализовали свой многогранный талант, приобщили к классическому искусству не одно поколение слушателей. Ваша музыка сочетает в себе лучшие традиции хорового пения и строгие академические принципы, несёт мощный духовный заряд и всегда остаётся созвучной времени.

Широкий диапазон творческих возможностей позволил Вам успешно сотрудничать с ведущими симфоническими оркестрами Советского Союза и, конечно, возглавить Государственную академическую хоровую капеллу Армении, добиться вместе с коллективом огромного признания и подлинных высот

Желаю Вам доброго здоровья, энергии и благополучия!

В.Р.МЕДИНСКИЙ

To People's Artist of the USSR,
O. TCHEKIDJIAN

Dear Maestro,

Please, accept my sincerest wishes for Your 90th birthday!

A renowned conductor, composer and teacher, You have brilliantly realized Your multifaceted talent, initiated more than one generation of listeners into classical art. Your music combines the best traditions of choral singing and rigid academic principles, carries a mighty spiritual charge and sounds always in keeping with the times.

The broad range of Your creative potentials allowed You to successfully work with the leading symphony orchestras of the Soviet Union and, most importantly, to head the State Academic Choir of Armenia, to attain with it widespread recognition and impressive heights.

I wish you good health, vigor and prosperity!

Vladimir MEDINSKIY
Minister of Culture of the Russian Federation,
20 December 2018, Moscow



ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ ՆԱԽԱԳԱՀ

Երևան, 23 դեկտեմբերի 2018թ

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Սիրելի՛ մաեստրո,

Զերմորեն շնորհավորում եմ Ձեզ ծննդյան 90-րդ տարեդարձի առթիվ

Հայ երգը և երաժշտությունը, որպես հոգու և հոգևորի համահավաք արտահայտություն, Ձեր խմբավարական տաղանդի շնորհիվ դարձել են միջազգային այն այցեքարտը, որով հպարտությամբ կարող ենք ներկայանալ ու ներկայացնել մեր երկիրն ու ժողովրդին

Դուք դիրիժորական և երգչախմբային արվեստի ինքնատիպ մարմնավորումն եք, Հայաստանի պետական ազգային ակադեմիական երգչախմբի կենդանի արտացոլանքը, մարդ, որի ստեղծագործական շարունակական որոնումներն ու անսպառ էներգիան մեր մշակութային հարատևության երաշխիքն են

Ձեր կատարողական անհատականության անջնջելի կնիքով աշխարհով մեկ քարձր է հնչում հայկական երգչախմբային արվեստի անունը

Մաղթում եմ Ձեզ առողջություն, արևշատություն և ստեղծագործական անսպառ եռանդ.

ԱՐՄԵՆ ՍԱՐԳՍՅԱՆ

To National Hero of Armenia,
People's Artist of RA and the USSR,
Artistic Director and Principal Conductor
of the State National Academic Choir of Armenia,
Mr. Ohannes TCHEKIDJIAN

Dear Maestro,

Please, accept my warmest congratulations on the occasion of Your 90th birthday!

Thanks to Your talent of a conductor, the Armenian song and music, as a comprehensive expression of soul and spirituality, have become a visiting card for us to proudly introduce ourselves and our nation and people to the world.

You are a unique embodiment of choral and conducting art, a live reflection of the State National Academic Choir of Armenia, an individual, whose continual creative quests and inexhaustible energy guarantee the viability of our culture.

Armenian choral art, bearing the indelible imprint of Your performing individuality, is at the pinnacle of its international fame.

I wish You good health, sunshine and inexhaustible creative vigor.

Armen SARGSYAN,
President of the Republic of Armenia,
23 December 2018, Yerevan



Թիվ 1739

23 դեկտեմբերի, 2018 թ.

Ն.Ս.Օ.Տ.Տ. ԳԱՐԵԳԻՆ Բ ԱՄԵՆԱՅՆ ՀԱՅՈՑ ԿԱԹՈՂԻԿՈՍԻ ՇՆՈՐՀԱՎՈՐԱԿԱՆ ՌԻԴԵՐՁ
ԱՆՎԱՆԻ ԵՐԱԺԻՇՏ ԵՎ ԽՄԲԱՎԱՐ ՀՈՎՀԱՆՆԵՍ ԶԵՔԻՋՅԱՆԻ
ԾՆՆԴՅԱՆ 90-Ը ՀՈԲԵԼՅԱՆԻ ԱՌԻՑՈՎ

Մեծարգո տիար Հովհաննես Զեքիյան,

Հայրապետական սիրով և օրհնությամբ Մեր սրտաբուխ շնորհավորանքներն ու բարեմաղթանքներն ենք բերում Ձեզ ծննդյան 90-ամյա հոբելյանի նշանակալի առիթով: Հոգու ջերմ զգացումներով կիսում ենք Ձեր և երաժշտասեր Մեր զավակների ուրախությունը:

Տասնամյակներ առաջ Դուք հաստատվեցիք Մայր Հայրենիքում և անհուն նվիրումով երաժշտական Ձեր փորձառությունն ու տաղանդը ծառայեցրիք հայրենի երկրում երգարվեստի զարգացմանը՝ մնայուն ավանդ բերելով մեր մշակույթի առաջընթացին: Հայ մշակույթին նոր ճանաչում և բարի համբավ է հավելել Ձեր արդյունագար գործունեությունը, ինչպես նաև Ձեր հմուտ ու բարձրարվեստ դեկավարությամբ Հայաստանի պետական ակադեմիական երգչախմբի առաքելությունը, որը դասվում է աշխարհի լավագույն երգչախմբերի շարքում: Երգչախմբի հարուստ երգացանկում Դուք մշտապես կարևորել եք հայ և համաշխարհային դասական երգարվեստի արժեքավոր ստեղծագործությունների, ինչպես նաև՝ հայ հոգևոր երգի ներկայացումը, որը սիրով ու հիացմունքով է ընդունվել արվեստասեր լայն շրջանակներում: Դուք առաջնորդվել եք այն վեհ գաղափարով, որ երաժշտությունը կրթում և ազնվացնում է մարդկային հոգիները, և ամեն ջանք պետք է ի գործ դնել հայկական մեր երգն ու երաժշտությունն անաղարտ պահելու համար, որպեսզի շարունակի արտահայտել իր վաղնջական բույրը, անկեղծ զգացումը, մեր ժողովրդի՝ հույսով լուսավոր հոգին և արդար ու խաղաղ կյանքի ձգտումները: Երաժշտական բացառիկ շնորհներով, որպես հմուտ ու բարձրաճաշակ խմբավար, Դուք մեծապես գնահատված ու սիրված եք և լայնորեն ճանաչված աշխարհի տարբեր երկրներում:

Սիրելի մանասրո, այս տոնական առիթով գնահատանքով ենք անդրադառնում, որ մեր մշակույթի անդաստանում մեծ վաստակի և հայ երգարվեստի զարգացմանն ի նպաստ անխնայ և բազմարդյուն ջանքերի համար Մենք մեր Սուրբ Եկեղեցու հավատավոր զավակիդ, մեծ երաժշտիդ ու արվեստագետիդ շնորհիվ ենք Հայ Եկեղեցու պատվո բարձր պարգևը՝ Սուրբ Սահակ-Սուրբ Մեսրոպ շքանշանը: Դուք արդարորեն գնահատվել եք մեր հայրենի պետության կողմից՝ արժանանալով Հայաստանի ազգային հերոսի բարձրագույն կոչմանը:

Տոնական այս առիթով ի խորոց սրտի աղոթք ենք բարձրացնում, որ Տերը քաջառողջություն, ամենայն բարիք պարգևի Ձեզ՝ շարունակելու համար նորանոր հաջողություններով ծառայել մեր երկրին, ժողովրդին ու մշակույթին:

Տիրոջ սերը, շնորհն ու օրհնությունները թող անպակաս լինեն Ձեր օրհնյալ կյանքից. ամեն:

Օրհնությամբ՝

ԳԱՐԵԳԻՆ Բ
ԿԱԹՈՂԻԿՈՍ ԱՄԵՆԱՅՆ ՀԱՅՈՑ

Congratulatory Address by His Holiness Garegin II,
Supreme Patriarch and Catholicos of All Armenians
on the 90th birthday of the renowned musician and
conductor Ohannes TCHEKIDJIAN

Dear Maestro Tchekidjian,

With patriarchal blessing and fondness, at this special event of celebrating Your 90th birthday, We extend Our heartfelt congratulations and good wishes to You. With warm feelings in Our souls, We share Your joy and the joy of Our every music-loving child.

Decades ago You settled in Your Motherland and put Your boundless devotion, expertise and talents at the service of singing art in Your home country, thereby making an enduring contribution to the progress of our culture. Your productive activity, as well as the mission of the State Academic Choir of Armenia, reputed among the world's best choral ensembles, under Your skillful and consummate artistic direction have added new recognition and good fame to our culture. You have always prioritized presentation of the worthiest pieces of Armenian and the world classical choral art, and invariably included in the repertoire Armenian spiritual songs, welcomed with love and admiration by broad art-loving public. Guided by the lofty idea to educate and ennoble humans' souls through music, You make tireless efforts towards preserving pristine Armenian song and music, so that it continues exuding its centuries-old fragrance, expressing our sincere feelings, our people's soul, enlightened with hope and aspirations for fair, peaceful life. A choirmaster of exceptional gifts, skills and taste, You are appreciated and recognized in many countries across the world.

Dear Maestro, on this celebration ceremony, we look back with contentment to the day when, for Your great services in the field of our culture, for the tenacious and far-reaching efforts towards advancement of Armenia's singing art, We conferred on You, the devoted son of our Saint Church, a great musician and artist, the highest decoration of honor of the Armenian Church – “Sts. Sahak and Mesrop” Order. You have been quite justly acknowledged by our State and awarded the high title of National Hero of Armenia.

On this special day, we offer to God our heartfelt prayers that He may grant You good health and all the best for You to achieve further success and accomplishments in Your service to our nation, our people and culture.

May Lord's love, mercy and blessings guide You through Your glorious life. Amen.

With blessings,

GAREGIN II,
Catholicos of All Armenians,
23 December 2018, Ejmiatzin

Հարգելի պարոն Չեքիջյան,

սրբապետ շնորհակալորում եմ Ձեզ ծննդյան 90-րդ տարեդարձի առթիվ՝
ու եւս մեկ անգամ արժանիք մատուցում Ձեր խմբավարական ու դիրքիժորական բացառիկ
տաղանդին եւ հայ մշակույթն աշխարհին ևեքիայացիներ գործում ունեցած մեծ աղանդին:

Միտելի մատարտ, մաղթում եմ Ձեզ առողջություն, արեղծագործական ևորակոր
հագորդություններ, երգակություն, բարեկեցություն եւ ամենայն բարիք
Ձեզ ու Ձեր ընտանիքին:

Հարգանքով՝

Արա Բաբլոյան
ՀՀ Ազգային ժողովի նախագահ

Dear Mr. Tchekidjian,

Please, accept my heartfelt congratulations on the occasion of Your 90th birthday! Allow me to yet another time acknowledge Your exceptional talent as a choirmaster and conductor, and Your immense contribution to the cause of presenting Armenian culture to the world.

Dear Maestro, I wish You good health, further creative success and accomplishments, happiness, prosperity and all the best to You and Your family.

Sincerely,

Ara BABLOYAN,
President of the National Assembly of Armenia,
23 December 2018, Yerevan



ՀՀ ԳԻՏՈՒԹՅՈՒՆՆԵՐԻ ԱԶԳԱՅԻՆ ԱԿԱԴԵՄԻԱ
ԱՐՎԵՍՏԻ ԻՆՍՏԻՏՈՒՏ

Երևան 0019, Մարշալ Բաղրամյան 24/IV / Ереван 0019, пр. Маршала Баграмяна 24/IV / 24/IV Marshal Baghramyan Ave., Yerevan 0019
tel.: + 374 10 58 37 02, fax.: + 374 10 58 11 09, instart@sci.am, www.arts.sci.am

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ՀՀ ազգային հերոս, ԽՍՀՄ ժողովրդական արտիստ, ԽՍՀՄ Պետական մրցանակի
դափնեկիր, ՀՀ ԳԱԱ պատվավոր դոկտոր, պրոֆեսոր, դիրիժոր Հովհաննես ՉԵՔԻՉԵԿԻԱՆԻՆ

ԹԱՆԿԱԳԻՆ ՀՈՎՀԱՆՆԵՍ ՀԱՐՈՒԹՅՈՒՆԻ

Ընդունեք ՀՀ ԳԱԱ Արվեստի ինստիտուտի գիտական խորհրդի, որը կոլեկտիվի և անձամբ իմ
ջերմագին շնորհավորանքները հիշարժան ու նշանակալից իրադարձության՝ Ձեր ծննդյան 90-ամյա
և կատարողական գործունեության 75-ամյա հոբելյանի առիթով:

Թանկագին հոբելյար: Անուրանալի է Ձեր դերը մեր երկրի մշակութային կյանքում: Ձեր
շնորհիվ նոր մակարդակի է բարձրացել երաժշտական կյանքի որակը Հայաստանում, Ձեր
գործունեությամբ Դուք էական նպաստ եք բերել խորհրդային Միությունում խմբերգային և
դիրիժորական կատարողական արվեստի զարգացմանը:

Հատկապես ուզում եմ կարևորել Ձեր համագործակցությունը ՀՀ Գիտությունների ազգային
ակադեմիայի հետ, որը նոր ու արդյունավետ փուլ է թևակոխել վերջին տասնամյակում: Բավական է
նշել, որ Դուք ոչ միայն ՀՀ ԳԱԱ Ոսկե հուշամեդալի ասպետ եք, ՀՀ ԳԱԱ օրհներգի առաջին ու մինչ
օրս միակ մեկնաբանը, այլև ՀՀ ԳԱԱ պատմության մեջ միակ երաժիշտը, ավելին՝ արվեստի
աշխարհի ներկայացուցիչը, ով արժանացել է ՀՀ ԳԱԱ պատվավոր դոկտորի կոչման:

Դուք երաժիշտ կատարողներից միակն եք, ում ստեղծագործական գործունեությանը
նվիրված գիտական նստաշրջան է գումարել Հայոց գիտության կաճառը:

Իսկ մեզ համար մեծ պատիվ է, որ Դուք արդեն 10 տարի անընդմեջ ոչ միայն ՀՀ ԳԱԱ
Արվեստի ինստիտուտի գիտական խորհրդի անդամ եք, այլև ինստիտուտի բոլոր միջոցառումների
սպասված ու ցանկալի հյուրն ու մասնակիցը: Եվ պատահական չէ, որ Ձեր հոբելյաններին
արձագանքում է ՀՀ ԳԱԱ Արվեստի ինստիտուտը՝ 80-ամյակին՝ Աննա Ասատրյանի «Ամենայն հայոց
մաեստրոն. Հովհաննես Չեքիջյան» գրքով, 85-ամյակին՝ գիտական նստաշրջանի զեկուցումների
ժողովածուով, իսկ այս փառապանծ հոբելյանին՝ Աննա Ասատրյանի «Ohannes Tchekidjian: Life and
Career» մենագրությամբ:

Թանկագին հոբելյար, կրկին շնորհավորելով Ձեզ՝ ի սրտե մաղթում եմ երջանկությամբ ու
ձեռքբերումներով լեցուն քաջառողջ կյանքի երկար տարիներ, կենսական կորով, նոր նվաճումներ՝ ի
նպաստ հայ երգչախմբային-կատարողական արվեստի զարգացման, ի շահ հայ և համաշխարհային
երաժշտության հանրահռչակման:

Շնորհավոր հոբելյանդ՝ Ամենայն հայոց մաեստրո:

Օրհնվի ծնունդդ՝ երգչախմբային արվեստի թանկագին մարշալ:

Ձերմագին շնորհավորանքներով՝
ՀՀ ԳԱԱ Արվեստի ինստիտուտի տնօրեն,
ՀՀ ԳԱԱ թղթակից անդամ՝

 Արարատ ԱՂԱՍՅԱՆ

To National Hero of Armenia,
People's Artist of the USSR,
Recipient of the State Prize of the USSR,
NAS RA Honorary Doctor,
Professor, Conductor
Ohannes TCHEKIDJIAN

Dear Maestro,

On this memorable and noteworthy occasion of Your 90th birthday and the 75th anniversary of Your performing career, please accept the warmest congratulations from the Scientific Council of NAS RA Institute of Arts, the staff of the Institute and myself.

Dear Maestro! Unquestionable is the role You have played in the cultural life of our country. Thanks to You, the quality of musical life reached higher levels in Armenia. You have made an essential contribution to the improvement of choral and conducting performing art in the Soviet Union.

I would like to specifically highlight Your collaboration with the National Academy of Sciences of RA, which has entered a new and efficient phase in the recent decade. Suffice it to note that You are a Recipient of NAS RA Gold Commemorative Medal, the first and – to date – the only interpreter of the anthem of the Academy and, what is more, You are the only musician in the history of the Academy, the only representative of the world of arts, who has been awarded the title of NAS RA Honorary Doctor.

You are the only performing musician, to whose creative career the Armenian Academy of Sciences dedicated a scientific conference.

It is a great honor for us that for 10 consecutive years, You have not just been a member of the Scientific Council of NAS RA Institute of Arts, but an awaited and desired guest and participant at all the events, organized by the Institute. Quite expectedly, NAS RA Institute of Arts responds to Your anniversaries: Your 80th birthday was marked with Anna Asatryan's book "All Armenian Maestro: Ohannes Tchekidjian"; the 85th – with the collection of materials of the celebratory academic conference, and this glorious 90th birthday – with Anna Asatryan's monograph "Ohannes Tchekidjian: Life and Career".

Dear Maestro, I once again extend my congratulations and wishes of long years of life in good health, vital energy, happiness and success, new accomplishments for the benefit and advancement of Armenian choral performing art, for the popularization of Armenian and the world music.

Happy birthday, All Armenian Maestro!

Blessed be Your birth, dear Marshal of Choral Art!

Sincerely,

Ararat AGHASYAN,
Director of NAS RA Institute of Arts,
NAS RA Corresponding Member
23 December 2018, Yerevan



ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ ԱՐՏԱՔԻՆ ԳՈՐԾԵՐԻ ՆԱԽԱՐԱՐ

ՀԱՅԱՍՏԱՆԻ ԱԶԳԱՅԻՆ ՀԵՐՈՍ
ՀՈՎՀԱՆՆԵՍ ՉԵՔԻԶՅԱՆԻՆ

Հարգարժան մաեստրո Չեքիջյան,

Սրտանց շնորհավորում եմ Ձեզ՝ 90-ամյա հոբելյանի կապակցությամբ:

Հայաստանը հպարտ է իր հարուստ մշակույթով ու հազարամյակների հոգևոր ժառանգությամբ, որը կերտվել է հայ ժողովրդի լավագույն զավակների կողմից: Ձեր անունը հիրավի պատվավոր տեղ է զբաղեցնում նրանց շարքում, ովքեր անգնահատելի ներդրում են ունեցել և անուրանալի հետք են թողել մեր մշակույթի զարգացման գործում:

Խորհրդանշական է, որ Դուք Հայաստանի Հանրապետության՝ մշակույթի բնագավառը ներկայացնող միակ ազգային հերոսն եք:

1961 թվականից ղեկավարելով Հայաստանի ազգային ակադեմիական նվագախումբը, անցել եք փառահեղ ուղի համաշխարհային մշակույթի գանձարանը հարստացնելով հայկական երգչախմբային մտածողությամբ՝ խոշոր ներդրում ունենալով հայկական երգչախմբային արվեստի հանրաճանաչության գործում:

Մտավորականի Ձեր կերպարը կենդանի լեգենդ է դարձել բոլորիս համար: Դուք կրթել եք բազմաթիվ սերունդներ՝ նրանց դաստիարակելով ու ոգեշնչելով նաև անձնական ստեղծագործական սխրանքներով:

Այս բարեբաստիկ հոբելյանի առիթով, ինձ համար մեծ պատիվ է Ձեր անհամար պարգևների շարքին ավելացնել ևս մեկը՝ ԱԳՆ Առաջին աստիճանի պատվո մեդալը՝ Հայաստանը, նրա մշակույթն ու ստեղծագործական ներուժը աշխարհին լավագույնս ներկայացնելու, ինչպես նաև արտերկրում կազմակերպվող բարեգործական և հումանիտար ծրագրերին Ձեր մասնակցությունն ու ներդրումն ունենալու համար:

Եվս մեկ անգամ շնորհավորում եմ Ձեզ ծննդյան 90-րդ տարեդարձի կապակցությամբ: Մաղթում եմ քաջառողջություն, անսպառ ստեղծագործական եռանդ և ամենայն բարիք:

ԶՈՀՐԱԲ ՄՆԱՅԱԿԱՆՅԱՆ

Երևան, 23 դեկտեմբերի, 2018թ.

To National Hero of Armenia
Ohannes TCHEKIDJIAN

Esteemed Maestro Tchekidjian,

Please, accept my heartfelt congratulations on the occasion of Your 90th birthday.

Armenia is proud of its rich culture and millenia-old spiritual heritage, created by the worthiest sons of the Armenian people. Your name justly occupies its deserving place in the ranks of those, who have made priceless contributions to the advancement of our culture and left an indelible imprint on it.

It is symbolic that You are the only National Hero of Armenia, representing the field of culture.

Since 1961, You have been heading the State National Academic Choir of Armenia, and as such have come a glorious way, enriching the treasury of the world culture with Armenian choral thinking, thereby facilitating the worldwide promotion of Armenian choral art.

Your image of an intellectual has become a living legend for all of us. You have educated many generations, inspired them with Your own creative deeds.

On this happy day of celebrating Your birthday, it is a great honor for me to add to Your numerous awards an MOA decoration – the First Degree Honorary Medal – for the superb presentation of Armenia, its culture and creative potential to the world, as well as for Your participation and contribution to the charitable and humanitarian projects abroad.

Once again I wish you a very happy 90th birthday, good health, inexhaustible creative vigor and all the best.

Zohrab MNATSAKANYAN,
Minister of Foreign Affairs of RA,
23 December 2018, Yerevan

МИНИСТЕРСТВО КУЛЬТУРЫ РОССИЙСКОЙ ФЕДЕРАЦИИ
ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ УЧРЕЖДЕНИЕ КУЛЬТУРЫ
**ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ ХОРОВАЯ
КАПЕЛЛА РОССИИ ИМЕНИ А.А. ЮРЛОВА**
Россия, 127018, г. Москва, 3-й проезд Марьиной рощи, д. 40, стр. 2
Тел./факс: 8 (495) 689-0555

Художественному руководителю – главному дирижеру
Государственной хоровой капеллы Армении,
народному артисту СССР, профессору
Оганесу Арутюновичу Чекиджяну

Уважаемый Оганес Арутюнович!

Коллектив Государственной академической хоровой капеллы России имени А.А. Юрлова сердечно поздравляет Вас с 90-летием!

Ваше имя – одна из легенд хоровой, музыкальной культуры Армении. Большой и содержательный профессиональный путь, которым Вы по праву можете гордиться, объединяет эпохи, судьбы и страны. Диалог культур, который он воплощает, существенно обогатил хоровое искусство России и Армении, позволяет поддерживать дружеские, творческие контакты между нашими государствами, приобщать к прекрасным национальным певческим традициям все новых исполнителей и слушателей.

Мы рады возможности выразить сегодня глубокое уважение и восхищение Вашим талантом и достижениями в области музыкальной культуры, Вашей преданностью нашему общему делу.

Сердечно желаем Вам крепкого здоровья, благополучия, неиссякаемой энергии, творческого вдохновения на реализацию новых творческих проектов!

В эти юбилейные дни поем Вам «Многая и благая лета!»

23 декабря 2018 г.

С глубоким уважением,
художественный руководитель
главный дирижер
Капеллы России имени А.А. Юрлова,
народный артист России,
профессор



Геннадий ДМИТРИЯК

To Artistic Director and Principal Conductor
of the State Choir of Armenia,
People's Artist of the USSR,
Professor Ohannes TCHEKIDJIAN

Dear Maestro,

The Yurlov State Academic Choir of Russia extend their heartfelt congratulations on the occasion of Your 90th birthday!

You are one of the legends of Armenia's choral and music culture. Your long and meaningful professional path, which You can be rightly proud of, unites epochs, fates and nations. The dialogue of cultures, which it embodies, has substantially enriched the choral art of Russia and Armenia, contributed to maintaining friendly and creative contacts between our states, initiated increasing numbers of performers and listeners into wonderful traditions of national singing.

We are happy for the opportunity to express our deepest respect and admiration of Your talent and attainments in the field of music culture, Your commitment to our common cause.

We wish You good health, prosperity, inexhaustible energy, creative aspiration and fulfilment of new ingenious projects!

On these celebration days, we sing for You "Many and Good Years!"

Sincerely,

Gennady DMITRYAK,
Artistic Director of the Yurlov State Academic
Choir of Russia, People's Artist of Russia, Professor
23 December 2018, Moscow



**Благотворительный фонд поддержки музыкального искусства
«Фонд Елены Образцовой»**

105066, г. Москва, Старая Басманная улица, д. 18, стр. 1
Телефон: +7 499 261 42 92
Сайт: www.fondobraztsovoy.ru
E-mail: office@fondobraztsovoy.ru

**Народному артисту СССР,
Народному артисту Армении,
Художественному руководителю Государственной академической
хоровой капеллы Армении
Чекиджяну Оганесу Арутюновичу**

Глубокоуважаемый Оганес Арутюнович!

Благотворительный фонд поддержки музыкального искусства «Фонд Елены Образцовой» сердечно поздравляет и приветствует Вас – Маэстро хорового искусства в высокочтительный день Вашего юбилея!

С Вашим именем связана целая эпоха развития хорового искусства Армении, которое Вы сделали достоянием всего музыкального мира. Выдающийся дирижер, композитор, педагог – с юности и на протяжении всей жизни Вы являетесь неугомонным пропагандистом и проповедником хорового искусства.

Более полувека Вы возглавляете Государственную академическую хоровую капеллу Армении, Ваше имя неотделимо от ее истории. Мессы, оратории Баха, Генделя, «Реквиемы» Моцарта, Верди, Берлиоза, Девятая симфония Бетховена – более тысячи хоровых произведений в ее репертуаре. Капелла выступала во всех столицах республик Советского Союза, в сотнях городов по всему миру. Неоднократно гастроли Капеллы проходили в Москве и Ленинграде. Для Елены Васильевны Образцовой осталось памятным ее выступление с Вами и Капеллой Армении в январе 1985 года в Большом зале Ленинградской филармонии, где дважды прозвучал «Реквием» Дж. Верди под Вашим управлением с участием Академического симфонического оркестра Ленинградской государственной филармонии.

Вы, действительно человек – легенда и Вы – наш современник. Создавая свой Фонд поддержки музыкального искусства, одной из главных его задач Елена Образцова называла обеспечение преемственности традиций национальной культуры как основы развития страны – дело, которому и Вы посвятили свою жизнь. Примите наше глубочайшее уважение за верность этому пути.

Желаем Вам доброго здоровья и еще много лет, наполненных радостью творчества. Пусть Гений Музыки по-прежнему хранит и оберегает Вас.

С уважением,
Генеральный директор
Благотворительного фонда Елены Образцовой

Наталья Игнатенко

To People's Artist of the USSR,
People's Artist of Armenia,
Artistic Director of
the State Academic Choir of Armenia,
Ohannes TCHEKIDJIAN

Esteemed Maestro,

The Charitable Foundation for Support of Music Art "The Elena Obraztsova Foundation" extends heartfelt congratulations and greetings to You, the Maestro of choral art, on this great occasion of Your 90th birthday!

Your name is associated with a whole era of development of Armenia's choral art, which, thanks to You, has become part of the world musical heritage. An outstanding conductor, composer and teacher – from an early age and through Your entire life, You have been a tireless advocate and preacher of choral art.

For over half a century, You have been heading the State Academic Choir of Armenia. Your name is inseparable from its history, whose repertoire includes Bach's and Handel's Masses and Oratorios, Mozart's, Verdi's and Berlioz's Requiems, Beethoven's Symphony No. 9, and over a thousand choral pieces. The Capella performed in all the Republics of the Soviet Union, in hundreds of cities all around the world. Many a time the Capella toured in Moscow and Leningrad. For Elena Obraztsova, memorable was her singing in Verdi's Requiem in the Grand Hall of the Leningrad Philharmonia in January 1985, with You conducting the Capella of Armenia and the Academic Symphony Orchestra of the Leningrad State Philharmonia.

You are a true living legend, and You are our contemporary! When establishing her Foundation, Elena Obraztsova considered successiveness of traditions of national culture as a cornerstone for a nation's development – and such is the cause You have dedicated Your life. Please, accept our deepest reverence for Your commitment to that path.

We wish You good health and many years ahead, filled with joy of creation. May Genius of Music continue to keep and safeguard You.

Sincerely,

Natalya IGNATENKO,
General Director of the Charitable
"Elena Obraztsova Foundation"
23 December 2018

«ԿՈՄԻՏԱՍԻ ԹԱՆԳԱՐԱՆ-ԻՆՍՏԻՏՈՒՏ»
ՊԵՏԱԿԱՆ ՈՉ ԱՌԵՎՏՐԱՅԻՆ
ԿԱԶՄԱԿԵՐՊՈՒԹՅՈՒՆ
ԿԹԻ ՊՈԱԿ

KOMITAS MUSEUM-INSTITUTE
NON-COMMERCIAL STATE
ORGANIZATION
KMI NCSO

«23» դեկտեմբեր 2018թ.

ՀՀ ԱԶԳԱՅԻՆ ՀԵՐՈՍ, ԽՍՀՄ ԺՈՂՈՎՐԴԱԿԱՆ ԱՐՏԻՍՏ,
ՊԵՏԱԿԱՆ ՄՐՑԱՆԱԿՆԵՐԻ ԴԱՓՆԵԿԻՐ,
ՊՐՈՖԵՍՈՐ ՀՈՎՀԱՆՆԵՍ ԶԵՔԻՋՅԱՆԻՆ

Սիրելի Մանեստրո,

Կոմիտասի թանգարան-ինստիտուտի և անձամբ իմ անունից ջերմորեն շնորհավորում եմ Ձեզ՝ Ձեր ծննդյան 90-ամյա հոբելյանի առթիվ:

Ծանրակշիռ և անուրանալի է Ձեր վաստակը հայ խմբերգային արվեստի զարգացման գործում: Տասնամյակներ շարունակ Ձեր հմուտ ղեկավարությամբ գործող Հայաստանի ազգային ակադեմիական երգչախումբը եղել և շարունակում է մնալ մեր երկրի կարևորագույն երաժշտական այցեքարտերից մեկը:

Ձեր անգուգական դիրիժորական վարպետության և ստեղծագործական անմնացորդ նվիրումի շնորհիվ Հայաստանի ակադեմիական կապելլան փայլել է աշխարհի բազմաթիվ հռչակավոր բեմերում՝ նվաճելով ամենախստապահանջ ունկնդիրների անվերապահ հիացմունքը:

Կապելլայի՝ համաշխարհային դասական երաժշտության տարբեր դարաշրջանների գլուխգործոցներով հարուստ երկացանկում Դուք մշտապես առանձնահատուկ տեղ և դեր եք հատկացրել հայ երաժշտարվեստին: Հայ դասականների՝ Տ. Զուխաճյանի, Մ. Եկմայանի և, հատկապես Կոմիտասի Ձեր մեկնաբանությունները հայ խմբերգային արվեստի համար չափանմուշային արժեք ունեն: Այս խմաստով Դուք ավելի քան գերազանցորեն եք իրագործել Ձեր իսկ խոսքերով՝ «հայ արվեստին ծառայելու, սեփական ազգի երաժշտությունը բարձրավելու մատուցելու» նպատակը:

Դուք այն եզակի երաժիշտներից եք, որը ստեղծագործական և կատարողական բուռն գործունեությունը հաջողությամբ համադրում է մանկավարժական աշխատանքի և հասարակական գործունեության հետ:

Սիրելի Մանեստրո,
ևս մեկ անգամ շնորհավորելով Ձեզ հոբելյանի առթիվ՝ մաղթում ենք Ձեզ քաջառողջություն, մշտանորոգ եռանդ ու ստեղծագործական անսպառ ներշնչանք:

Հարգանքով՝

Տիգրան

ՆԻԿՈԼԱՅ ԿՈՍՏԱՆԴՅԱՆ

To National Hero of Armenia,
People's Artist of the USSR,
Recipient of State Prizes,
Professor Ohannes Tchekidjian

Dear Maestro,

On behalf of the Komitas Museum-Institute and on my own behalf, I would like to extend our best wishes on the occasion of Your 90th birthday.

Remarkable and unquestionable is Your contribution to the promotion of Armenian choral art. For decades, the National Academic Choir of Armenia under Your baton has been one of the most expressive visiting cards of our nation.

Thanks to Your unrivaled conducting skills and utmost commitment, the Academic Choir of Armenia shined on many prestigious stages of the world and won unreserved sympathy of the most exacting spectator.

In the Capella's repertoire, abounding in masterpieces of the world classical music from various epochs, You have always given a special place and role to Armenian music art. Your interpretations of the Armenian classics T. Chukhajyan, M. Yekmalyan and especially Komitas have set a benchmark of excellence for Armenian choral art. Thereby, You have done Your best in – as You have put it – “serving Armenian art, presenting the music of own nation at the highest level”.

You are one of those unique musicians, who successfully combine intense creative and performing activity with the responsibilities as a teacher and public figure.

Dear Maestro, one more time I wish You a very happy birthday, good health, replenishable energy and inexhaustible creative inspiration.

Sincerely,

Nikolay KOSTANDYAN,
Director of the Komitas Museum-Institute
23 December 2018, Yerevan



ՆՆՈՐՀԱՎՈՐԱԳԻՐ

Հարգարժան Մաեստրո,

Սրտանց շնորհավորում եմ Ձեզ ծննդյան հոբելյանի առթիվ:

Դուք մեր մշակույթի մեծագույն նվիրյալներից եք և տասնամյակներ շարունակ մշտապես լավագույնս եք ներկայացրել մեր Երկիրը աշխարհի հեղինակավոր բեմերում:

Դուք այն բացառիկ մտավորականներից եք, ով մշտապես հավատարիմ է մնացել իր գործին, մշակույթին ու ազգին: Ձեր անձնվեր աշխատանքի շնորհիվ մեր երգչախմբային արվեստը հասել է բարձրագույն մակարդակի: Դուք հպարտությունն եք Հայաստանի ու աշխարհասփյուռ հայության: Մեզ համար մշտապես օրինակելի են Ձեր գործունեության տարիները

Հայաստանի օպերայի և բալետի թատրոնում:

Ա.Սպենդիարյանի անվան օպերայի և բալետի ազգային ակադեմիական թատրոնի ստեղծագործական մեծ ընտանիքի անունից շնորհավորում եմ Ձեր 90-ամյա հոբելյանը, առողջություն և նորանոր ձեռքբերումներ եմ ցանկանում ի փառս հայ մշակույթի և մեր Երկրի:

Հարգանքով՝
Թատրոնի տնօրեն և գեղարվեստական ղեկավար,
ՌԴ վաստակավոր արտիստ
Կոնստանտին Օրբելյան

ՀՀ, Երևան 0002, Թումանյան 54
հեռ./ֆաքս՝ + (374 10) 520 241, e-mail: info@opera.am, www.opera.am

Dear Maestro,

Please, receive my warm-hearted congratulations on the occasion of Your birthday.

You are one of the greatest adepts of our culture, and as such, You have for decades excellently presented our nation at the world's most famous venues.

You are one of those unique intellectuals, who are always faithful to own cause, own culture and nation. Owing to Your selfless efforts, our choral art has reached an outstanding level. You are the pride of Armenia and the Armenian Diaspora. For us, the years of Your work for Armenia's Theater of Opera and Ballet are forever exemplary.

On behalf of our extended family – the staff members of the Spendiaryan National Academic Theater of Opera and Ballet, I wish You a happy 90th birthday, good health and new achievements for the glory of Armenia and Armenian culture.

Sincerely,

Konstantin ORBELYAN,
Director and Artistic Director of
the Spendiaryan National Academic
Theater of Opera and Ballet,
Honored Artist of the RF
23 December 2018, Yerevan

ОБЩЕРОССИЙСКАЯ ОБЩЕСТВЕННАЯ ОРГАНИЗАЦИЯ

«СОЮЗ АРМЯН РОССИИ»

ПРЕЗИДЕНТ

129272, г. Москва, ул. Советской Армии, д.8, стр.1, тел.: (495) 681-15-01; факс: 681-09-64; info@souzarmyan.ru

Հայաստանի Ազգային ակադեմիական երգչախմբի
գեղարվեստական ղեկավար և գլխավոր դիրիժոր,

ԽՍՀՄ ժողովրդական արտիստ,

Հայաստանի Ազգային հերոս

Հովհաննես Չեքիջյանին

Մեծարգո պարոն Չեքիջյան,

Առանձնահատուկ մի պատիվ է Ձեր 90-ամյա պանծալի հորելյանի առիթով
շնորհավորանքի խոսք հղելը, ինչը ես ամենայն սիրով ու ակնածանքով անում եմ
Համաշխարհային Հայկական Կոնգրեսի, Ռուսաստանի հայերի Միության և անձամբ իմ
անունից:

Հայաստանի Ազգային ակադեմիական երգչախումբը, Ձեր ավելի քան կեսդարյա
անփոփոխ գլխավորությամբ, եղել է ու կա մեր ժամանակների հայ մշակութային
երևույթներից մեկը և աշխարհասփյուռ հայ ժողովրդի օրինական պարծանքի
առարկան:

Աշխարհի հարյուրավոր բեմերում Հայաստանի Ազգային ակադեմիական
երգչախումբը ոչ միայն ներկայացել է կատարողական բացառիկ բարձր մակարդակով,
ինչի շնորհիվ այն դարձել է աշխարհահռչակ, այլև հատուկ մի առաքելությամբ՝ որն
արդեն իսկ շնորհվում է հենց միայն Կոմիտաս կատարելու երևույթով:

Անբասիր իրականացնելով այդ առաքելությունը, դուք ավելի ճանաչելի եք դարձրել
մեր ազգը, համաշխարհային հանրությանը հնարավորություն տալով արվեստի լեզվով
հաղորդ լինելու մեր պատմական ճակատագրի ցավոտ էջերին ու պայծառ ապագայի
մեր տենչերին:

Մեծարգո Վարպետ, մաղթում եմ, որպեսզի Ձեր արվեստը մշտապես փայլի հայ
մշակույթի երկնակամարում: Իսկ անձնական բարօրության բարեմաղթանքներն այն են,
ինչ ամեն հայի սրտից են բխում:

Խոնարհվում եմ Ձեր Գործի առջև:



Արա Արրահամյան

Համաշխարհային Հայկական Կոնգրեսի և
Ռուսաստանի հայերի Միության նախագահ,

ՅՈՒՆԵՍԿՕ-ի Բարի կամքի դեսպան

23 դեկտեմբերի 2018թ.

To the Artistic Director and Principal Conductor
of the National Academic Choir of Armenia,
People's Artist of the USSR,
National Hero of Armenia
Ohannes TCHEKIDJIAN

Esteemed Maestro Tchekidjian,

It is a great honor for me to send a congratulatory address to You on the occasion of Your glorious 90th birthday, and I am happy to do it with great fondness and respect on behalf of the World Armenian Congress, the Union of Armenians in Russia and on my own behalf.

The National Academic Choir of Armenia, under Your more than half-centennial continued direction, was and remains a phenomenon of Armenian culture of our times, the rightful pride of the Armenian people all across the world.

On hundreds of stages around the globe, You and the National Academic Choir of Armenia did not only demonstrate ultimate performing level and earned world fame, but You made it Your special mission – to perform Komitas at each and every concert.

You have fulfilled that mission perfectly, and made our nation more recognizable, gave the world community an opportunity – through the language of art – to familiarize themselves with both the painful pages of our history and our aspirations for a bright future.

Dear Varpet, I wish Your art shine forever in the firmament of Armenian culture. As regards wishes of personal character – they are the same as those that emanate from every Armenian's heart.

I take my hat off to Your Cause.

Ara ABRAHAMYAN,
President of the World Armenian Congress and
the Union of Armenians in Russia,
UNESCO Goodwill Ambassador
23 December 2018, Moscow

**Մեծարգո Մաէսորո
Հովհաննէս Հարությունի Չերիջյան**

Կոմիտասի անվան պետական կոնսերվատորիայի գիտական խորհրդի, Հայաստանի Երաժշտական Ընկերության վարչության և նախագահության անունից շնորհավորում ենք Ձեզ, Ձեր 90-ամյա փառավոր հոբելյանի առթիվ:

Մեծ և անգնահատելի են Ձեր ծառայությունները Հայ երգչախմբային արվեստի զարգացման գործում:

Շարունակելով Կարա-Մուրզայի, Մ.Եկմալյանի, Մեծն Կոմիտասի ավանդները Հայաստանի Ազգային Ակադեմիական երգչախումբը՝ Ձեր ղեկավարությամբ, 1961 թվականից մինչև օրս, մեծ բարձրությունների է հասել:

Հարգարժան Մաէսորո, Ձեր սրելոճագործական երկար տարիների գործունեությամբ կապելլայի հետ, Դուք ապացուցում եք Կոմիտասի խոսքն ու ավանդը այն մասին, որ Հայն ունի իր ինքնուրույն երաժշտությունն ու մրա-ծողությունը:

Փայլուն տիրապետելով երգչախմբային արվեստի բոլոր նրբերանգներին, Դուք վարպետորեն մեկնաբանում եք, ինչպես հայ դասական և ժամանակակից կոմպոզիտորների խմբերգային երկերը, այնպես էլ արևմտաեվրոպական և ռուս կոմպոզիտորների ոչ միայն փոքրածավալ, այլ նաև խոշոր կրավի վոկալ-սիմֆոնիկ սրելոճագործությունները:

Դուք մեր հայ խմբերգային գոհարները ներկայացնում եք ոչ միայն մեր ժողովրդին, այլև հնչեցնում եք փարբեր երկրներում և աշխարհի փարբեր բեմահարթակներից:

Վաստակավոր կոլեկտիվ, Ձեր և մեր սիրելի Ազգային ակադեմիական կապելլան, Դուք բարձրացրիք այնպիսի գեղարվեստական և կարարողական մակարդակի, որ յուրաքանչյուր ազգ, ժողովուրդ կարող է նախանձել մեզ:

Դուք ավելի քան չորս տասնամյակ Ձեր գիտելիքներն ու հսկայական փորձը փոխանցում եք Կոմիտասի անվան պետական կոնսերվատորիայի երգչախմբային դիրիժորության բաժնի Ձեր ուսանողներին, ասպիրանտներին, իսկ վերջին տարիներին հանդիսանում եք ամբիոնի պատվավոր պրոֆեսոր-խորհրդատու:

Հարգելի Մաէսորո. ցանկանում ենք Ձեզ քաջ առողջություն, փոկունություն, նորանոր սրելոճագործական վերելքներ, միշտ եղեք այդպես առույգ և կենսախինդ: Շնորհավոր Ձեր հոբելյանը:

Երևանի Կոմիտասի անվան
պետական կոնսերվատորիայի
ոնկտորի պաշտոնակատար,
ՀՀ արվեստի վաստ. գործիչ,

պրոֆեսոր Սոնա Հովհաննիսյան

23 դեկտեմբեր 2018թ.

Հեղ. նախագահ,
ՀՀ Մշակույթի վաստ. գործիչ,
«Մովսես Խորենացի» մեդալակիր,

պրոֆեսոր Գամիթ Ղազարյան



Esteemed Maestro Tchekidjian,

On behalf of the Scientific Council of the Komitas State Conservatory, the administration and the executive office of the Music Society of Armenia, we congratulate You on the occasion of Your glorious 90th birthday.

Your role in the development of Armenian choral art is big and priceless.

You continued the traditions of Kara-Murza, Yekmalyan, Great Komitas, and guided the National Academic Choir of Armenia, which You lead from 1961 to date, to incredible summits.

Dear Maestro, Your lasting creative collaboration with the Capella has proven the truthfulness of Komitas's legacy that Armenians have their own individual music and thinking.

You have brilliantly mastered all the nuances of choral art, which enables You to skillfully interpret both classical and contemporary small and large-scale choral and vocal-symphonic pieces by Armenian, European and Russian composers.

You present the gems of Armenian choral art to our public and the public abroad in the most prestigious concert halls around the world.

The Honored Ensemble, Your and our favorite National Academic Choir has reached such artistic and performing heights that it can arouse the envy of any nation, any people.

For over four decades You have been passing on Your knowledge and huge expertise to the students and postgraduates of the Department of Choral Conducting at the Komitas State Conservatory; at present You are Honorary Professor-Consultant at the Chair.

Dear Maestro, we wish You good health, toughness of spirit, new creative accomplishments. Stay the way You are – full of vigor and love of life.

Happy birthday!

Sona HOVHANNISYAN
Acting Rector of the Yerevan Komitas State Conservatory,
Honored Worker of Arts of RA, Professor

Professor David GHAZARYAN,
President of MSA,
Honored Worker of Culture of RA,
Recipient of “Movses Khorenatsi” Medal
23 December 2018, Yereva



Международный Фонд памяти Арно Бабаджаняна

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2018-12-23 исх. А-631

НАРОДНОМУ АРТИСТУ СССР
ЛАУРЕАТУ ГОСУДАРСТВЕННЫХ ПРЕМИЙ
СССР, АРМ. ССР И РЕСПУБЛИКИ АРМЕНИЯ
ХУДОЖЕСТВЕННОМУ РУКОВОДИТЕЛЮ И ГЛАВНОМУ ДИРИЖЕРУ
ГОСУДАРСТВЕННОЙ АКАДЕМИЧЕСКОЙ КАПЕЛЛЫ АРМЕНИИ
НАЦИОНАЛЬНОМУ ГЕРОЮ АРМЕНИИ
МАЭСТРО ОГАНЕСУ ЧЕКИДЖАНУ

Дорогой Оганес Арутюнович!

С чувством глубокого уважения, сердечно поздравляем Вас с юбилейным днем рождения!

О Вашем самобытном и щедром таланте, его огромной созидательной, творческой силе, без преувеличения, знает каждый, кто ценит и любит классическую музыку.

Вы посвятили себя творчеству, возглавили ставшую легендарной Государственную Академическую хоровую капеллу Армении, которая стала настоящим явлением в культурной и общественной жизни страны и мировой культуры.

Желаем Вам доброго здоровья, успехов, благополучия.

С искренним уважением,

Президент Фонда

А.А. Бабаджанян

To Peoples Artist of the USSR,
Recipient of State Prizes of the USSR,
Arm. SSR and the Republic of Armenia,
Artistic Director and Principal Conductor of
the State Academic Choir of Armenia,
National Hero of Armenia,
Maestro Ohannes TCHEKIDJIAN

Dear Maestro,

With a sense of utmost respect, we heartily wish You a very happy 90th birthday!

Without exaggeration, every individual, who appreciates and loves classical music, is aware of Your unique and generous talent, its constructive and creative power.

You have committed Yourself to art, lead the legendary State Academic Choir of Armenia, which has become a true phenomenon in the cultural and public life of our nation and international culture.

We wish You good health, success and prosperity.

Sincerely,

Ara BABAJANYAN,
President of the Arno Babajanyan
International Memorial Foundation
23 December 2018, Moscow

There is a superstar shining in the constellation of the prominent figures of Armenian culture, who is as unreachable by its remoteness and greatness, as he is close by its intimate warmth and brightness. In his presence we get emotional, we take pride in being Armenian, and as such look the world in the eyes. This chance has been given to us by National Hero of Armenia, People's Artist of the USSR, Artistic Director and Principal Conductor of the State Academic Choir of Armenia Ohannes Tchekidjian. Since the Soviet times, his name has been associated with the challenging cause of devotion to own nation, preservation of national identity and cultural values. Today, too, the Maestro, with his infinite charisma and energy, firmly stands on the pedestal of Armenian choral art.

Liana SARGSYAN,
“Music is spiritual enjoyment, which I am to offer to people's hearts”,
Ohannes Tchekidjian confidently occupies his podium on the stage,
Hayastani Hanrapetutyun, 28 December 2018, p. 5 [Arm]

We can say with certainty that Ohannes Tchekidjian's personal participation accounts for the higher level and better quality of music life in Armenia, that his creative career contributed greatly to the progress of choral and conducting art in the Soviet Union. A vivid proof of this is the Honorary title of ACADEMIC conferred on the State Choir of Armenia "For the Distinguished Achievements in the Development of Soviet Art" in 1969.

Thanks to Ohannes Tchekidjian, in Armenia and in the Soviet Union such vocal-symphonic pieces were premiered as: H. Berlioz's *Requiem*, *Te Deum* and *Romeo and Juliet*, G. Faure's *Requiem*, G. Verdi's *Hymn of the Nations*, C. Lambert's *The Rio Grande*, etc.

Incidentally, O. Tchekidjian is the only conductor in the world who has conducted Berlioz's *Requiem* an unprecedented 37 times, having set a kind of world record.

Anna ASATRYAN,
The living legend and walking classic:
Ohannes Tchekidjian, Gitutyun,
January 2019, # 1 (326), pp. 2 [Arm]

НЕУКРОТИМЫЙ

Мастро Ованесу ЧЕКИДЖЯНУ - 90 лет



Под занавес ушедшего года Академическая капелла Армении в Большом зале филармонии им. А. Хачатуряна открыла цикл мероприятий, посвященных юбилею своего руководителя, - 90-летию со дня рождения великого хорместора **Ованеса Чекиджяна**.

ЭТОТ ВЕЧЕР, ПРОШЕДШИЙ В ПЕРЕПОЛНЕННОМ ЗАЛЕ, ГДЕ ПРИСУТСТВОВАЛИ официальные лица страны, религиозные деятели, представители различных посольств, широкая общественность, превратился в истинное торжество армянского хорового искусства. Казалось, что не было черты, отделяющей рампу от зрительного зала, все слилось воедино, утонуло в нескончаемых овациях, в цветах, превративших сцену в живописный ковер.

Сидящий в партере в первой половине вечера maestro скромно отвечал поклоном на овации публики, внимательно смотрел на сцену, где выступали солисты балета и артисты ведущих коллективов республики. Затем художественный руководитель Национального филармонического оркестра Эд. Тоганян пригласил на сцену главного "виновника" торжества и его команду. И вот maestro поднимается на сцену, подходит к дирижерскому возвышению и буквально на наших глазах становится на сцену, подводит к дирижерскому возвышению и его команду. И вот maestro поднимается выше, моложе. Исчезает тяжесть прожитых лет. Взлетают вверх, подобно птицам, могучие руки и кажется вот-вот они коснутся паду сцены. И зал вновь потрясает живое дыхание голосов, пронзающих сердца. И снова maestro собирает эмоции в один удар, в единый аккорд страсти. В минуты подъема, впрочем, как и всегда, ему ничего не стоит завоевать зал, который горячо реагирует на каждое исполненное произведение. Перед публикой действительно огромное по масштабности художественное явление.

Властная воля maestro, обладающая гипнотической силой, ведет за собой артистов хора, и слушатели вновь убеждаются, что великолепное мастерство дирижера не стареет. Они ощущают его страстный темперамент, способность властно увлечь оркестр, хор, публику.

Серьезность процесса возлагает дополнительную нравственную ответственность на зрителя. Этот прочный духовный союз между залом и сценой, не скрепленный юридическими актами, но ощутимый на каждом концерте, едва ли не самое дорогое приобретение капеллы и его руководителя.

На вечере с экраны были показаны фотографии и кадры, запечатлевшие выдающегося maestro в разные годы жизни и творчества, гастроли на самых престижных сценах планеты, принесшие ему и его капелле мировую славу. Да, этот вечер был незабываемым, и, думаю, каждый, кому довелось побывать на юбилее, сохранит в памяти волнующее ощущение от сопереживания с удивительной неповторимой атмосферой праздника.

ИХ, УВЫ, ОЧЕНЬ НЕМНОГО В АРМЯНСКОМ ИСКУССТВЕ - ДЕЙСТВИТЕЛЬНО КРУПНЫХ, по-настоящему значительных для нашей культуры художников, чье творчество всецело определяло подлинный, личностный пафос оптимистического видения мира, сильного, мощного утверждения тех качеств, которые, в сущности, позволяют верить в грядущее будущее. Армянское хоровое искусство необыкновенно богато талантами, яркими индивидуальностями, но именно творчество Чекиджяна составило эпоху в современном хоровом искусстве, стало оплотворением нашего понимания прекрасного, вдохновенного, содержательного в искусстве.

Со дня первого выступления maestro в Армении прошло 58 лет. Все эти годы отданы армянскому хоровому искусству. Во главе хора он выезжал на гастроли в различные страны света и обрел поистине мировую известность. Он стал народным артистом СССР и Армении, лауреатом государственных премий СССР и республики, кавалером великого множества орденов - отечественных и зарубежных, Национальным героем Армении. Искусство его хора - это всегда горячее сердце, полное любви, скорби и радости. Высокая трагедийность, ликующее жизнелюбие, тончайшая лирика и строгая торжественность - вся богатейшая гамма человеческих чувств и мыслей - вот что такое искусство руководимой им капеллы. У миллионов людей имя maestro ассоциируется с искусством светлым, чистым, несущим свет и надежду, которой так не хватает в наше трудное время. Взрывной волной чекиджяновского темперамента сменяется все притерпевшееся.

Главной миссией Чекиджяна на протяжении всего творческого пути является всемерное содействие дальнейшему расцвету музыкальной культуры народа. В этом он видит цель и содержание своей многогранной деятельности. Он убежден, что хоровое искусство является необходимой чертой культурного облика любого государства. Именно это убеждение помогает ему раздвинуть горизонты возвышенности, что приводит к гениальной простоте правды жизни с поэтической возвышенностью, что приводит к эмоциональному воздействию неизъяснимой силы. Его любовь к хоровому искусству родной земли никогда не заслоняли волшебную красоту музыки, поэзии искусства других стран и народов мира. В его душе изначально живет глубокий интерес и искреннее уважение к художественному творчеству других больших мастеров.

А СКОЛЬКО ДОРОГ ПРОЙДЕНО МАСТРО И ЕГО КАПЕЛЛОЙ! ЭТО СТОЛЬКО тысяч километров, сколько потребуется для того, чтобы объехать экватор. Удивительная мобильность и творческая жизнеспособность! Им рукоуплексали в известных "музыкальных" странах, чтобы перечислить только лишь все адреса гастрольных маршрутов капеллы, нужна солидная газетная площадь. А назвать все произведения репертуара и языки, на которых они звучали, даже представить трудно, сколько понадобится места. Ведь судите сами - в активе коллектива около восьмиста произведений на 24 языках! Афиши выступления его коллектива, о калейдоскопическом многообразии которых говорили еще в семидесятые годы, вбирают в себя едва ли не все духовное мировое искусство.

Что помогло Чекиджяну совершить столь головокружительную карьеру, добиться поистине планетарного успеха? Талант? Дар? Они есть у многих, а Чекиджян - в буквальном смысле - один. Его творческий подвиг давно стал вершиной и мерилом искусства. Испытание славой maestro выдерживает превосходно: кумир нескольких поколений слушателей, он не стал заложником регалий, гипертрофированного честолюбия от мирового успеха. Нет! Он один из немногих хоровых дирижеров, кто на протяжении столетий лет поражает извечным стремлением к совершенству, не останавливаясь, продолжая неустанный путь к вершине. Прославленный maestro столько видел, будто прожил мафусайлов век, а между тем язык не поворачивается сказать, что он стар, настолько не подходит это слово энергичному, мобильному человеку.

...Идут годы, великий артист не оставляет сцены, идет к дирижерскому возвышению, словно идет на подвиг, и то особенное сияние духовного благородства, которое всегда отличало его искусство, обретает в наших глазах все большую силу и блеск. Bravo, maestro! Дай бог, чтобы это длилось дольше...



Под занавес ушедшего года Академическая капелла Армении в Большом зале филармонии им. А. Хачатуряна открыла цикл мероприятий, посвященных юбилею своего руководителя, - 90-летию со дня рождения великого хорместора **Ованеса Чекиджяна**.

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Серьезность процесса возлагает дополнительную нравственную ответственность на зрителя. Этот прочный духовный союз между залом и сценой, не скрепленный юридическими актами, но ощутимый на каждом концерте, едва ли не самое дорогое приобретение капеллы и его руководителя.

На вечере с экраны были показаны фотографии и кадры, запечатлевшие выдающегося maestro в разные годы жизни и творчества, гастроли на самых престижных сценах планеты, принесшие ему и его капелле мировую славу. Да, этот вечер был незабываемым, и, думаю, каждый, кому довелось побывать на юбилее, сохранит в памяти волнующее ощущение от сопереживания с удивительной неповторимой атмосферой праздника.

ИХ, УВЫ, ОЧЕНЬ НЕМНОГО В АРМЯНСКОМ ИСКУССТВЕ - ДЕЙСТВИТЕЛЬНО КРУПНЫХ, по-настоящему значительных для нашей культуры художников, чье творчество всецело определяло подлинный, личностный пафос оптимистического видения мира, сильного, мощного утверждения тех качеств, которые, в сущности, позволяют верить в грядущее будущее. Армянское хоровое искусство необыкновенно богато талантами, яркими индивидуальностями, но именно творчество Чекиджяна составило эпоху в современном хоровом искусстве, стало оплотворением нашего понимания прекрасного, вдохновенного, содержательного в искусстве.

Со дня первого выступления maestro в Армении прошло 58 лет. Все эти годы отданы армянскому хоровому искусству. Во главе хора он выезжал на гастроли в различные страны света и обрел поистине мировую известность. Он стал народным артистом СССР и Армении, лауреатом государственных премий СССР и республики, кавалером великого множества орденов - отечественных и зарубежных, Национальным героем Армении. Искусство его хора - это всегда горячее сердце, полное любви, скорби и радости. Высокая трагедийность, ликующее жизнелюбие, тончайшая лирика и строгая торжественность - вся богатейшая гамма человеческих чувств и мыслей - вот что такое искусство руководимой им капеллы. У миллионов людей имя maestro ассоциируется с искусством светлым, чистым, несущим свет и надежду, которой так не хватает в наше трудное время. Взрывной волной чекиджяновского темперамента сменяется все притерпевшееся.

Главной миссией Чекиджяна на протяжении всего творческого пути является всемерное содействие дальнейшему расцвету музыкальной культуры народа. В этом он видит цель и содержание своей многогранной деятельности. Он убежден, что хоровое искусство является необходимой чертой культурного облика любого государства. Именно это убеждение помогает ему раздвинуть горизонты возвышенности, что приводит к гениальной простоте правды жизни с поэтической возвышенностью, что приводит к эмоциональному воздействию неизъяснимой силы. Его любовь к хоровому искусству родной земли никогда не заслоняли волшебную красоту музыки, поэзии искусства других стран и народов мира. В его душе изначально живет глубокий интерес и искреннее уважение к художественному творчеству других больших мастеров.

А СКОЛЬКО ДОРОГ ПРОЙДЕНО МАСТРО И ЕГО КАПЕЛЛОЙ! ЭТО СТОЛЬКО тысяч километров, сколько потребуется для того, чтобы объехать экватор. Удивительная мобильность и творческая жизнеспособность! Им рукоуплексали в известных "музыкальных" странах, чтобы перечислить только лишь все адреса гастрольных маршрутов капеллы, нужна солидная газетная площадь. А назвать все произведения репертуара и языки, на которых они звучали, даже представить трудно, сколько понадобится места. Ведь судите сами - в активе коллектива около восьмиста произведений на 24 языках! Афиши выступления его коллектива, о калейдоскопическом многообразии которых говорили еще в семидесятые годы, вбирают в себя едва ли не все духовное мировое искусство.

Что помогло Чекиджяну совершить столь головокружительную карьеру, добиться поистине планетарного успеха? Талант? Дар? Они есть у многих, а Чекиджян - в буквальном смысле - один. Его творческий подвиг давно стал вершиной и мерилом искусства. Испытание славой maestro выдерживает превосходно: кумир нескольких поколений слушателей, он не стал заложником регалий, гипертрофированного честолюбия от мирового успеха. Нет! Он один из немногих хоровых дирижеров, кто на протяжении столетий лет поражает извечным стремлением к совершенству, не останавливаясь, продолжая неустанный путь к вершине. Прославленный maestro столько видел, будто прожил мафусайлов век, а между тем язык не поворачивается сказать, что он стар, настолько не подходит это слово энергичному, мобильному человеку.

...Идут годы, великий артист не оставляет сцены, идет к дирижерскому возвышению, словно идет на подвиг, и то особенное сияние духовного благородства, которое всегда отличало его искусство, обретает в наших глазах все большую силу и блеск. Bravo, maestro! Дай бог, чтобы это длилось дольше...

Наталья ГОМЯН

“ALAS, THEY ARE VERY FEW IN ARMENIAN ART – THE TRULY GREAT ARTISTS, who are absolutely important for our culture, whose activity has totally been determined by genuine personal pathos of the optimistic vision of the world, by strong, mighty affirmation of the qualities, which are essential for our belief in the forthcoming future. Armenian choral art is immensely rich in talents and bright individuals, yet it was Tchekidjian, who created an epoch in contemporary choral art, became an embodiment of our understanding of the beautiful, the inspired and the meaningful in art.

All along his creative path, Tchekidjian’s major mission has been promotion of the flourishing of the nation’s music culture. Such is his vision of the goal and meaning of his own multifaceted activity. He is convinced that choral art is an essential feature of the cultural image of any country, and this conviction helps him expand the horizons of choral art by entwining in ingenious simplicity the truth of life and the poetic sublimity, thereby producing an emotional impact of ineffable power. His love of the choral art of his Homeland has never overshadowed the magical beauty of music, the poetry of art of other countries and peoples of the world. He has always shown deep interest and sincere respect for the artistic accomplishments of other great artists”.

Nataliya GOMTSYAN,
THE INDOMITABLE.

Maestro Ohannes Tchekidjian turns 90,
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In Appreciation to Distinguished Gentleman
National Hero
Maestro Ohannes Tchekidjian



For his Lifetime Devotion to Choral Art and the Advancement of
Armenian Culture Worldwide



On behalf of the 90th Anniversary Banquet in Fresno, CA
Sunday, March 17, 2019

HAMAZKAYIN
Educational and Cultural Society
Taniel Varoujan Chapter, Fresno

HOLY TRINITY
Armenian Apostolic Church

**ARMENIAN
MUSEUM
OF FRESNO**

17.03.2019 Appreciation from Hamazkayin Educational and Cultural Society,
Armenian Museum of Fresno, Fresno (USA)



17.03.2019 Special Recognition from Holy Trinity Armenian Apostolic Mother Church, Fresno (USA)



22.03.2019 Appreciation from Hamazkayin Educational and Cultural Society, Glendale (USA)



ԱՌԱՋՆՈՐԴԱՐԱՆ ՀԱՅՈՑ
ԱՄԵՐԻԿԱՅԻ ՄԻԱՑԵԱԼ ՆԱՀԱՆԳՆԵՐՈՒ ԱՐԵՎԻԿԱՆ ԹԵՄ
ARMENIAN APOSTOLIC CHURCH OF AMERICA - WESTERN PRELACY
His Eminence Archbishop Moushegh Mardirossian, Prelate

ԳԻՐ ՕՐՀՆՈՒԹԵԱՆ ԵՒ ԳՆԱՀԱՏԱՆՔԻ
ՓՐՈՖԷՍՐ ՅՈՎՀԱՆՆԷՍ ՁԵՔԻՃԵԱՆԻՆ
իր 90-րդ տարեդարձին առթիւ

Հայ Մշակոյթի ու մեր երգարուեստին ներշնչած ջերմութեամբ առցուն սրտով, կ'ողջունենմ' բազմավաստակ խմբավար եւ Հայ երգի աշխարհական վարդապետ Փրոֆ. Յովհաննէս ՁԵՔԻՃԵԱՆԸ, ծննդեան 90-րդ տարեդարձին նուիրուած այս հանդիսութեան առիթով՝ կազմակերպուած Համագայիին Արեւմտեան Միացեալ Նահանգներու Շրջանային Վարչութեան կողմէ: Այս երեկոն յատուկ նշանակութիւն կը ստանայ, որովհետեւ Համագայիին այն միութիւնն է, որ աւելի քան 90 տարի առաջ հիմնուած է մեր մշակոյթի պահպան հսկաներու՝ Նիկոլ Աղբալեանի, Լեւոն Շանթի եւ գաղափարակիցներու կողմէ, որպէսզի հայ գիրը, հայ երգն ու արուեստի տարրեր կալուածները մշտական ներկայութիւն ըլլան մեր կեանքին մէջ, իրերայաջորդ սերունդներ տէր կանգնին մեր արժէքներուն ու աւելի եւս հարստացնեն մեր դարաւոր ժառանգութիւնը, մեր ոգեղէն գանձերը:

Փրոֆ. Յովհաննէս ՁԵՔԻՃԵԱՆ արդարօրէն կարելի է դասել Հայ երգի մշակոյթը պահպանողներուն, հարստացնողներուն եւ տարածողներուն փաղանգին մէջ: Աւելի քան կէս դարու պատմութիւն ունեցող անոր վաստակին արմատները կը հասնին մինչեւ անմահ Կոմիտաս Վարդապետը, որուն 150-րդ տարեդարձը կը տօնենք այս տարի: Նոյն արմատներով, քարձր նաշակով եւ հարազատօրէն միաձուլուած են մեր հոգեւոր ու ժողովրդական երգերը; ոգեղէն սնունդ հասցնելով Հայաստանէն մինչեւ արտերկիր, տարածուած են մեր բոլոր օճախներուն, գործնապէս ցոյց տալով, թէ ինչպէ՛ս պէտք է ընկալել ու երգել իսկական հայ երգը: Մեր նորագոյն պատմութեան այս երախտաւորը փոխադարձաբար սէր հնձած է մեր ժողովուրդէն, որովհետեւ անոր գործը յարգանքով, հիացմունքով ու սիրով ընկալուած է ամենուրեք, զինք արժանի դարձուցած է հայրապետական ու պետական շքանշաններու եւ պատիւներու: Մենք եւս, աւելի քան տասը տարի առաջ, մեր յարգանքը եւ երախտագիտութիւնը արտայայտեցինք ծննդեան 80-ամեակին առիթով: Այսօր, կրկնապատիկ ջերմութեամբ կը մաղթենք, որ միասնաբար տօնենք նոր տարեդարձներ, հասնինք 95-ամեակին ու անկէ ալ անդին, որպէսզի անոր աստղը միշտ փայլուն մնայ մեր ժողովուրդի երկնակամարին վրայ, այլ աստղերու հետ միասին լուսաւորէ մեր երկնակամարը...:

Այսօր, երբ տասնամեակներու ընթացքին իր հասցուցած աշակերտները երախտիքի արտայայտութիւն կ'ունենան երգով, բոլորս կը ձայնակցինք անոնց, ըսելով. ինչ որ տուի՛մ մեզի, սիրելի փրոֆեսոր, զայն կը վերընծայենք ձեզի:

Սիրելի փրոֆեսէօր, կ'աղօթեմ առ Աստուած, որ օրինէ Ձեզ եւ արուեստագէտի, իրա՛ւ հայու Ձեր հարուստ վաստակը, զայն ուռնացնելու բազմաթիւ տարիներ պարգեւէ, որպէսզի մեր երգի աշխարհը հեռու մնայ խոտորումներէ, եւ Կոմիտասեան շունչով պարուրուած մեր դարաւոր երգը շարունակէ ծաղկիլ հայրենի եւ արտերկրի անդաստաններուն մէջ:

Ձեր վարձքը կատար, Ձեր ճիպտոր մնայ մի՛շտ դալար, յարգա՛նք Ձեզի, Աստուած օրինէ Ձեզ: Շնորհաւոր 90-ամեակ: Բարի Տարեդարձ: Պատիւս արժանաւորաց:

Աղօթարար՝

ՄՈՒՇԵՂ ՎՐԻՔ. ՄԱՐՏԻՐՈՍԵԱՆ, ԱՌԱՋՆՈՐԴ
Ա. Մ. Նահանգներու Արեւմտեան Թեմի

22 Մարտ 2019

6252 Honolulu Avenue, La Crescenta, California 91214
Tel: 818.248.7737 Fax: 818.248.7745 www.westernprelacy.org info@westernprelacy.org

22.03.2019 Address of Blessing and Appreciation from
Armenian Apostolic Church of America – Western Prelacy, La Crescenta (USA)

LETTER OF BLESSING AND
APPRECIATION TO PROFESSOR
OHANNES TCHÉKIDJIAN
on the occasion of his 90th birthday
(excerpt)

...Professor Ohannes Tchekidjian can be justly ranked among those who preserve, enrich and disseminate the culture of Armenian Song. The roots of his more than half-century-long career reach immortal Komitas Vardapet, whose 150th birth anniversary we are celebrating this year. One and the same roots closely entwine our sacred and folk songs, which nourish spiritually Armenians in Homeland and beyond, get to every Armenian's home. This commendable hero of our newest history shows with his refined taste how the authentic Armenian song should be perceived and performed. And he reaps reciprocal love of our people, because his cause is accepted everywhere with great respect, adoration and fondness...

His Eminence Archbishop
Moushegh MARDIROSSIAN, Prelate
Armenian Apostolic Church of America,
Western Prelacy

22 March 2019

CALIFORNIA STATE SENATE

certificate of RECOGNITION



presented to

Ohannes Tchekidjian

In Recognition of Your:

90th Birthday Celebration

On behalf of the California State Senate,

*I join the Hamazkayin Educational and Cultural Society of Western USA
in celebrating your 90th birthday and congratulate you on reaching this great milestone.
Thank you for being part of the Armenian cultural tapestry and for your contributions to
the arts. I wish you health, longevity and many more birthdays to come.*

Best of luck on all your future endeavors!

Glendale, California

March 22, 2019

Anthony J. Portantino
Senator



22.03.2019 Certification of Recognition from California State Senate,
Glendale (USA)



Maestro Ohannes Tchekidjian

On behalf of the City of Los Angeles, I am proud to honor your 90th Birthday and 75 years of extraordinary service to the field of music. As a visionary, a prolific conductor and composer, and an accomplished member of our community, you have made an immeasurable impact on Armenian music and our rich culture. Thank you for your remarkable contributions to enrich the Armenian community and congratulations on your work. In honor of your 90th birthday, I wish you continued success as you mark this incredible milestone.



MARCH 22, 2019

Paul Krekorian

PAUL KREKORIAN
COUNCILMEMBER, SECOND DISTRICT

22.03.2019 Certificate of Recognition from City of Los Angeles,
Los Angeles (USA)



Presented To

Maestro Ohannes Tchekidjian
Jubilee Celebration – 90th Birthday

In recognition of your extraordinary talent as an Armenian conductor, musician and composer for over seven decades! I truly commend your promotion of the Armenian musical and cultural tradition through your wonderful compositions. Thank you for providing your audience around the world with harmonious tunes. On behalf of the City of Glendale, I wish you continued success and wish you a happy, healthy birthday!

A handwritten signature in blue ink, which appears to read "Zareh Sinanyan".

Zareh Sinanyan, Mayor
March 22, 2019



22.03.2019 Glendale Mayor's Commendation,
Glendale (USA)

5-12\83\2018

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պատմությունը,
ներկան եւ ապագան

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Ազգային Հերոսը.
Հովհաննես
Չեքիջյան 90**

Հայաստանի Հանրապետություն

Օրեր ամսագրին Սփյուռքի
Լավագույն լրատվամիջոց մրցանակ

Ռիչարդ Ֆոլ
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Դրանք Հայաստանի պետական երգչախմբի համերգները 1979թ. Կարլուի
Պրահա քաղաքներում, 2018-ին երեսնամյա


Հասնաշարի երգչախումբը: Բեթհոլենի 9-րդ
սիմֆոնիստ ավարտում էր, եւ երբ քիս էին պահանջում,
երգում էինք Կոմիտաս: Չեքիջյանը պատկերացրեց, ինչպիսի
խանդավառությամբ էին ընդունում: Իհարկե,
նվագախմբի կատարողական վարպետությունն էլ մեծ
դեր էր խաղում, բայց որ դժվար է մնալ մեծ
ստեղծագործությունների կատարումը հետո
հայկական երգ հնչեց: Ու թե՛ Կոմիտասը կարճ էր
տևում, բայց նրա երգը արամանդի պես փայլում էր: Ու
այդպես շարունակեցինք մեր ընդեր հուրախատելի
ժամանակ հայկական մատուցել, որպեսզի շատ
ունենաի ունենանք եւ մեծերի կողքին դնենք

Հովհաննես Չեքիջյան.
Հայաստանի Ազգային
հերոսը

«Աշխարհում մեր երգչախմբից
լավ ոչ ոք Կոմիտաս
չի կատարում»

Օրեր-ի բացառիկ հարցազրույցը
հռչակավոր խմբավար
Հովհաննես Չեքիջյանի հետ

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Հովհաննես Չեքիջյանը հայ մշակույթի լեգենդներից
մեկն է: Նրա անսահման նվիրվածությունը խմբերգային
արվեստին, հայ մշակույթին ու երաժշտությանը
արտահայտվում է մինչ աստի: Նրա գործունեության
մասին ամենալավագույն պատկերացումներ են շրջում:
Դրանցից մեկը կապված է Չեքիջյանի հետ: 40 տարի
առաջ չեխական Օստրավայում նրա ղեկավարած
երգչախմբի ելույթի ժամանակ դաղիճի լույսերը
անցնում էին, բայց դաշնակահարն ու երգչախումբը
չարժանանում էին միմյանց: Դաղիճը
գարնանից բարձր է, ապա թողնում է ծախերից:
Չեքիջյան ամուլը դարձել է երգչախմբային արվեստի
դրակի նշան:

Հայաստանի պետական ակադեմիական երգչախմբի
90ամյա զինավոր դիրիժորը Հայաստանում իր
ստեղծագործական գործունեության 60 տարիների
ընթացքում արժանացել է ոչ միայն իր հայրենիքի, այլև
աշխարհի տարբեր երկրների երաժշտասերների
անսահման հարգանքի ու սիրուն: Արժանացել է
հոլիդային միության ու Հայաստանի ժողովրդական
արտիստի կոչման, պարգևատրվել է Ամենայն Հայոց
կաթողիկոսության ու Սեփ Տան Հայոցի խորհրդային
ամենաբարձր պարգևներով, բազմաթիվ միջազգային
մրցանակներով:

Ծնվել է 1928 թվականի դեկտեմբերի 23-ին
Կոստանդնուպոլսում (ներկայումս՝ Ստամբուլ): 1934-1941
թվականներին սովորել է Կիենայի Միլիթարյան
դպրոցի Կոստանդնուպոլսի մասնաճյուղում, 1941-1947
թվականներին՝ Saint Michel Ֆրանսիական քոլեջում,
1944-1951 թվականներին՝ Ստամբուլի
Կիենայի ուսումնարանի Ստամբուլի մասնաճյուղում,
1951-1953 թվականներին Փարիզի «Ecole normale de
Musique» կոնսերվատորիայում, որտեղ աշակերտել է
Ժոն Ֆորթեին, ինչպես նաև քիմիայի ինստիտուտում,
որտեղ ստացել է ինժեներ-ֆիզիկոսի դրական աստիճան:
1958-1961 թվականներին եղել է Ստամբուլի
կոնսերվատորիայի ասպիրանտ: 1946-1960 թթ. (1951-
1954 ընդմիջմամբ) Ստամբուլի պետական երգչախմբի
զինավոր դիրիժորի տեղակալն էր, միաժամանակ 1958-
1961 թթ-ին եղել է Ստամբուլի օպերայի երաժշտական
ղեկավարը: 1961-ից տեղափոխվել է Հայաստան եւ

նշանակվել ՀՍՀՄ պետական ակադեմիական
երգչախմբի զինավոր դիրիժոր: Հովհաննես Չեքիջյանը
հեղինակ է երաժշտական ստեղծագործությունների, այդ
թվում «Չարանային անուղիղ», «Տոնական ծունկ»
փոփ-պոփ-ֆոլկի արձանագրություն: 1975-ից դասավանդում է
Երևանի կոնսերվատորիայում, իսկ 1982-ից պրոֆեսոր
է: Նրա ամուլով երգչախմբային փառատուն է
անցկացվել երեսնամյա:

1979 թվականի մայիսի 28-ից հունիսի 11-ը
երգչախումբը համերգային շրջագայություն է ունեցել
Նախկին Չեխոսլովակիայում՝ 15 համերգներով լինելով
Պրահա, Օստրավա, Օլոմուց, Կարլույի Վարի,
Բրատիսլավա, Կոլոշեց եւ այլ քաղաքներում:
Հանրապետական խմբավարին, կոմպոզիտորին ու
մանկավարժին 2018ին շնորհվեց Հայաստանի Ազգային
հերոսի կոչում: Լեռնայացում ենք հանրաժանայ
Մանստրոփի հետ մեր գրողը, որը տեղի է ունեցել
տարիներ առաջ Երևանում:

- Մանստրոփ դուք ծնվել, հասակ եք առել մի
միջավայրում, որը Ձեզ տվել է եւ ընտանեկան
ներ, եւ երաժշտական կրթություն, եւ ճաշակ,
որը հետո կատարելագործել եք Փարիզում: Բայց
դեռ փոքր հասակից, երբ տանը սեղանի տակ
ստացած լսում էիք ծնողների երգերը, ձեր մտքով
անցնում էր, որ երգ ու երաժշտություն հետ եք
կապելու մեր ողջ կյանքը:

- Ոչ, այդ ժամանակ դեռ չառ փոքր էի: Հորս ընկերները,
երբ հավաքվում էին մեր տանը, երգում էին բազմաձայն,
ինչպես իրենց սովորեցրել էր Կոմիտաս վարպետը:
Հայրս պատանի հասակում Կոմիտասի երգչախմբում
երգել է: Եվ հետագայում Կոմիտասի երգչախմբում
Կոմիտասն էր: Նրա ընկերները երբ հավաքվում էին,
միայն Կոմիտասից էին խոսում: Պատահել է այնպես, որ
Կոմիտասը մեր տան հյուրն է եղել 14 օրով: Հայրս
պատմում էր, թե նա ինչպես էր ընում, ինչպես էր օրն
անցկացնում:

- Իսկ Ձեր հայրն որտե՞ղ էր աշխատում:
- Իմ հայրը թե՛ առեւտրով էր զբաղվում, բայց ինքը շատ
լավ ջուրսկ էր նվագում, եւ ինչպես ասացի, Կոմիտասի
խմբում է երգել: Հայրս, երբ տանը ջութակով նվագում

Ohannes Tchekidjian: National Hero of Armenia.

“No one else in the world performs Komitas better than our choir”, exclusive interview with the famous conductor Ohannes Tchekidjian; interviewer Akob Asatryan, ORER Armenian European Magazine, # 83, 5 December 2018, pp. 43-46.

ACADEMIC CONFERENCE “OHANNES TCHEKIDJIAN – 90”

In connection with Ohannes Tchekidjian's 90th birthday and the 75th anniversary of the Maestro's performing career, on July 12-13, 2019, the academic conference “Ohannes Tchekidjian – 90”¹ was initiated by NAS RA Institute of Arts and supported by the Ministry of Education, Science, Culture and Sports (MoESCS). The opening ceremony and the plenary session took place in the Conference Hall of the Presidium of NAS RA, while the two other sessions were held in the NAS RA House of Conference in Arzakan.

The purpose of the academic conference was to comprehensively present Ohannes Tchekidjian's life and creative career.

In his opening statement, the director of NAS RA Institute of Arts **Ararat Aghasyan**, speaking about the collaboration between NAS RA, particularly, NAS RA Institute of Arts, and NAS RA Merited Doctor, Member of the Research Board of NAS RA Institute of Arts Ohannes Tchekidjian, underscored that over the past few years, that collaboration had become more diverse and extensive, and highlighted its most significant aspects.

A. Aghasyan reminded that, exactly 5 years before, in 2014, in that very hall, a two-day conference was held to mark the Maestro's 85th birthday. The insightful reports presented at the conference were put together in the conference proceedings, shortly thereafter offered to the readers' attention. The speaker noticed that a good and beautiful tradition was being underway: NAS RA Institute of Arts' current two-day academic conference was convened to mark the Maestro's 90th birthday. A. Aghasyan expressed hope that, together with the Maestro, his 95th and 100th birthdays would be marked in that same hall.

“It is symbolic,” A. Aghasyan remarked, “that the birthday of the Artistic Director and Principal Conductor of the Academic Choir is celebrated on the premises of the Academy of Sciences. During the recent years, the Maestro's collaboration with NAS RA has become much more extensive. It is a great honor for us to have him as a member of the Research Board of NAS RA Institute of Arts.

In 2008, the year of the 50th anniversary of the founding of NAS RA Institute of Arts, the Maestro participated in the festive event: he gave an unforgettable concert in the Conference Hall of the Presidium of NAS RA.

In 2013, the Maestro and the Choir first performed the new anthem of NAS RA, written by composer Aram Satyan to the words of Karo Vardanyan.

In 2018, the solemn celebration of the 75th anniversary of the founding of NAS RA, held in the A. Spendaryan National Academic Theater of Opera and Ballet, ended with a concert, whose high spot was the performance of the Choir under the direction of Maestro Tchekidjian.

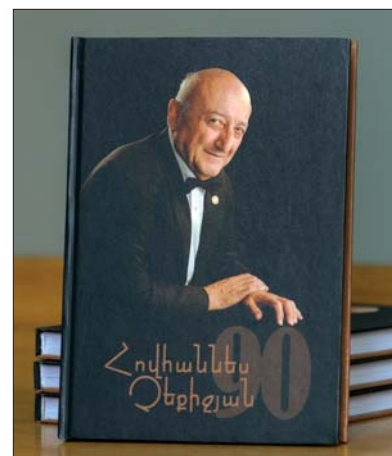
The management of the Academy acknowledged the Maestro's achievements.

Thus, in 2007, President of NAS RA, Academician Radik Martirosyan decorated the Maestro with the highest NAS RA award – NAS RA Commemorative Medal, and in 2018, the title of Merited Doctor of NAS RA was bestowed upon the Maestro.

As we can see, the connections are diverse, and I think they will grow even stronger and deeper”.

Coming back to the conference, A. Aghasyan noted that, since the event had been convened by the Institute of Arts, the bulk of the rapporteurs would be from the above Institute. However, professors from the Komitas Yerevan State Conservatory and Kh. Abovyan Armenian State Pedagogical University were also invited to make their presentations. The speaker then assured the audience that, like after the first such conference, the proceedings of the current one, too, would be published.

“I extend my warmest greetings to the Maestro on behalf of all of us here and wish him good health and new creative attainments”, A. Aghasyan said in conclusion and gave the floor to NAS RA President,



¹ On the Conference, see: **Sargsyan Liana**, Hamamardkayin Tchekidjiany [Tchekidjian of All the Mankind], academic conference on the Maestro's career, “Hayastani Hanrapetutyun”, 2019, July 13, p. 5; **Asatryan Anna**, academic conference dedicated to the study of Ohannes Tchekidjian's career, NAS RA “Gitutyun” newspaper, 2019, # 7-8, July-August, pp. 1, 4; **Asatryan Anna**, academic conference “Ohannes Tchekidjian – 90”, “Lraber hasarakakan gitutyunneri [The Herald of Social Sciences]”, 2019, 3 (657), September-December, pp. 298-302; **Asatryan Anna**, academic conference “Ohannes Tchekidjian – 90”, academic conference dedicated to Ohannes Tchekidjian's 90th birthday (July 12-13, 2019) academic conference proceedings. Yerevan, NAS RA “Gitutyun” publ., 2019, pp. 3-15.



Academician **Radik Martirosyan**, who in his greeting speech said:

“Dear Professor, old and new friend of Armenia Academy of Sciences.

Dear conference attendees,

I am glad to welcome You on the premises of the National Academy of Sciences and I wish the conference fruitful and substantive discussions.

Immense is the Maestro’s contribution to the development and promotion of our culture, presentation of Armenian culture to the world community.

Now I would like to draw a symbolic parallel.

We have two intellectuals, who introduced to the world the talents of us, Armenians. The first to be mentioned is Viktor Hambardzumyan, who made the achievements of our science known all around the world. Quite often, Armenia as a state and a country is recognized through the name of Viktor Hambardzumyan.

The other intellectual is our Maestro, Professor Ohannes Tchekidjian. As a matter of fact, for decades now, he has been fulfilling a similar task – that of familiarizing the world with our music culture, with Armenian folk songs and the best pieces of our composers.

It is hard to name a country where the Maestro and his Choir have not toured”.

Academician R. Martirosyan underscored that the title of NAS RA Merited Doctor was conferred on the Maestro as a token of not only great respect for him as an individual, but also appreciation of his dedicated work.

In conclusion, NAS RA President congratulated the Maestro one more time, saying: “My strong belief is that Your 95th, then 100th birthday will be celebrated with You as the hero of the occasion and those of us who will be privileged to be invited and join You.”

On behalf of the Minister of Education, Science, Culture and Sports of RA Arayik Harutyunyan and the entire staff of the Ministry, Deputy Minister, PhD in Art **Ara Khzmalyan** said: “I am honored to have this opportunity to greet You, although to be honest, Your reputable name and estimable achievements make me feel quite nervous. In view of the great number of scholarly papers, works and publications with thorough professional assessment, it would be naïve of me to attempt to say anything new about Your accomplishments and prestige. The one thing I can say for sure is that choral art is inconceivable without You. What You have done in the field of culture, choral art in particular, cannot be overestimated.

As Mr. Martirosyan has mentioned, for decades, You have acted as cultural ambassador of Armenia, presenting to the world our song and music art per se. Nothing but for words of utmost respect can be added here.

Your presence in our reality is not limited only to Your professional attainments. Individuals like You are vital for us, as a society, to function properly. We need orienteers and criteria – persons whom people point to on seeing them on the street. In this context, you are the one who orientates us, the one who encourages us to be prudent and thoughtful.

For all the volume of work and responsibilities You have taken over and the estimable life path You have passed, You have retained clarity of thinking, Your inherent attractiveness, Your striving to be creative and to create.

So then, on behalf of the Minister of MoESCS Mr. Harutyunyan and the entire staff of the Ministry, I would like to wish You sunlit days, longevity and – may God grant us the pleasure of enjoying Your presence many more years.

Congratulations, Maestro!”

Academician-Secretary of NAS RA Division of Armenology and Social Sciences, Academician **Yuri Suvaryan**, in his welcome speech on behalf of his colleagues and on his own behalf wished success to the conference, characterizing the latter as a unique one, since the rapporteurs were to summarize and evaluate the creative career of a person who had become a living legend, a true classic of the time.

Generally, performing artists are known as a specific liaison between composer and audience, hence it was quite expected to hear words of appreciation from the President of Composers’ Union of Armenia, composer **Aram Satyan**, who said: “Cannot believe Maestro Ohannes Tcheikidjian has turned ninety. When he comes on stage, we see a young conductor, under whose baton we do not just hear the music sound, but visualize the images it suggests – it is a miracle only young individuals are able to work. I wish Maestro Tcheikidjian a long life, because his every performance, every action is perceived by us as a model of high art.

When we speak about composing art, we always underscore that it cannot develop without performing art. Had it not been for the Tcheikidjian phenomenon, many works of choral music would not have been created.

Today, our young composers willingly write choral music also because they know – Tcheikidjian is on the conductor’s podium, the one who is capable of finding nuances, often incomprehensible even to colleagues.

They say, 70 to 80, even to 90 percent of success of a work depends on the performer.

I am grateful for having had an occasion to collaborate with Ohannes Tcheikidjian. What we, composers, hear from the Maestro, responds deeply in our hearts, encouraging us to display novel approaches and forms. And – we are convinced – when a choral piece receives Tcheikidjian’s approval, it is destined to succeed.

Armenian art is fortunate to have such a devotee, because only a true devotee can dedicate his whole life to his work.

Thank You, Maestro, for being with us.

I wish the conference every success.”

At the plenary session, the author of these lines presented in detail the role Ohannes Tcheikidjian had played in Armenian music art, emphasizing that, owing to O. Tcheikidjian, the quality of music life in Armenia rose to a new level. The Maestro’s part in the development of choral and conducting art in the entire USSR was also highlighted.

Senior researcher of NAS RA Institute of Arts, PhD in Art, Associate Professor **Anahit Baghdasaryan** in her report “Sacred Music in Ohannes Tcheikidjian’s Performing Art” noted that during Tcheikidjian’s 58 years with the National Academic Choir, the concert programs within and outside of Armenia invariably included sacred music, mainly, large scale pieces in the genre of Cantata-Oratorio: *Liturgy*, *Mass*, *Requiem*, *Stabat Mater*, *Magnificat*, *Te Deum*, etc. The speaker pointed out that, along with well-known works (M. Yekmalyan’s and Komitas’s *Holy Masses*, Mozart’s and Verdi’s *Requiems*, and others), the Maestro also performed rarely heard compositions, such as *Liturgies* by Archbishop Arsen Altynyan, Ara Partevanyan and Edgar Manas, *Requiems* by H. Berlioz and G. Faure, *Stabat Mater* by G. Rossini, K. Szymanowski and K. Penderecki, all of which had won both the critics’ and the audience’s plaudits.

NAS RA leading researcher, Merited Worker of Art of RA, Doctor of Art **Margarita Rukhkyan** presented her report “Development of Cultural Traditions as a Bulwark of National Identity”.

The final report of the plenary session – “Komitas’s Choirs as Interpreted by Tcheikidjian” – was presented by the Head of the Department of Music History of the Komitas Yerevan State Conservatory, NAS RA Institute of Arts doctoral student, PhD in Art, Associate Professor **Lusineh Sahakyan**.

Thereafter, **Ohannes Tcheikidjian** expressed his gratitude for the second academic conference dedicated to him and his art. “I am not eloquent,” he said, “neither am I much of a talker, however, I cannot thank you enough for having deserved such an honor for the second time already.

I am highly grateful to all of you.

Normally, academic conferences are dedicated to people who work in the field of science. So this might be an unprecedented occasion, when an artworker draws such attention. It means a lot to me, I appreciate it.

In 1961, when I arrived in Armenia, nobody knew me. Why am I saying this? My point is that whatever I have achieved, I have achieved through my dedicated efforts, with no backing of any kind.

And thank God, I proved able to present choral art to millions of music lovers and display the grandeur of Komitas in many countries around the world. And this is the one most important thing that makes me especially happy.

What I do now, what I have been doing and will be doing in the years God grants me is to make the greatness of Komitas as widely known as possible, so that not just Armenians, but also the Japanese, Hungarians, the English or whoever else would also get to know and like him.

That is how high I have set the bar for myself. Nonetheless, I think I have succeeded to some extent.

As it was mentioned here, my area of activity is not limited to choral art. I have conducted 69 symphony orchestras. I mean, not 69 times, but 69 orchestras. Among them – the Mravinsky Orchestra, ranked fifth in the world. I gave a total of 73 concerts with them. Incidentally, for a conductor, it is a great fame and honor to stand in front of such an orchestra even once in one's career, while I was fortunate to direct only Berlioz's *Requiem* as many as 8 times. In Leningrad, I gave 96 concerts. An impressive number.

Those who like me, who love me, wish to see me one hundred years old. Cannot promise. I'll try.

Thank you for your attention. I appreciate it."

The subsequent sessions of the conference were held on the premises of NAS RA Conference House in Arzakan.

Senior researcher of NAS RA Institute of Arts, PhD in Art **Marianna Tigranyan**'s report focused on Tchekidjian's Moscow tours.

Lecturer of the Department of Music Teaching of the Kh. Abovyan Armenian State Pedagogical University, NAS RA Institute of Arts applicant **Naira Madoyan** in her report "Ohannes Tchekidjian and the Armenian Choir's Leningrad Tours: to the 55th Anniversary of the Maestro's First Tour to Leningrad", dwelled on the concerts, at which the Armenian Choir led by Maestro Tchekidjian presented several all-Union premiere performances.

NAS RA Institute of Arts doctoral candidate, Deputy Head of the Department of Music Teaching of the Kh. Abovyan Armenian State Pedagogical University, PhD in Art, Associate Professor **Anna Harutyunyan** spoke about the Maestro's concert tours in Poland.

On May 14, 2019, in the A. Khachaturyan Concert Hall, the National Academic Choir and the National Philharmonic Orchestra of Armenia under the superb direction of Ohannes Tchekidjian performed Carl Orff's Cantata *Carmina Burana*. The report of NAS RA Institute of Arts researcher, PhD in Art, composer and organist **Hovhannes Manukyan** was about the specific aspects of Tchekidjian's interpretation of that particular work.

Director of the State Symphony Orchestra of Armenia, PhD in Art **Sargis Balbabyan** detailed the fruitful collaboration of Ohannes Tchekidjian and the Orchestra, familiarized the conference attendees with the further collaboration plans. The rapporteur addressed some technical and artistic particulars of choral art, which make the performance of the National Academic Choir of Armenia special.

Leading researcher of NAS RA Institute of Arts, Doctor of Art **Nazenik Sargsyan** recalled Ohannes Tchekidjian's years with the A. Spendiaryan Armenian National Academic Theater of Opera and Ballet, ending her report with a fair remark that had Tchekidjian not quit his position back then, nowadays the level and quality of the Opera Theater would have been quite different.

NAS RA Institute of Arts Scientific Secretary, PhD in Art **Margarita Kamalyan** spoke about the artists Rudolf Khachatryan, Markos Arzumanyan, Aram Saribekyan, Lilia Karchikyan, Michael Harutyunyan, stage director and caricaturist Vardan Ajemyan, sculptors Levon Toqmajyan, Alice Melikyan and Edward Shakhikyan, who have eternalized Ohannes Tchekidjian's bright individuality in their artwork. M. Kamalyan also quoted passages from the statements by the renowned artists Yervand Kochar, Martiros Saryan, Hakob Hakobyan, Grigor Khanjyan, who admired the Maestro's talent and spared no words of genuine appreciation.

At the end, the author of these lines summarized the results of the conference. Then the Maestro's surprise followed: a small group of the Choir artists – attendees of the conference – performed Makar Yekmalyan's a cappella choral song "Ov, Hayots Ashkharh [Oh, Land of Armenians]". The Maestro once again took the floor to thank for the event.

According to the established tradition, by the decision of NAS RA Institute of Arts Research Board, the proceedings of the academic conference "Ohannes Tchekidjian – 90"² were published.

² See: Ohannes Tchekidjian – 90, academic conference dedicated to the 90th birthday of Ohannes Tchekidjian (July 12-13, 2019), conference proceedings, Yerevan, NAS RA "Gitutyun" publ., 240 p. + 16 p. photographs.

OHANNES TCHEKIDJIAN AND GIOACCHINO ROSSINI'S STABAT MATER

On March 31, 2022, the concert of Maestro Ohannes Tchekidjian and the National Academic Choir of Armenia was held in the Aram Khachaturyan Concert Hall.

Gioacchino Rossini's (1792-1868) *Stabat Mater* was performed by the National Academic Choir of Armenia and the National Philharmonic Orchestra of Armenia, soloed by the talented artists of the National Academic Choir of Armenia Sofya Sayadyan (soprano), Kristineh Sahakyan (mezzo-soprano), Mikael Grigoryan (tenor), and Poghos Biazbekyan (bass). Ohannes Tchekidjian was at the conductor's stand.

This performance was given exactly 180 years after the Paris premiere on January 7, 1842, and enjoyed no less success. Like in those far off times, the Mass touched, thrilled, enchanted. Like the one 180 years ago, the Yerevan performance, too, was an extraordinary success, a burst of amazement and fascination. How would Rossini ever know, when listening to the Naples premiere under Gaetano Donizetti's baton that, 180 years later, thanks to O. Tchekidjian, his *Stabat Mater* will be presented in the city of Yerevan and touch the hearts of the Armenian public exactly like it did in 1842...

The concert once again attested that the National Academic Choir of Armenia is the pinnacle of modern Armenian performing art, and conductor Ohannes Tchekidjian's virtuosity has no limits. He does not only skillfully interpret the composer's concept, conveys the message contained in the score most accurately, but also overwhelms the listener with sublime culture of performing, incomprehensible and inexplicable qualities. Under his direction, the choir steps over the

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ARMENIAN NATIONAL ACADEMIC CHOIR

ARTISTIC DIRECTOR & PRINCIPAL CONDUCTOR HANNAH'S TCHIKYAN

ARMENIAN NATIONAL PHILHARMONIC ORCHESTRA

ARTISTIC DIRECTOR & PRINCIPAL CONDUCTOR LEONARD TITKALIAN

ՋՈԱԿԻՆՈ ՌՈՍՍԻՆԻ STABAT MATER

ՍՈՖՅԱ ՍԱՅԱԴՅԱՆ, ՍՈՊՐԱՆ / SOFYA SAYADYAN, SOPRANO

ՔՐԻՍՏԻՆ ՍԱՀԱԿՅԱՆ, ՄԵՑՑՈ ՍՈՊՐԱՆ / CHRISTINE SAHAKYAN, MEZZO-SOPRANO

ՄԻԿԱՅԵԼ ԳՐԻԳՈՐՅԱՆ, ՏԵՆՈՐ / MIKAYEL GRIGORYAN, TENOR

ԶՈՀՐԱԲ ԶՈՀՐԱԲՅԱՆ, ԲԱՍ / ZOHRAV ZOHRABYAN, BASS

**ՀՈՎՀԱՆՆԵՏ ԳԵՔԻԳՅԱՆ
HOVHANNES TCHEKIDJIAN**

ԴԻՐԻԺՈՐ / CONDUCTOR

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threshold of its role and assignment and takes on attributes of soloists. The Choir and the Orchestra, even in *tutti* and *ff* segments, do not muffle the soloists. That's where Maestro Tchekidjian's exceptional and unsurpassable feeling of ensemble shows itself¹.

This performance is unique in the world music art also because the Choir sings without scores.

...For my people, currently living through a very hard period, *Stabat Mater* sounded literally: *stabat Mater dolorosa*, translated as *the mournful Mother was standing*. The land of Armenia and the Armenian people with the sounds of Rossini's immortal piece grieved over the loss of their sons, perished in the 44-day war.

As for me, my personal deepest grief was added to the national tragedy: even though by that time, months had passed since I had lost my dear father, state figure Grigor Asatryan, yet I was unable to soothe the unbearable pain of my loss, to cope with it... My father, an ardent admirer of the Maestro's talent, who had never missed any of his concerts, was not there with me, his seat next to me was empty... I could not stop shedding tears during the entire concert. With *Stabat Mater*, the artists of the Choir and the Orchestra, the soloists were praying to God...

The audience was deeply impressed with what they heard. The applause and shouts of "bravo" would never stop. As usual, the house was reluctant to part from their beloved Maestro. And the Maestro did give in to the audience's "wish-request-demand", took his place on the podium, and...

They encored "Pour toi, Armenie" ("For you, Armenia") – the song, written by the Armenian-French composer Tiran Karvarents to Charles Aznavour's lyrics in 1988, in the days, when the disastrous Spitak earthquake leveled half of Armenia. The Choir sang in French.

34 years after the song was written, Ohannes Tchekidjian with Aznavour's soulful text, also topical nowadays, sent a message to us, his compatriots, who undergo one of the most critical periods in Armenian history, who, like after the calamitous earthquake, need empathy and condolence, as well as consolation and restoration of the belief in a bright future ahead:

Et même si tu maudis ton sort
Dans tes yeux je veux voir
Arménie
Une lueur d'espoir
Une flamme, une envie
De prendre ton destin
Entre tes mains
A bras le corps²

And even if you curse your fate,
In your eyes, I want to see,
Armenia,
A glimmer of hope
A flame, a desire
To take your destiny
Into your own hands.
Head on!

The Maestro's genius rendition of Rossini's *Stabat Mater* made me go back to the depths of decades and dwell on Ohannes Tchekidjian's part in the concert life of this work of Rossini's. The least I can say is that, owing to the Maestro, it was performed for the first time in Yerevan on November 15, 1965 and has lived through our days; owing to the Maestro, the work was performed for the first time all across the Soviet Union: premieres in Moscow and Leningrad, in the Baltics, in the Ukraine and Belorussia were held.

¹ Asatryan A. «"Stabat Mater" by Gioacchino Rossini in the Interpretation of Ohannes Tchekidjian (dedicated to the 180th anniversary of the creation of Rossini's "Stabat Mater" and the 85th anniversary of the foundation of the National Academic Choir of Armenia)», *Journal of Art Studies*, N 1 (2022), p. 81 (in Armenian).

² https://lyrsense.com/charles_aznavour/pour_toi_armenie (19.03.2023)

Gioacchino Rossini and His *Stabat Mater*

The title *Stabat Mater* comes from the first line of the medieval Christian hymn to Mary – *Stabat Mater dolorosa*.

Initially, polyphonic compositions of *Stabat Mater* were written over a cantus firmus or in intermediate imitation style (Josquin des Prez, Franchinus Gaffurius, Palestrina, Orlande de Lassus). It had lasted long (Domenico Scarlatti) to be later on replaced by a novel operatic style with the use of orchestra, solo arias and duos (A. M. Bononcini, A. Caldera). The prominent representative of Neapolitan opera, the classic of opera buffa Giovanni Battista Pergolesi's *Stabat Mater* (1735), written in the form of a chamber cantata, proved to be a turning point in the history of *Stabat Mater*.

Mozart and Haydn composed *Stabat Mater* in the XVIII century, and Schubert – in the XIX. In the oeuvre of Rossini, Dvorak, Liszt, Verdi, A. N. Serov, *Stabat Mater* “broke through” the clerical boundaries and became a concert genre. *Stabat Mater* proved viable also in the XX century, having drawn Karol Szymanowski's, Lennox Berkeley's, Francis Poulenc's, Zoltan Kodaly's and Krzysztof Penderecki's attention.

As is known, Gioacchino Rossini's piece influenced greatly the art of the XIX century Italian and European opera.

Pushkin compared Rossini's music to golden splashes of champagne³; and up to these days, the composer's art is regarded as a synonym for gaiety and spontaneous wit in music. “In the era of social upheavals and military conflicts, which gave birth to the romanticists' ‘world-pain’ and dark fantasy, Rossini's sparkling, sunny tones instilled belief in the eternal ideals of the young. The matchless melodist spread his captivating tunes across the world. No other Italian composer, neither before, nor after Rossini, did create music of such beauty, delicacy and brilliance. “‘Life, wit, creativity, idea, light, logic, beauty and marvel,’ – this is how A. N. Serov characterized the composer's art”⁴.

Rossini was the first Italian composer to have reflected in his work the rise of creative powers, the awakening of national self-consciousness of his own people in such a vital and accomplished manner. While completing the entire era of development of national opera, he concurrently laid the foundation for the novel flourish of music theater in Italy. Rossini's art paved the way for Bellini's, Donizetti's and genius Verdi's operas. Thanks to him, Italian music, after a period of decline, rose again to achieve its once prime, having taken its rightful place in the world music culture.

Rossini's quests in the folk-heroic genre resulted in the notable opera *Wilhelm Tell* (1829), which did not only become the pinnacle of the composer's oeuvre, but also signaled the end of his creative evolution. After this opera, Rossini – then 37 years old – no longer wrote for music theater. The second half of his life was marked with two sacred pieces – *Stabat Mater* (1842), written in a vivacious theatrical mood, and the colossal *Mass*, which he, half-jokingly, named *Petite mass solennelle* (*Little Solemn Mass*) (1863).

“On January 7, 1842, the first full performance of *Stabat Mater* was held in the Salle Ventadour (presently Italian Theater) in Paris, featuring Giulia Grisi (soprano), Emma Albertazzi (mezzo-soprano), Mario (tenor), and Antonio Tamburini (baritone) – a matchless quartet indeed, and a wonderful performance!”⁵ Here is another opinion: “From the times, when Haydn's oratorio *The Creation* was performed in Paris, I can't remember a more awe-inspiring, more impressive, more glorious concert that would totally captivate the audience. The shine of this splendid piece is gorgeous...”⁶ Heinrich Heine, who was present at the concert, wrote: “Rossini's *Stabat* is the most outstanding event of the current season, and the Germans' reproaches against the great Maestro only evidence the originality and profundity of his genius. The Germans argue that this piece is too secular, too earthly for sacred music... The whole work emanates a feeling of infinity – like the blue shine of the sky, like the majesty of the sea. That's where Rossini's everlasting charm lies, his luminant finesse, which no one has ever been able to – I am not saying distort, or mar, but even to blur”⁷.

The success of *Stabat Mater* elated the composer, as he was sure he had long been forgotten. And the elation grew even bigger, when two months later *Stabat* was presented in the hall of the University of Bologna. It was an unequalled performance. Rossini had invited Gaetano Donizetti to conduct it. The day before, on March 9, 1842, Donizetti witnessed the triumph of Verdi's *Nabucco* in Milan, and the next day, in the carriage on his way to Bologna, he kept reiterating: “What wonderful music it was! What a composer Verdi is!”⁸

³ Konen V. Istoria zarubezhnoy muzyki [A history of foreign music]. Moscow, 1984, p. 354, (in Rus.)

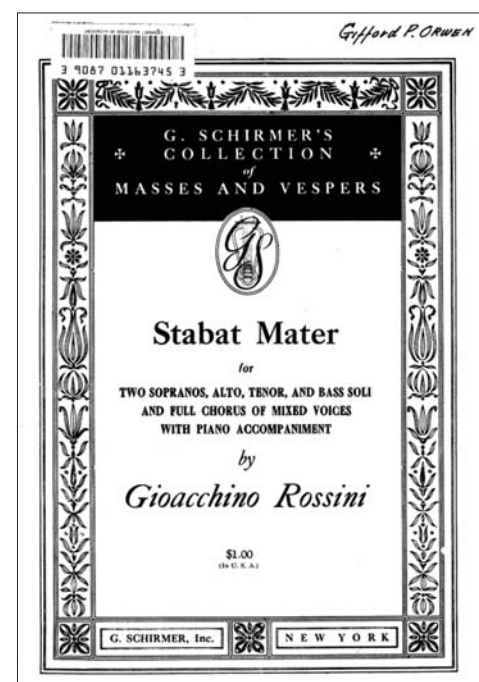
⁴ Ibid.

⁵ Fraccaroli A. Rossini (transl. from Italian by Irina Konstantinova). Moscow, “Molodaya gvardia”, 1987, p. 283, (in Rus.)

⁶ Ibid.

⁷ Ibid.

⁸ Ibid, p. 284.



The Bologna performance of *Stabat Mater* featured Clara Novello (soprano), Nikolay Ivanov (tenor) and two talented amateur singers – Clementine Degli Antoni and count Pompeo Belgioioso (bass). The choir, too, included renowned singers, namely Carlo Zucchelli (bass) and Marietta Alboni (contralto). It was a clamorous success. Donizetti was impressed with it, saying: “I am unable to put into words how the audience received Rossini and me, it was beyond description. A brass band, loud hurrahs, madrigals... Rossini, whom I have eventually persuaded to be present at the third performance, received deserved honors. He came up onto the conductor’s podium, gave me a hug and a kiss under rapturous deafening exclamations and applause. With tears of joy in his eyes, still hugging me, he kept imploring: ‘Don’t leave me alone, my friend’. Everybody was moved to see Rossini’s emotions”⁹.

***Stabat Mater* in Ohannes Tchekidjian’s Interpretation**

The repertoire of the National Choir of Armenia under its Artistic Director Ohannes Tchekidjian, the peerless interpreter of numerous most challenging sacred and secular vocal-symphonic pieces, includes three of the world’s best known *Stabat Mater*s, those by Rossini, Szymanowski and Penderecki¹⁰.

On April 18-27, 1980, Days of Soviet Culture were held in Poland aimed to familiarize the Polish people with the achievements of various branches of Soviet art¹¹.

On the banks of the Odra River in southwestern Poland, in the city of Wroclaw, Ohannes Tchekidjian and the National Academic Choir of Armenia gave the opening concert of the Festival¹².

At the second, April 19, concert, the Wroclaw Symphony and the National Choir of Armenia performed *Stabat Mater* (1926) by one of the most renowned Polish composers, the founder of contemporary Polish composition school Carol Szymanowski (1882-1937). “The sophisticated Polish music lovers got a convincing impression that the Choir they were listening to has long overcome the most challenging peaks of mastery. The highly artistic performance of both the Choir and the Orchestra, the solid interpretation of Stefania Woytowicz (soprano), keen insight of Urszula Mitrega (contralto), dramatism of Jerzy Mechlini (baritone) made the presentation complete and absolutely overwhelming”¹³.

In “Wieczor Wroclawia [Wroclaw Evening]” daily, composer and music critic Ryszard Bukowski wrote about the rendition of Carol Szymanowski’s *Stabat Mater* by the Armenian Choir: “Within the Days of Soviet Culture in Poland, the National Academic Choir of Armenia performed C. Szymanowski’s oratorio *Stabat Mater*, demonstrating high technical and professional level. Such success is even more surprising considering that Carol Szymanowski’s music is a real exotica for Armenians”¹⁴. And then: “The most challenging for the Armenian Choir was that, before coming to Poland, Szymanowski was completely unknown to them. Nonetheless, one might feel this only at the rehearsals, by no means at the concert – and that accounts for their success. Without doubt, this Choir is superb...”¹⁵

The concert the Maestro and the Choir gave became a real event in the history of Polish music. “If anyone ever takes up writing a musicological study on the worldwide perception of Szymanowski’s music, they cannot but mention in that monograph the Wroclaw Philharmonic Orchestra and the Choir under Ohannes Tchekidjian’s direction”¹⁶.

Polish soprano Stefania Woytowicz remarked after the concert: “We, the soloists, get infinitely inspired when we feel the breath of singers like those in the Armenian Choir”¹⁷.

Here is what the world-famous Polish composer Krzysztof Penderecki wrote about the Yerevan premiere of his *Stabat Mater*: “I couldn’t imagine that my *Stabat Mater* would be ever presented with such keen insight, so masterly and artistically. What surprised me most was that the Choir sang from memory. I am happy to have deserved such a beautiful presentation of my work”¹⁸.

The Yerevan Premiere of Rossini’s *Stabat Mater*

Thanks to Ohannes Tchekidjian, Rossini’s *Stabat Mater* made its entrance into the cultural life of Yerevan. It was in 1965.

“Regular musical events pleasingly alternate with guest performances this year, so we can easily call it a year of music. The mere listing of events suffices to justify this: Days of Russian Music, Spring of Transcaucasian Music, Britten’s Days, the Second Youth Festival, tours of operatic singers and performers of popular music.

And a new stormy musical wave has come to conclude this year of music – the second Yerevan Music Days Festival. It will feature the Symphony Orchestra of Armenia with a new program, the National Choir, the Chamber Ensemble of the Armenian Philharmonia, the Madrigal Ensemble with the

⁹ Ibid.

¹⁰ Baghadasaryan A. Hogeavor yerazhshtutyuna Maestro O. Tchekidjiani kataroghakan arvestum [Sacred music in the performing art of Maestro O. Tchekidjian], “Ohannes Tchekidjian – 90” academic conference proceedings. Yerevan, NAS RA “Gitutyun” publ., 2019, pp. 57-58.

¹¹ Harutyunyan A. Ohannes Tchekidjiani hyurakhaghery Lehashtanum [Ohannes Tchekidjian’s tours in Poland], “Ohannes Tchekidjian – 90” academic conference proceedings. Yerevan, NAS RA “Gitutyun” publ., 2019, pp. 117-126.

¹² Dzis inauguracja Dni Kultury Radzieckiej w Polsce [Today is the inauguration of the Days of Soviet Culture in Poland], “Gazeta Robotnicza”, 18-20.IV.1980.

¹³ Vardanyan R. Tzapharum e Lehashtana (Hayastani petakan akademiakan yergchakhmbi hyutakhghera) [Poland applauds (Tours of the National Academic Choir of Armenia), “Sovetakan Hayastan”, May 20, 1980.

¹⁴ Bukowski R. Ciekawe interpretacje [Interesting interpretation], “Wieczor Wroclawia”, April 23, 1980.

¹⁵ Kofin E. W dwa tygodnie cztery pory roku [Four seasons in a fortnight] (Wroclawska Filharmonia na Zakaukaziu (2) “Wieczor Wroclawia”, May 2, 1980.

¹⁶ Ibid.

¹⁷ See note 13 above.

¹⁸ Avetisyan N. Esteticheskie vzglyady Ohannesa Tchekidjiana (in Rus.), “Ohannes Tchekidjian – 85” academic conference proceedings. Yerevan, NAS RA “Gitutyun” publ., 2014, p. 79.

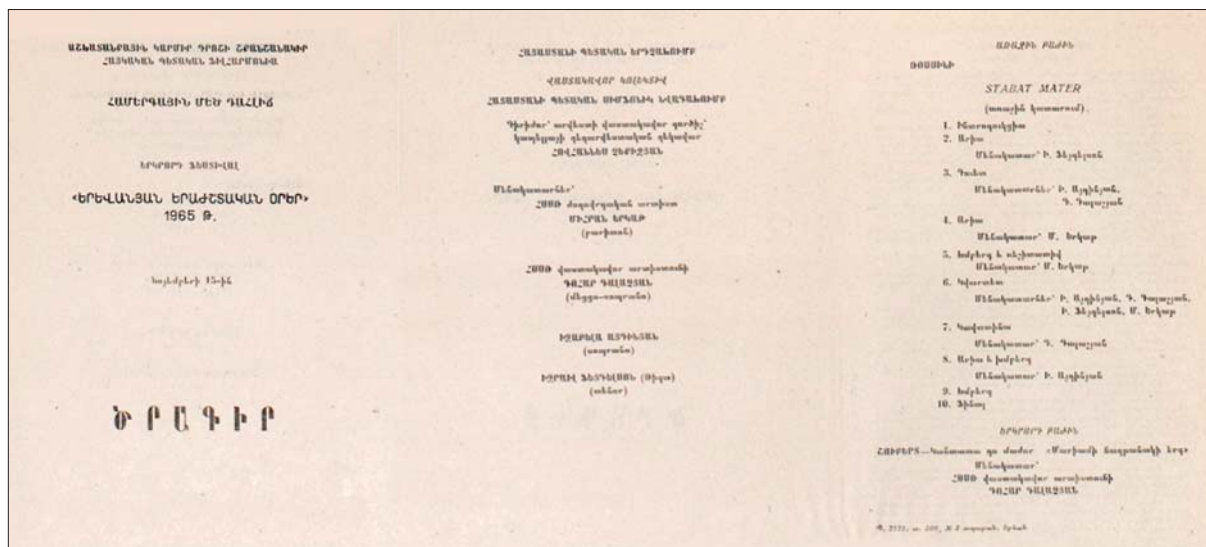
Lisitsian siblings (Moscow). People's Artist of the USSR Gohar Gasparyan, Lusineh Zakaryan, People's Artist of the USSR Tiit Kuusik (Estonia), the American operatic bass of the Metropolitan Opera Jerome Hines, as well as Manuk Babikyan (soloist of the British Radio and Television) and the organist Harry Grodberg (Moscow) will be giving recitals. The Lebanese Armenian soprano Arpineh Pehlivanian has made her first appearance on stage to sing in an opera, and that – the title role in Armen Tigranyan's *Anush*. Her performance was ranked among the best”¹⁹.

On November 15, 1965, during Yerevan Music Days, Rossini's *Stabat Mater* premiered at the Grand Concert Hall of the Armenian Philharmonia (presently the Aram Khachaturyan Concert Hall), featuring the National Choir of Armenia, the Honored Ensemble State Symphony Orchestra of Armenia and soloists People's Artist of the Arm. SSR Mihran Yerkat (baritone), Honored Artist of the Arm. SSR Gohar Galachyan (mezzo-soprano) and Izabella Aydinyan (soprano). The tenor's part sang the leading tenor of the Latvian National Opera Israel Feigelson (Riga); conductor – Merited Worker of Art of Armenia, Artistic Director of the National Choir Ohannes Tchekidjian.

Incidentally, a couple of months earlier, the Maestro was awarded his first honorary title in his Homeland. By the July 17, 1965, Decree of the Presidium of the Supreme Soviet of the Armenian SSR, the honorary title of Merited Worker of Art of the Armenian SSR was conferred on a group of musical artists, namely: the composers Edward Abrahamyan, Aleksander Ajemyan, Gevorg Armenyan, Adam Khudoyan, Konstantin Orbelyan, and the conductor Ohannes Tchekidjian.

The concert was a great success. That evening of November 15, 1965, was concluded with the order of the Director of the Armenian Philharmonia Vladilen Balyan: “For the great artistic achievements, the successful participation at the second Yerevan Music Days Festival, preparation and first performance of Rossini's most difficult piece *Stabat Mater*, we extend our GRATITUDE to the Artistic Director and Principal Conductor of the National Choir of Armenia Ohannes Tchekidjian and the entire Choir.

This Order shall be read in all the sections of the Armenian Philharmonia”.



The concert became a major event in the musical life of the capital. “One more time it proved that the National Choir and the Symphony Orchestra of Armenia are capable and professional enough to present the most challenging classical works duly and fully”²⁰.

For sculptor Levon Tokmajyan, the concert was a real, a brilliant triumph. In the November 16 issue of “Yerekoyan Yerevan [Evening Yerevan]” he wrote: “Indeed, it was a triumph for the National Choir and the Symphony Orchestra of Armenia, the solo performers and the conductor, Merited Worker of Art Ohannes Tchekidjian. Rossini's *Stabat Mater* was presented for the first time in Yerevan. The musicians demonstrated sublime mastery, deep insight and, what is more important, classical rendition of Rossini's music. As is known, Rossini wrote this piece after a long break in his creative work. A beautiful melody dominates in all the ten parts of the composition. The theme, which the soloists begin, passes from the orchestra to the Choir, where it gets even more enriched with hues and vivacity. The solo parts were masterly performed by Gohar Galachyan (mezzo-soprano), Izabella Aydinyan (soprano) and Mihran Yerkat (baritone), who complemented the Choir with their colorful voices. The culmination of *Stabat Mater* is the Fugue, in which the skillful and solid movements of the conductor's hands originated theme

¹⁹ Vardanyan V. Yerevanyan yerazhshtakan orer [Yerevan Music Days], “Yerekoyan Yerevan”, November 17, 1965.

²⁰ Ghapantsyan A. “Stabat materi” arajin kataruma [The first performance of *Stabat Mater*], Ohannes Tchekidjian's personal archive.

variations in different voices and, passing from one to another, created the finesse of tones and shades, specific for a fugue. The house roared with applause. It was a triumphal march of Rossini's music"²¹.

Tchekidjian and the Armenian Choir received a warm welcome not only from the audience. Their performance earned plaudits of the press and music critics, too.

"At the Grand Concert Hall of the Armenian Philharmonia, the third concert of Yerevan Music Days was held. Although the closing day is still far away, and there are still lots of events ahead for concert goers to attend, but today, one can already gladly state that the Festival has been organized efficiently, and the highest demands of our musical community will be met. The best proof of that was the mentioned classical music concert with quite a promising program: two pieces that have long entered the treasury of the world classical music – Rossini's *Stabat Mater* and Schubert's Cantata in C major were performed. The interest was heightened by that it was the first presentation of Rossini's *Stabat Mater* in Yerevan. The pleased audience left the house imbued with the miraculous sounds of Rossini's and Schubert's music.

Rossini's *Stabat Mater* is an accomplished example of inspired art, in which multifarious qualities of choral-symphonic music harmoniously blend. Tribute should be paid to the performers – the soloists Gohar Galachyan, Izabella Aydinyan, Mihran Yerkat, as well as the National Choir and the Symphony Orchestra of Armenia. Under the direction of the talented conductor Ohannes Tchekidjian, they have successfully overcome the technical difficulties of this work and accurately revealed the ideological and artistic merits of Rossini's music. The exquisite, melodious tunes, agreeable harmonies, the innate dynamic and accentuated vividness of the images in his music have been correctly perceived and interpreted in a peculiar way... Altogether, Rossini's *Stabat Mater* impressed the audience greatly and was received warmly"²².

The second half of the concert presented Schubert's Cantata in C major – Miriam's Song of Triumph, which Ohannes Tchekidjian had first performed in Yerevan in 1964.

The November 19, 1965, issue of "Yerekoyan Yerevan" printed the musicologist Araxi Harutyunyan's (subsequently Saryan) article "*Stabat Mater* for the First Time in Yerevan", which read as follows: "It has been several days that Yerevan Music Days have started. Concert goers accept each of the Festival events with great joy and interest. It is relevant to note here that any festival in general is a most gratifying and important initiative. The first Young Voices Festival, held last autumn, aroused great enthusiasm both among the musicians and the music lovers. Nowadays, the second Festival is underway on a similar high note.

The famous Italian composer Gioacchino Rossini's *Stabat Mater* was performed for the first time within the said Festival. Before, Rossini was known to our audience as an operatic composer, so *Stabat Mater* was a good opportunity for us to gain fuller insight into the composer's creative individuality – and this is thanks to the talented conductor Ohannes Tchekidjian. It is not the first occasion that the Maestro presents to our audience unknown or rarely performed works, which, of course, is a praiseworthy quality for an artist. A literary composition of religious nature, *Stabat Mater* enjoyed great popularity in the Middle Ages. Its first line "Stabat mater dolorosa", rendered as "the mournful Mother was standing", became the title of the piece. Many composers wrote music based on this medieval hymn, namely Palestrina, Haydn, Schubert, Verdi, Dvorak, Rossini. The latter's attitude to the work was quite specific: he treated the sacred content of the verse through a secular sense of life. The whole work is permeated with Rossinian melodic and vivacious tunes.

It was exactly the secular nature of the piece that became a starting point for Ohannes Tchekidjian's interpretation. Under his baton, it sounded life-affirming and enthusiastic. In this, the part of the soloists Mihran Yerkat, Gohar Galachyan and Izabella Aydinyan was no less important. They succeeded in blending with the Orchestra and the Choir, in revealing the feelings of an earthly human being, which made the basis of works written on sacred subjects.

Impressive was the rendition of the polyphonic texture of the work, for which, once again, Ohannes Tchekidjian should be commended.

Rossini's *Stabat Mater* was a nice novelty for the music lovers of Yerevan"²³.

Thus, thanks to Ohannes Tchekidjian, "Rossini's *Stabat Mater*, which has been moving the world music community for over a century, was majestically presented at the Grand Concert Hall of the Armenian Philharmonia. The attendees gave a round of applause to the musicians. The critics underscored that both the Orchestra and the Choir with their concerted efforts achieved artistic triumph. People's

²¹ Toqmajyan L. Iskakan, paylun haghtanak [A real, brilliant triumph], "Yerekoyan Yerevan", November 16, 1965.

²² Ghapantsyan A. See note 20 above.

²³ Harutyunyan A. "Stabat mater"-a arajin angam Yerevanum [Stabat mater for the first time in Yerevan], "Yerekoyan Yerevan", November 19, 1965.

Artist of the USSR Pavel Lisitsian said that he “was particularly impressed with the performing culture of both the Choir and the Orchestra”²⁴.

The All-Union Premiere of Rossini’s *Stabat Mater*

The first performance of Rossini’s *Stabat Mater* in the USSR was also given thanks to Ohannes Tchekidjian.

After the Yerevan premiere of the renowned piece, the Russian language “Kommunist” newspaper, issued in Armenia, published an interview with the talented conductor.

“After the concert of the National Choir of Armenia, we met with the Artistic Director and Conductor, Merited Worker of Art Ohannes Tchekidjian to thank him for the splendid performance of Rossini’s *Stabat Mater* by the Choir and hear about their future plans.

‘Yes, I agree, *Stabat Mater* can be considered the gem of our program’, - O. Tchekidjian said. - ‘One can see in it the creative image of Rossini, the breath and profundity of his feelings’.

‘Are you planning to perform it again in the nearest future?’

‘Today’s concert was the last in the Armenian series. Shortly we are leaving for Moscow to take part in the Russian Winter Festival along with the best musical ensembles of the USSR’.

‘What are you going to perform?’

‘The Choir takes the best numbers of its program: Cantatas Hayreniq [Homeland] by A. Harutyunyan, Sayat-Nova by G. Hakhinyan, and Sovetakan Hayastan [Soviet Armenia] by E. Mirzoyan; excerpts from A. Tigranyan’s opera *Anush*, Mozart’s *Requiem*; Rossini’s *Stabat Mater*; choral pieces of Brahms, Handel, Schubert, Verdi, Glinka – a total of 43 large-scale works. Some will be performed for the first time. We will present them with the Moscow Symphony Orchestra.

After the Moscow Festival, the National Choir of Armenia will continue touring, give guest performances in Riga, Vilnius, Kaunas, Tartu, Tallinn, Leningrad, Minsk, Kiev, Lviv, Kharkiv and Odessa.

Our concerts will feature the soloists, People’s Artists of the Arm. SSR Mihran Yerkat, Merited Artists of the Arm. SSR Gohar Galachyan, Izabella Aydinyan, Yelena Mikaelyan, Elvira Uzunyan, the soloist of the Riga Philharmonic Society Israel Feigelson, the soloist of the Moscow Philharmonic, Professor Aleksander Iokheles.

We are looking forward to the opening of the Festival as it will be our first appearance before such a large audience. And we hope we’ll pass that important test with honor”²⁵.

In December of 1965, a great music show – the Russian Winter Festival – was held in Moscow, during which the stages of the Bolshoi Theater, the Stanislavsky and Nemirovich-Danchenko Music Theater were given to classical, opera and ballet music performers, world famous ballet groups, Folk Dance Ensembles of the USSR and the Ukrainian SSR, the Beryozka Dance Ensemble, the Red Banner Soviet Army Song and Dance Ensemble, the Pyatnitsky Russian Folk Choir, the USSR Symphony Orchestra. From Armenia, the honor to be invited by the USSR Ministry of Culture was granted to the National Choir with its Artistic Director Ohannes Tchekidjian.

“The two Festival concerts will feature Rossini’s *Stabat Mater* (premiere performance in the USSR), Beethoven’s Choral *Fantasy*, Schubert’s Cantata in C major, G. Hakhinyan’s Cantata Sayat-Nova, excerpts from Glinka’s *Ruslan and Lyudmila* and A. Tigranyan’s *Anush*, all of these directed by Merited Artist of the Arm. SSR O. Tchekidjian. After the Russian Winter Festival, the Armenian Choir will tour around the Baltics, to the Ukraine and Belorussia”²⁶.

On December 27 and 28, the All-Union premiere of Rossini’s *Stabat Mater* was held.

It was Tchekidjian’s second visit to the capital of the USSR Moscow. During his first – momentous and brilliant tour a year ago on November 24-29, 1964, the Maestro presented the premiere of Schubert’s Cantata Miriam’s Song of Triumph.

The Soviet Union premiere of Rossini’s *Stabat Mater*, held in the crowded Tchaikovsky Concert Hall, featured the National Choir of Armenia and the USSR Cinematography Symphony Orchestra, the soloists Mihran Yerkat (baritone), Gohar Galachyan (mezzo-soprano), Izabella Aydinyan (soprano), Mikhail Dovenman (tenor) of the Leningrad State Academic Opera and Ballet Theater.

²⁴ “Stabat Matera” katarvets Yerevanum [Stabat Mater performed in Yerevan]. “Avangard”, November 18, 1965.

²⁵ Vshtuni M. Ikh zhdet Moskva [Moscow is awaiting them], “Kommunist”, December 22, 1965, # 301.

²⁶ Melqonyan H. Dzez kanach champa, karmir hangrvan [A green-light road and cozy haven to you], “Grakan tert”, December 17, 1965.



Conductor – Ohannes Tchekidjian²⁷.

²⁷ Tigranyan M. Ohannes Tchekidjian: moskovyan hurakhagher [Ohannes Tchekidjian: the Moscow tours], “Ohannes Tchekidjian – 90” academic conference proceedings, Yerevan, NAS RA “Gitutyun” publ., 2019, p. 88.

After the brilliant Moscow premiere, *Stabat Mater* with the Maestro and the Armenian Choir continued their triumphal march: on January 24, 1966, in Tallinn – with the Estonian Radio Symphony Orchestra; thereafter in Riga; on January 30, 1966, in Leningrad – with the Symphony Orchestra of the Leningrad Conservatory; on February 5 and 6 in Minsk – with the State Symphony Orchestra of the Belorussian SSR; on February 10 – in Kiev...

Stabat Mater with the National Academic Choir of Armenia and the State Academic Symphony Orchestra of the USSR, led by People’s Artist of the Armenian SSR Ohannes Tchekidjian, was performed in Moscow, at the Tchaikovsky Conservatory Concert Hall on April 17 and 18, 1974, featuring Lusineh Zaqaryan, Olga Gabayan, Vahan Miraqyan and Boris Grekov.

Prior to that, on April 6, 1974, *Stabat Mater* under the baton of Ohannes Tchekidjian was presented in the city of Gorki (presently Nizhny Novgorod), with the National Academic Choir of Armenia and the Symphony Orchestra of the Gorky State Philharmonia, soloed by Lusineh Zaqaryan, Olga Gabayan, Vahan Miraqyan and Boris Grekov.

Conducted by People’s Artist of the USSR Ohannes Tchekidjian, the Armenian Choir and the State Academic Symphony Orchestra of Moscow Philharmonia performed *Stabat Mater* in the Tchaikovsky Hall of Moscow Conservatory on January 23-25, 1983, with the soloists, People’s Artist of the USSR Nina Isakova (mezzo-soprano), People’s Artist of the Arm. SSR Lusineh Zaqaryan (soprano), People’s Artist of the USSR Karlis Zarins (tenor), People’s Artist of the Moldovan SSR Yuri Statnik (bass)...²⁸

The Moscow tour, as it had become a tradition, could not do without a premiere. This time it was Lambert’s Cantata *The Rio Grande*.

Rossini’s *Stabat Mater* was performed by Maestro Ohannes Tchekidjian and the Armenian Choir during their tours of France: in September 1974, in Paris, and in September 1986, in Marseille²⁹, every time enrapturing the French audience and earning high praise from the press and the public.



In conclusion of the above:

1. Thanks to Ohannes Tchekidjian and the National Academic Choir of Armenia, on November 15, 1965, Rossini’s *Stabat Mater* was premiered in Yerevan. It took its rightful place in the Choir’s repertoire, due to which the concert life of *Stabat Mater* continues to date in Armenia.

2. Immediately after the Yerevan premiere, on December 27 and 28, *Stabat Mater* was presented in Moscow: it was an All-Union premiere, featuring the Armenian Choir under the baton of O. Tchekidjian.

3. The Moscow premiere of *Stabat Mater* was followed by first performances in Leningrad, the Baltics, Ukraine and Belorussia.

4. Rossini’s *Stabat Mater* was performed by Maestro Ohannes Tchekidjian and the Armenian Choir during their tours of France: in September 1974, in Paris, and in September 1986, in Marseille.

5. Tchekidjian’s rendition of *Stabat Mater* stands out for its sublime professionalism and distinctiveness. Endowed with absolute pitch and acute sense of rhythm, as well as an essential for a conductor gift to convey through gestures the very soul of the work, Ohannes Tchekidjian delves into the core of the oeuvre, reveals the conflict character of

development, feels its inner emotions, affecting the performers, making visible the entire space of the musical canvas, recreates the composer’s emotional atmosphere and creates a solid unified sound, where the parts of the choir, orchestra and soloists coalesce.

²⁸ <http://www.youtube.com/watch?v=6FF6f4tqoj0> (uploaded 20.04.2022).

²⁹ See Le Chœur Académique de l’Arménie en Tournée en France, “Abaka”, 27.10.1986.





Музыкальный фестиваль «Жемчужины Советского Закавказья»

БОЛЬШОЙ КОНЦЕРТНЫЙ ЗАЛ
(улица Машинистов № 1)

СРЕДА, 9 ОКТЯБРЯ

ОТКРЫТИЕ СИМФОНИЧЕСКОГО СЕЗОНА

РОССИИ

СТАБАТ МАТЕР

Государственный заслуженный симфонический оркестр Грузии
Государственная Академическая Капелла Армении

Соллисты Народная артистка Армянской ССР
Лусинэ ЗАКАРЯН
(скрипка)

Солстка театра оперы и балета имени Спендиарова
ОЛЬГА ГАБАЯН
(меццо-сопрано)

Заслуженный артист эрмиской ССР
ВАГАН МИРАНЯН
(тенор)

Соллист театра оперы и балета имени Спендиарова
БОРИС ГЛЕБОВ
(бас)

ДИРИЖЕР — заслуженный артист Армянской ССР, А-прет Государственного оркестра Армянской ССР
ОГАНЕС ЧЕКИДЖЯН

ՀԱՅԱՍՏԱՆԻ ՀԻՄՖՈՆԻԿԱԿԱՆ ՆԱԽԱՐԱՐՈՒՄ

26-27
ՆՈՎԵՄԲԵՐ - 1992 թ. ՀԱՅՏՈՒՆ

ՎԵՐԴԻ - ՌԵՔՎԻԵՄ

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ՀՈՎՀԱՆՆԵՍ ՉԵԽԻԴՅԱՆ

Պիլորի ժամը 19:30-ին

ЛЕНИНГРАДСКАЯ ГОСУДАРСТВЕННАЯ ОРГАНИЗАЦИЯ ТРУДОВОГО КРАСНОГО ЗНАМЕНИ

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Ул. Бродского, 2
Телефоны: А-074-97, А-4-81-81

РЕПЕРТУАР со 2 по 13 МАРТА 1967 г.

2 четверг	2-4-й концерты ШЕСТОГО абонемента 3-ВНЕАБОНЕМЕННЫЙ КОНЦЕРТ БЕРЛИОЗ РЕКВИЕМ Заслуженный коллектив Республики СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ ГОСУДАРСТВЕННАЯ ХОРОВАЯ КАПЕЛЛА АРМЕНИИ Дирижер — ОГАНЕС ЧЕКИДЖЯН	6 понедельник	5-й концерт ШЕСТОГО абонемента РОССИИ (к 175-летию со дня рождения) СТАБАТ МАТЕР для солистов, хора и оркестра СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ ГОСУДАРСТВЕННАЯ ХОРОВАЯ КАПЕЛЛА АРМЕНИИ Дирижер — ОГАНЕС ЧЕКИДЖЯН	10 пятница	4-й концерт ШЕСТОГО абонемента Заслуженный коллектив Республики СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ Дирижер — ИГОРЬ БЛАЖКОВ Солстка — МАРИЯ ГРИНБЕРГ В программе: ГЛАЗУНОВ, ТИЩЕНКО, СТРАВИНСКИЙ
4 суббота	5-й концерт ЧЕТВЕРТОГО абонемента СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ Дирижер — НАТАН РАХЛИН Солстка — ПАВЕЛ СЕРЕБРЯКОВ В программе: ЛЯДОВ, УСТОВСКИЙ, ЧАЙКОВСКИЙ	8 среда	ПРАЗДНИЧНЫЙ КОНЦЕРТ Соллисты: В. КОЗЫРЕВА, Д. ФИЛАТОВА, М. ДОВЕНМАН, Е. НЕСТЕРЕНКО	11 суббота	ВНЕАБОНЕМЕННЫЙ КОНЦЕРТ Заслуженный коллектив Республики СИМФОНИЧЕСКИЙ ОРКЕСТР ФИЛАРМОНИИ Дирижер — ИГОРЬ БЛАЖКОВ Солстка — МАРИЯ ГРИНБЕРГ Программа: ГЛАЗУНОВ — «Из средних веков», сюита БЕТХОВЕН — Четвертый концерт для фортепиано с оркестром СТРАВИНСКИЙ — «Весна священная», музыка балета
5 воскресенье	ФОРТЕПИАНО ВЕЧЕР ГРИГОРИЙ СОКОЛОВ В программе: СКАРЛАТТИ, ГАЛДИ, ШОПЕН, ШУМАН, СТРАВИНСКИЙ	9 четверг	ОРГАНИЧНЫЙ ВЕЧЕР ЮЗЕФ ХВЕДЧУК (Польша) ПАХЕЛЬБЕЛЬ — Прелюдия, fuga и чакона Моис. автор XVII в. — Токката КАБЕСОН — Итальянская павана Н.-С. БАХ — Хоральная прелюдия — Прелюдия и fuga на мимор ХИНДЕМИТ — Соната № 1 ЛАНГЛЕ — Григорьевская распойка	12 воскресенье	ФОРТЕПИАНО ВЕЧЕР ПАВЕЛ СЕРЕБРЯКОВ В программе: ЛИСТ
				13 понедельник	Солстка Большого театра ТАМАРА МИЛАШКИНА

Начало концертов в 8 час. вечера

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OPERA DE MARSEILLE

Lundi 16 Septembre 1974 (21 heures) "A CAPPELLA"
Mardi 17 Septembre 1974 (21 heures) avec Orchestre

Concerts donnés par le
CHOEUR NATIONAL DE L'ARMÉNIE SOVIÉTIQUE
(90 ARTISTES)

sous la direction de son Chef
Ohannès Tchekidjian
avec le concours de l'ORCHESTRE DE L'OPERA DE MARSEILLE

LOCATION : A partir du 9 Septembre à l'Opéra de Marseille - Tél. : 33.03.58

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ЛЕНИНГРАДСКАЯ КОНЦЕРТНО-ГАСТРОЛЬНАЯ ОРГАНИЗАЦИЯ

Ленинградский КОНЦЕРТНЫЙ ЗАЛ
Л.-В. Ленинский дом 1

РЕПЕРТУАР с 16 по 30 января 1966 г.

16 Воскресенье	ФОРТЕПИАНО ВЕЧЕР БЕТХОВЕН 32 СОНАТЫ 4-й концерт Студенты и аспиранты Московской консерватории	25 Вторник	Выступает ансамбль — директор Ленинской школы Сергей СМЕРНОВ НОВЫЕ РАССКАЗЫ О НЕИЗВЕСТНЫХ ГЕРОЯХ
17 Понедельник	Ира СМЕРНОВА (Москва) В программе: Народная Мелодия — песни Старинные русские романсы	26 Среда	МОДЕРТ РЕКВИЕМ ШУБЕРТ КАНТАТА Дирижер — заслуженный деятель искусств Армянской ССР Оганес ЧЕКИДЖЯН К 100-летию со дня рождения
19 Среда	ПЕСНИ О ЛЮБВИ Ильядия ШУЛЬЖЕНКО Заслуженный артист РСФСР	28 Пятница	РОМАН РОДЛАН ОЧАРОВАННАЯ ДУША Тамара ДАВЫДОВА Дирижер Международного ансамбля
21 Пятница	ВЕЧЕР СОВРЕМЕННОЙ ЗАРУБЕЖНОЙ ПОЭЗИИ Вячеслав СОМОВ Заслуженный артист РСФСР	29 Суббота	АНТОНИН БАРТОШ (Чехословацкая Социалистическая Республика)
22 Суббота	Солстка Миланской филармонии лауреат Всесоюзного конкурса Майя НОХАНОВА (камературные соприано)	30 Воскресенье	Декл. Встреча с писателями и поэтами журнала «НОВОСТИ» Начало в 15 час. Вечером РОССИИ — Стабат-Матер (первое исполнение) АРУТЮНЯН — Кантата «Родина» СМЕТАНА — Кантата Дирижер — заслуженный деятель искусств Армянской ССР Оганес ЧЕКИДЖЯН
23 Воскресенье	Лауреат Международного конкурса Анатолий БЕЛЯЕВ (аккомпанирующий баян)		

Начало в 20 час.

Билеты продаются в кассе Концертного зала и в районных театральном кассах ДТК с 11 до 20 час. Тел. кассы Г-2-09-44

ЛЕНИНГРАДСКАЯ КОНЦЕРТНО-ГАСТРОЛЬНАЯ ОРГАНИЗАЦИЯ

Ленинградский КОНЦЕРТНЫЙ ЗАЛ
Л.-В. Ленинский дом 1

ВОСКРЕСЕНЬЕ 30 ЯНВАРЯ 1966 г.

1 отделение

АРУТЮНЯН — Кантата «Родина»
СМЕТАНА — Кантата
(первое исполнение)

2 отделение

РОССИИ — Стабат-Матер
(первое исполнение)

Исполнитель:
Государственная
ХОРОВАЯ КАПЕЛЛА АРМЕНИИ
СИМФОНИЧЕСКИЙ ОРКЕСТР
ЛЕНИНГРАДСКОЙ КОНСЕРВАТОРИИ
Дирижер — заслуженный деятель искусств Армянской ССР
Оганес ЧЕКИДЖЯН
Соллисты Ереванского академического театра оперы и балета им. Глендиарова
Народный артист Армянской ССР
Мигран ЕРНАТ
Изабелла АЙДИНЯН
Заслуженная артистка Армянской ССР
Солстка Ленинградского академического Малого театра оперы и балета
Гоар ГАЛАЧЯН
Михаил ДОВЕНМАН

Начало в 20 час.

Билеты продаются в кассе Концертного зала и в районных театральном кассах ДТК с 11 до 20 час. Тел. кассы Г-2-09-44

МИНИСТЕРСТВО КУЛЬТУРЫ РОССИЙСКОЙ ФЕДЕРАЦИИ
МОСКОВСКАЯ ГОСУДАРСТВЕННАЯ АКАДЕМИЧЕСКАЯ
ФИЛАРМОНИЯ
www.philharmonia.ru Тел.: 299-36-81, 299-39-57

ПРИ СОДВИЖЕНИИ ПОСОЛСТВА РЕСПУБЛИКИ АРМЕНИЯ В РОССИЙСКОЙ ФЕДЕРАЦИИ
5 ИЮНЯ
четверг
БОЛЬШОЙ ЗАЛ
КОНСЕРВАТОРИИ
ул. Б. Никитская, 13

Государственный симфонический оркестр
"Новая Россия"
Юрий БАШМЕТ

Директор
Арам ХАЧАТУРИАН
Оганес ЧЕКИДЖИАН

Государственная академическая
хоровая капелла России на А.А.Хорова
Александр АРАПОВ
Ольга ГИЗЕЛ

Сопрано
Жан ТЕР-МЕРГЕРЯН

Лили ГРИГОРИАН

Ансамбль артистов
Владимир МОСКВИТОВ

Ансамбль скрипок
Владимир РЫЖАКОВ

к 100-летию
со дня рождения
**Арам Ильич
ХАЧАТУРИАН**

Концерт для скрипки с оркестром
Фрагменты из музыки балетов "СПАРТАК" и "ГЛЯНЭ"
"ОДА РАДОСТИ" для ансамбля скрипок и арф,
меццо-сопрано, смешанного хора и оркестра

Համերգաշրջանի հովանավոր
2004/2005
Concert Season is sponsored by
AGBU
Արամ Խաչատրյանի
համերգասրահ
Armenian State
Academic Choir
Artistic Director & Principal Conductor
Ohanne Tchekidjian

Վաստակավոր կոլեկտիվ
Հայաստանի պետական
ակադեմիական երգչախումբ
Պարտիզանական զինվորական և զինվորական զորքերի
հոգևոր թոփույն

Վաստակավոր կոլեկտիվ
Հայաստանի պետական
ֆիլհարմոնիկ նվագախումբ
Պարտիզանական զինվորական և զինվորական զորքերի
հոգևոր թոփույն

Անկախություն / Soloists
Արեգ Սիմոնյան, դաշնամուր
Areg Simonian, piano
Իրինա Ջաչյան, սոպրանո
Irina Zakian, soprano
Զեմֆիրա Դանիելյան, սոպրանո
Zemfira Daniellian, soprano
Վաղարշակ Օհանյան, բարիտոն
Vagharshak Ohanian, baritone

Պրոֆեսոր
Հովհաննես Ծեփքյան
Conductor
Ohanne Tchekidjian

17 Սեպտեմբերի
September
19:00

Օրագիր / Program
Գ.Ֆորե "Ռեքվիեմ"
G. Faure: Requiem
Լ.Գ. Բեթհովեն
"Ֆանտազիա" դաշնամուրի
երգչախմբի և նվագախմբի համար
L.v. Beethoven
Fantasy for piano, choir
and orchestra
Գ.Հակոբյան
"Սայաթ-Նովա" կանտատ
G. Hakobian
"Sayat-Nova" Cantata

**ΣΥΝΑΥΛΙΑ
ΤΗΣ ΚΡΑΤΙΚΗΣ
ΧΟΡΩΔΙΑΣ
ΤΗΣ ΑΡΜΕΝΙΑΣ**

Υπό την διεύθυνση του αρχιμουσικού
ΟΒΑΝΝΕΣ ΤΣΕΚΙΤΖΙΑΝ

**ΚΥΡΙΑΚΗ 8 ΑΠΡΙΛΗ 2001, 8 μ.μ.
ΣΤΟ ΚΙΝΗΜΑΤΟΘΕΑΤΡΟ «ΠΑΛΛΑΣ»
(ΟΔΟΣ ΒΟΥΚΟΥΡΕΣΤΙΟΥ)**

Η εκδήλωση πραγματοποιείται
στα πλαίσια των εορτασμών των 1700 χρόνων της
αναγνώρισης του Χριστιανισμού,
ως επίσημης θρησκείας του Αρμενικού κράτους.

Οργανώνεται από το Κεντρικό Συμβούλιο
των Ορθόδοξων Αρμενίων Ελλάδος

Αποκλειστικός χορηγός
ALPHA
ΤΗΛΕΟΡΑΣΗ

Համերգաշրջանի հովանավոր
Արամ Խաչատրյանի համերգասրահ
Արամ Խաչատրյանի համերգասրահ
ՀԱՅԱՍՏԱՆԻ ՄԱՅԻՆԻ ՖԻԼՀԱՐՄՈՆԻԿ
ՖԻԼՀԱՐՄՈՆԻԿ
FOURTH YEREVAN
INTERNATIONAL
MUSIC FESTIVAL
Dedicated to the Armenian Diaspora Conference
01.05.02 - 14.06.02

ՀՀ Կուլտուրայի, երիտասարդության հարցերի և սպորտի նախարարություն
ՀՀ Կրթության գրքերի նախարարություն
Ministry of Culture, Youth Affairs and Sports of Armenia
Ministry of Foreign Affairs of Armenia

Մայիսի 25
May 25
Հայաստանի
ֆիլհարմոնիկ
նվագախումբ
և երգչախումբ
Հայաստանի պետական
ֆիլհարմոնիկ նվագախումբ
և երգչախումբ

armenian philharmonic orchestra
Artistic Director & Principal Conductor: Eduard Topchian
Conductor: Gevorg Mouradian

Հանրապետության վաստակավոր կոլեկտիվ
Հայաստանի պետական
ակադեմիական երգչախումբ
Honored Performers of the Republic
Armenian State Academic Choir
Պարտիզանական զինվորական և զինվորական զորքերի
հոգևոր թոփույն
Artistic Director & Principal Conductor: Ohannes Tchekidjian

Պրոֆեսոր
Հովհաննես Ծեփքյան
Conductor: Ohannes Tchekidjian

Համերգաշրջանի հովանավոր
2003/2004
Concert Season is sponsored by
AGBU
Հայկական Բարեգործական ընդհանուր Միություն
Armenian General Benevolent Union

Համերգաշրջանի հովանավոր
Արամ Խաչատրյանի համերգասրահ
ՀԱՅԱՍՏԱՆԻ ՄԱՅԻՆԻ ՖԻԼՀԱՐՄՈՆԻԿ
ՖԻԼՀԱՐՄՈՆԻԿ
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ՀՀ Կրթության գրքերի նախարարություն
Ministry of Culture, Youth Affairs and Sports of Armenia
Ministry of Foreign Affairs of Armenia

Մայիսի 25
May 25
Հայաստանի
ֆիլհարմոնիկ
նվագախումբ
և երգչախումբ
Հայաստանի պետական
ֆիլհարմոնիկ նվագախումբ
և երգչախումբ

armenian philharmonic orchestra & choir
Artistic Director & Principal Conductor: Eduard Topchian
Conductor: Gevorg Mouradian

Հանրապետության վաստակավոր կոլեկտիվ
Հայաստանի պետական
ակադեմիական երգչախումբ
Honored Performers of the Republic
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Պարտիզանական զինվորական և զինվորական զորքերի
հոգևոր թոփույն
Artistic Director & Principal Conductor: Ohannes Tchekidjian

Պրոֆեսոր
Հովհաննես Ծեփքյան
Conductor: Ohannes Tchekidjian

Համերգաշրջանի հովանավոր
2003/2004
Concert Season is sponsored by
AGBU
Հայկական Բարեգործական ընդհանուր Միություն
Armenian General Benevolent Union

CATHÉDRALE
NOTRE-DAME DE PARIS
LE CHOEUR NATIONAL
D'ARMÉNIE

SOUS LA DIRECTION DE
Channès Tchekidjian

1700^{ème}
ANNIVERSAIRE DE L'ADOPTION DU CHRISTIANISME EN ARMÉNIE

SAINT-RIQUIER
Le Festival
14 au 22 Juillet 1995

France Telecom
Fondation
DIAUDY
CARRÉ DES DÉVOTES ET CONGRÉGATIONS, CARRÉ PRÉMONS, CHAMPAIGNES MALLÉ, COURBET PÉARD, CRÉTEIL AGRICOLE, DIRECTION DÉPARTEMENTALE DE LA JEUNESSE ET DES SPORTS,
DIRECTION RÉGIONALE DES AFFAIRES CULTURELLES, LE DUCOUPPEL, FRANCE 1 P.C.A.R.D., GILBERT AUTOMOBILES, LANTÉ MOULOU, RAINO FRANCE P.C.A.R.D., VINOUE ELIEN

CONSEIL GÉNÉRAL
SOMME

Համերգաշրջանի հովանավոր
2004
Concert Season is sponsored by
AGBU
Արամ Խաչատրյանի
համերգասրահ
Armenian State
Academic Choir
Artistic Director & Principal Conductor
Ohanne Tchekidjian

Հուլիս
16,20
19:00 July

Ջակոմո Պուչինի
«Մադամ Բաթերֆլայ»
Giacomo Puccini
"Madama Butterfly"
opera in three acts (concert performance)
dedicated to the 100th anniversary of the first performance


Հայաստանի
պետական
ֆիլհարմոնիկ
նվագախումբ
armenian
philharmonic
orchestra
Artistic Director & Principal Conductor
Eduard Topchian

Սենսալավորներ
Սոպրանո
Իրինա Ջաչյան
Christine Davlatian
Սոպրանո
Լիլի Գրիգորյան
Christine Sahakian
Սոպրանո
Աննա Մուսայելյան
Priscilla Yemadad
Ռուբեն Նուրջանյան
Ruben Nurfjanian
Վաղարշակ Օհանյան
Vagharshak Ohanian
Արկադի Մարտիրոսյան
Arkady Martirosian
Սոպրանո
Սարգիս Թորոսյան
Sargis Torosian
Սոպրանո
Սարգիս Աղամալյան
Sargis Aghamallian
Սոպրանո
Վահան Մակեդեյան
Vahan Makvedeyan
Ֆալկո Զալալյան
Bakur Kalantarian

Սոպրանո
Իրինա Ջաչյան
Christine Davlatian
Սոպրանո
Լիլի Գրիգորյան
Christine Sahakian
Սոպրանո
Աննա Մուսայելյան
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Bakur Kalantarian

Պրոֆեսոր
Հովհաննես Ծեփքյան
Conductor: Ohannes Tchekidjian

Համերգաշրջանի հովանավոր
2003/2004
Concert Season is sponsored by
AGBU
Հայկական Բարեգործական ընդհանուր Միություն
Armenian General Benevolent Union



Gabriel FAURÉ
REQUIEM

STATE CHOIR & PHILHARMONIC ORCHESTRA
 OF
 ARMENIA

Conductor **O. TCHEKIDJIAN**

June 19 2009
 19⁰⁰

ARAM KHACHATRYAN CONCERT HALL

Համերգային նվագախումբ
2006-2007
Concert Season is sponsored by

AGBU

Հայաստանի Բարեգործական
Սեփականության Միություն
Armenian General Benevolent Union

19 19:00
2007
Ապրիլի/April

ԱՐԱՄ ԽԱՉԱՏՐՅԱՆ
ՀԱՅՏԵՐԱԳԱՍՏՐԱԿ
ARAM KHACHATURIAN
CONCERT HALL



Վերդի Verdi

«Նաբուկո»
օպերա
homotheatrical միասնական
կոմպոզիցիա
Հովհաննես Չեփչեփյանի
(Խաչատրյանի արմատներ)

one-movement
concert composition
by Ohannes Tchekhidjian
(Armenian premiere)



Armenian Philharmonic Orchestra
Artistic Director & Principal Conductor
Edward Topchyan

Վաստակավոր կոլեկտիվ
Հայաստանի պետական
ֆիլհարմոնիկ նվագախումբ
Վերդի/Չեփչեփյանի երգչախումբ
Վերդի/Չեփչեփյանի երգչախումբ
Հովհաննես Չեփչեփյան

Armenian State Academic Choir
Artistic Director and Principal Conductor
Ohannes Tchekhidjian

Դիրիժոր
Հովհաննես Չեփչեփյան

Conductor
Ohannes Tchekhidjian



Մենագայտարվորներ
Մադելա Միրչիան, սոպրանո (Աբգալլե)
Զեմֆիրա Դանիելյան, մեցոսոպրանո (Ֆենենա)

70

Armenian State Academic Choir

Soloists
Magda Mkrtchian, soprano (Abigaille)
Zemfira Daniellian, soprano (Fenena)

ՀՀ մշակույթի նախարարություն

Վանքաշատրվայի հովանավոր
2008/2009
Concert Season is sponsored by

AGBU

Մայական Ընդերձահաս
Ունիտակը Արցախում
Armenian General Benevolent Union

Armenian State Academic Choir
Artistic Director & Chorusmaster
Oshanes Tchekhidjan

**ԱՐԱՄ ԽԱԽԱՇԱՏՈՒՆ
ԿՈՆՇԵՐՏԱԿԱՆ
ՀԱՅՏԱՐԱՐՈՒՄ**
ARAM KHACHATURIAN
CONCERT HALL
**19 Հունիսի
19:00
2009**

**ՍՆՆԱԿԱՆԵՐԳ
Recital**

ARMENIAN PHILHARMONIC ORCHESTRA
Artistic Director and Chief Conductor
Edward Tadjirian

**ՎԱՍԱԿՍԱՎԱՊՈՐ ԿՈՆՔԵՐՏԱԿԱՆ
ՀԱՅԱՍՏԱՆԻ ՌԵՏԵՆԱԼ
ՀՈԼԴԱՄՈՒՄԻՆ ԼԵԱԿԱՓԻՆՈՒՄ**

Պատկերասրահում ներկայացված է փոքրագույն դիմանկարներ
համարժեքությամբ

Կողմնակցությունը
Արցախի Ռեզիստանսը, սպառազին
Հայկերեն Անկախության, սպառազին
Արցախյան Անկախության, անկողն
Արցախյան Անկախության, բառ
Հայկերեն Ֆոնիկայի, եղջերու
Արցախյան Անկախության, լայնամարտ

Դիրիժորներ
Կարոյեն Ալեքսանյան, Խարություն Օճաբեհյան
ՉՈԽԻԴՅԱՆ ՉԵԽԻԴՅԱՆ

Սոկոլետ
Artstvik Demurchian, soprano
Karine Avetisyan, soprano
Sargis Aghamalyan, tenor
Souren Manukian, bass
Haykushie Tonikian, organ
Aram Turablian, piano

Conductors
Karlen Alexanian, Harutyun Odabashian
Oshannes Tchekhidjan

Քեշիշիան, Կովհանեսյան, Կեմալյան
Սոփիան, Չոխանյան, Ա. Տիգրանյան
Չեխիյան, Զարուհյուհյան, Չեխիյան
ԲԱՐՍԷՍԵ
Keishishian, Kovyhanessian, Yekmalian
Komitas, Chubachian, A.Tigranian
Deviz, Harutyunian, Tchekhidjan
Faure: Requiem

Beyond the Stars Palace Theatre, Glendale, CA
Սեպտեմբեր 23, երեկոյան ժ 6:00-ին
HYASA CENTER presents

**ՀՀ Անախարտքայան Հ 1 -ամականի նկիրված հանդիսավոր
ՀԱՄԵՐԳ - ԵՐԵԿՈ**

Հայոց մեծերի ծայերի ներդրումը
Առաստացում են հայ արվեստի վարպետները
Ասեստորո Հովհաննէս Չեքիշյան

Ներդրուլիլուն սպերալի մեներգի՝ **Բարսեղ Թումանյան**
Ամուսնը՝ **Նուեն Ակերսիյան**

**Անահիւո Ներսիսյան, Սարի Մալիյան, Հովհաննէս Շահբազյան,
Արմեն Հովհաննիսյան, Գեղորդ Շաքմալյան, Սուրեն Մկրտչյան,
Հարութան Մարտիրոսյան HYASA երգատարմը**

**Գերալիւեստական . դելակալ, իմբակալ՝
Ղաշակախալ՝
Հաներգի բեմադրող դեմալ՝
Հաներգի գերալիւեստական դելակալ՝**

**Միջայել Ակերսիյան
Արմեն Ղաշակալյան
Երկալող Ղաշակալյան
Գայանէ Բարսեղյան**

"Tumanyan has - in short -
a stunning voice.
this was singing charged
with electricity...
He is a real performer."
—Financial Times, London



ՀՀ Մշակույթի նախարարություն
Ministry of Culture of RA

Վաստակավոր կոլեկտիվ
Հայաստանի Ազգային
ակադեմիական
երգչախումբ

Ա. Տեհեկյանի անվան
օպերային և բալետի
նախարարական
Հովհաննես Զեքիյան

Armenian National
Academic Choir
Artistic Director & Principal Conductor
Hovhannes Tchekidjian

Երվանդ Դազանչյան
Ստաժան
Yervand Ghazanchyan
Stage Director

2017
ԴԵԿՏԵՄԲԵՐ
DECEMBER
5
19:00

80

Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ

With participation of the
Armenian National
Philharmonic Orchestra

ՀՀ Մշակույթի նախարարություն
Ministry of Culture of RA

Armenian National Academic Choir
Artistic Director & Principal Conductor
Hovhannes Tchekidjian

Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ

27
ՓԵՐՎԵՐԻԱԼ
FEBRUARY, 2018
19:00

Հիմնիկ
Հովհաննես Զեքիյան
Conductor
Ohanne Tchekidjian

Համագործակցության գնալու օրեր
General Partner of the season

VIVA MTS

ՀՀ Մշակույթի նախարարություն
Ministry of Culture of RA

Արամ Խաչատրյանի համերգային
Aram Khachaturian Concert Hall

22/06/2018
19:00

ՎԱՍՏԱԿԱՎՈՐ ԿՈԼԵԿՏԻՎ
ՀԱՅԱՍՏԱՆԻ ԱԶԳԱՅԻՆ
ՖԻԼՀԱՐՄՈՆԻԿ ՆԱԿԱԳԱՆՈՒՄԸ

ՀԱՅԱՍՏԱՆԻ ԱԶԳԱՅԻՆ ԱԿԱԴԵՄԻԱԿԱՆ ԵՐԳՉԱԽՈՒՄԸ

Armenian National
Philharmonic Orchestra
Artistic Director & Principal Conductor
Edward Tsochyan

ՀԱՅԱՍՏԱՆԻ ԱԶԳԱՅԻՆ ԱԿԱԴԵՄԻԱԿԱՆ ԵՐԳՉԱԽՈՒՄԸ
Armenian National Academic Choir
Artistic Director & Principal Conductor
Hovhannes Tchekidjian

Սոլոիստներ / Soloists
Արծվիկ Դեմուրչյան, սոպրանո / Artsvik Demurchyan, soprano
Սոֆյա Սայադյան, սոպրանո / Sofya Sayadyan, soprano
Սիլվա Դեմուրչյան, սոպրանո / Silva Demurchyan, soprano
Քրիստինա Սահակյան, մեզո սոպրանո / Christine Sahakyan, mezzo soprano
Ռեբեկա Բադալյան, տենոր / Rebekka Badalyan, tenor
Աշոտ Խանտարյան, Բարիտոն / Ashot Khanchatryan, baritone
Վահե Հախվերդյան, Բաս / Vahak Hakhverdyan, bass

Հարություն Արզումանյան
Harutyun Arzumanyan
Դիրիժոր / conductor

ՀԱՎԻԴ ՄԱՆՈՒԿՅԱՆ / HAGOP MANOUKIAN
«Աղայու վանք» օրատորիա / "Aghavou vank" oratorio
(պրեմիերա) / (premiere)

ԱՇՈՏ ԱՐԻՅԱՆ / ASHOT ARIYAN
«Երկրի հայրենի» / "The Land of Ancients"
(պրեմիերա) / (premiere)

ՀԱՎԻԴ ՄԱՆՈՒԿՅԱՆ / HAGOP MANOUKIAN
«Նարդանտի Կարգանակ» / "Nardants testament"
(պրեմիերա) / (premiere)

Վ.Ա.ՄՈՅՈՐՏ / W.A.MOZART
Մեծ Մեսսա ղո Մոլտո
GRAND MASS IN C-MOLL

Սուրբ Գրիգոր Լուսավորիչ Մայր եկեղեցի

Ապրիլի 21
18:00

Միգարի
"Ռեքվիեմ"

Հայաստանի Ազգային
ակադեմիական երգչախումբ
Հովհաննես Զեքիյան

Հեղինե Բադալյան, երգչուհի
Արծվիկ Դեմուրչյան, սոպրանո
Քրիստինա Սահակյան, մեզո սոպրանո
Ռեբեկա Բադալյան, տենոր
Աշոտ Խանտարյան, Բարիտոն

ՀՀ Մշակույթի նախարարություն
Ministry of Culture of RA

Armenian National Academic Choir
Artistic Director & Principal Conductor
Hovhannes Tchekidjian

Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ

28
Ապրիլ April
19:00

Ֆրանկոֆոնիայի օրեր Հայաստանում
Days of Francophonie in Armenia

Վաստակավոր կոլեկտիվ
Հայաստանի Ազգային
ֆիլհարմոնիկ նվագախումբ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ

Armenian National
Philharmonic Orchestra
Artistic Director & Principal Conductor
Edward Tsochyan

Հայաստանի Ազգային
ակադեմիական երգչախումբ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ

National Academic
Choir of Armenia
Artistic Director & Principal Conductor
Hovhannes Tchekidjian

ՀՀ Մշակույթի նախարարություն
Ministry of Culture of RA

90

Ա. Տեհեկյանի անվան
օպերային և բալետի
նախարարական թատրոն
A. Spendiarian Opera and Ballet
National Academic Theatre

Դեկտեմբեր
December
23
2018
19:00

ՀՈՎՀԱՆՆԵՍ
ԶԵՔԻԶՅԱՆ

www.anac.am

ՀՀ Մշակույթի նախարարություն
Ministry of Culture of RA

Armenian National Academic Choir
Artistic Director & Principal Conductor
Hovhannes Tchekidjian

Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ

7
OCTOBER
2018
19:00

Արամ Խաչատրյանի
համերգային
Aram Khachaturian
Concert Hall

Հովհաննես Զեքիյան
Ohanne Tchekidjian
Դիրիժոր / Conductor

Մենագործակցությամբ
Հայաստանի Ազգային
ֆիլհարմոնիկ նվագախումբ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ

ARMENIAN
NATIONAL
ACADEMIC
CHOIR
Artistic Director & Principal Conductor
Hovhannes Tchekidjian

Սոլոիստներ
Տենոր / Tenor
Ռեբեկա Բադալյան, տենոր / Rebekka Badalyan, tenor
Սոֆյա Սայադյան, սոպրանո / Sofya Sayadyan, soprano
Սիլվա Դեմուրչյան, սոպրանո / Silva Demurchyan, soprano
Քրիստինա Սահակյան, մեզո սոպրանո / Christine Sahakyan, mezzo soprano
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Աշոտ Խանտարյան, Բարիտոն / Ashot Khanchatryan, baritone
Վահե Հախվերդյան, Բաս / Vahak Hakhverdyan, bass

Վոկալներ
Սոլոիստներ / Soloists
Տենոր / Tenor
Ռեբեկա Բադալյան, տենոր / Rebekka Badalyan, tenor
Սոֆյա Սայադյան, սոպրանո / Sofya Sayadyan, soprano
Սիլվա Դեմուրչյան, սոպրանո / Silva Demurchyan, soprano
Քրիստինա Սահակյան, մեզո սոպրանո / Christine Sahakyan, mezzo soprano
Ռեբեկա Բադալյան, տենոր / Rebekka Badalyan, tenor
Աշոտ Խանտարյան, Բարիտոն / Ashot Khanchatryan, baritone
Վահե Հախվերդյան, Բաս / Vahak Hakhverdyan, bass

Վոկալներ
Սոլոիստներ / Soloists
Տենոր / Tenor
Ռեբեկա Բադալյան, տենոր / Rebekka Badalyan, tenor
Սոֆյա Սայադյան, սոպրանո / Sofya Sayadyan, soprano
Սիլվա Դեմուրչյան, սոպրանո / Silva Demurchyan, soprano
Քրիստինա Սահակյան, մեզո սոպրանո / Christine Sahakyan, mezzo soprano
Ռեբեկա Բադալյան, տենոր / Rebekka Badalyan, tenor
Աշոտ Խանտարյան, Բարիտոն / Ashot Khanchatryan, baritone
Վահե Հախվերդյան, Բաս / Vahak Hakhverdyan, bass

ՀՀ Մշակույթի նախարարություն
Ministry of Culture of RA

Armenian National Academic Choir
Artistic Director & Principal Conductor
Hovhannes Tchekidjian

Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ
Համագործակցությամբ
Հայաստանի փիլհարմոնիկ
օրկեստրի հետ

Ohannes ÇEKİÇYAN
yönetiminde
160 kişilik kadrosu ile
Ermenistan Devlet Korosu
ve Filarmonik Orkestrası
Konseri'ni sunar.

15 Eylül 2018 Cuma, Saat 21.00
160 kişilik kadrosu ile
Ermenistan Devlet Korosu
ve Filarmonik Orkestrası
Konseri'ni sunar.

Արամ Խաչատրյան համերգասրահ
Aram Khachaturian Concert Hall

6 Դեկտեմբեր
December 19:00
2019

ՀԱՅԱՍՏԱՆԻ ԱԶԳԱՅԻՆ ԱԿԱԴԵՄԻԱԿԱՆ ԵՐԳԱՆՈՒԹՅՈՒՆ

ՀԱՅԱՍՏԱՆԻ ԱԶԳԱՅԻՆ ՖԻԼՀԱՐՄՈՆԻԿ ՆԱԳԱՎԱՆՈՒԹՅՈՒՆ

ARMENIAN NATIONAL ACADEMIC CHOIR

ARMENIAN NATIONAL PHILHARMONIC ORCHESTRA

Համերգ՝ նվիրված մանեստոր Հովհաննես Չեքիջյանի 91-ամյակին
Concert dedicated to the 91st anniversary of Maestro Hovhannes Tchekidjian

Karl Jenkins
SYMPHONIC ADIEMUS

ՀՈՎՀԱՆՆԵՍ ՉԵՔԻԶՅԱՆ
ղիկիժոր / conductor
HOVHANNES TCHEKIDJIAN

ԿԱՌԸ ԶԵԼԿԻՆՍ ՍԻՄՖՈՆԻԿ ԱԴԻԵՄՈՒՍ

www.anac.am

ՀԱՅԱՍՏԱՆԻ ԱԶԳԱՅԻՆ ԱԿԱԴԵՄԻԱԿԱՆ ԵՐԳԱՆՈՒԹՅՈՒՆ

ՀԱՅԱՍՏԱՆԻ ԱԶԳԱՅԻՆ ՖԻԼՀԱՐՄՈՆԻԿ ՆԱԳԱՎԱՆՈՒԹՅՈՒՆ

ARMENIAN NATIONAL ACADEMIC CHOIR

ARMENIAN NATIONAL PHILHARMONIC ORCHESTRA

Արամ Խաչատրյան համերգասրահ
Aram Khachaturian Concert Hall

14 Մայիս
May 2019
19:00

Կարլ Օրֆ
Carl Orff ԿԱՐՄԻՆԱ ԲՈՒՐԱՆԱ
CARMINA BURANA

Մենաստարներ / Soloists
Արծվիկ Դեմուրչյան, սոպրանո
Artsvik Demurchyan, soprano
Պերճ Զարադյան, տենոր
Berj Karazyan, tenor
Գրիգոր Աբրահամյան, բարիտոն
Grigor Abrahamyan, baritone

Հովհաննես Չեքիջյան
ղիկիժոր
Hovhannes Tchekidjian
conductor

CITÉ INTERNATIONALE UNIVERSITAIRE DE PARIS

MAISON DES ÉTUDIANTS ARMÉNIENS

90th

Concert

DU CHŒUR NATIONAL ACADEMIQUE D'ARMÉNIE

DIRECTION HOVHANNES TCHEKIDJIAN

13 NOVEMBRE 19H30

SALLE DES FÊTES DE LA FONDATION BIERMANS-LAPÔTRE

Armenian Composers Art Festival

Հայ կոմպոզիտորական արվեստի 11-րդ փառատոն

11TH ARMENIAN COMPOSERS' ART FESTIVAL

08.02/ 19:00

Արամ Խաչատրյան համերգասրահ
Aram Khachaturian Concert Hall

ՓԱՌԱՏՈՆԸ ՆԿԻՐԿՈՒՄ Է ԱԼԵՔՍԱՆԴՐ ԶԱՐՈՒԹՅՈՒՆՅԱՆԻ 100-ԱՄՏԱԿԻՆ
THE FESTIVAL IS DEDICATED TO ALEXANDER ARUTIUNIAN'S 100TH ANNIVERSARY

Ալեքսանդր Զարուկյանի վոկալ-սիմֆոնիկ ստեղծագործությունները
«Պատրիա»
Vocal-symphonic compositions by Alexander Arutiunian "Patria"

ՀԱՅԱՍՏԱՆԻ ՊԵՏԱԿԱՆ ՍԻՄՖՈՆԻԿ ՆԱԳԱՎԱՆՈՒԹՅՈՒՆ
ARMENIAN STATE SYMPHONY ORCHESTRA

ՀԱՅԱՍՏԱՆԻ ԱԶԳԱՅԻՆ ԱԿԱԴԵՄԻԱԿԱՆ ԵՐԳԱՆՈՒԹՅՈՒՆ
ARMENIAN NATIONAL ACADEMIC CHOIR

Դիկիժոր
Հովհաննես Չեքիջյան
Conductor:
Hovhannes Tchekidjian

Մանկ. ժողովուրդի խորհուրդի նախագահ
Արմեն Բաբայան
Հայաստանի հանրային հեռուստատեսության ընկերության նախագահ
Գևորգ Բաբայան
Հայաստանի հանրային ռադիոյի նախագահ
Գրիգոր Բաբայան

ՀԱՅԱՍՏԱՆԻ ԶԵԼԿԻՆՍ ՍԻՄՖՈՆԻԿ ԱԴԻԵՄՈՒՍ
FOR ADDITIONAL INFORMATION

077 570 410
077 570 460

www.armysymphony.am

tomsarkh

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LIST OF SOLOISTS

1. ALBERT KHACHATRYAN (bass)
2. ALEKSANDR DEDIK (tenor)
3. ALEKSANDR IOKHELES (piano)
4. ALEKSANDR KATSAEV (bass)
5. ALEKSANDR TAMAZYAN (baritone)
6. ALEKSANDR TROST (tenor)
7. ALEKSANDR DYACHENKO (tenor)
8. ALEKSANDRA VRONSKAYA (soprano)
9. ALIS HEKIMBASHYAN (soprano)
10. ANAHIT NERSISYAN (soprano)
11. ANAHIT ZAKARYAN (soprano)
12. ANATOLY VOROPAEV (tenor)
13. ANATOLY SAFIULIN (bass)
14. ANDREY SLAVNY (baritone)
15. ANGELINA TROST (soprano)
16. ANNA BAKUNTS (organ)
17. ANNA MAILYAN (soprano)
18. ANNA MARIKYAN (ballet dancer)
19. ANNA MNATSAKANYAN (soprano)
20. ANNA NSHANYAN (soprano)
21. ANTONINA BUBNOVA (soprano)
22. ARAIK AVANYAN (tenor)
23. ARAKS DAVTYAN (soprano)
24. AREG SIMONYAN (piano)
25. ARMEN MIRAKYAN (tenor)
26. ARSHAVIR KARAPETYAN (baritone)
27. ARTAK SAARI (piano)
28. ARTAK SOGHOMONYAN (tenor)
29. ARTSVIK DEMURCHYAN (soprano)
30. ARTUR AGHAJANOV (bass)
31. ARTUR BOBIKYAN (organ)
32. ASHKHEN TADEVOSYAN (mezzo)
33. ASKAR ABDRAZAKOV (bass)
34. AUSRA STASIUNAITE (mezzo)
35. BARSEGH TUMANYAN (bass)
36. BEATRISA GAPONOVA (soprano)
37. BERJ KARAZIAN (tenor)
38. BORIS ANTONOV (bass)
39. BORIS GREKOV (bass)
40. BORIS HAKOBYAN (bass)
41. BORIS YAGANOV (tenor)
42. DAVID BABAYANTS (baritone)
43. DRUVIS KRIKIS (bass)
44. YEGHISHE MANUCHARYAN (tenor)
45. EKATERINA MURINA (soprano)
46. EKATERINA HORSTKA (soprano)
47. ELДАР GETSADZE (baritone)
48. ELENA GAPONOVA (сопpано)
49. ELENA OBRAZTSOVA (mezzo)
50. ELENA PAVLIDI (ballet dancer)
51. ELENA RUBIN (mezzo)
52. ELENA USTINOVA (soprano)
53. ELENA ZELENSKAYA (soprano)
54. ELENA ZIMENKO (soprano)
55. ELENA ZIMENKOVA (soprano)
56. ELEONORA HOVHANNISYAN (soprano)
57. ELEONORA TOKAREVA (soprano)
58. ELIZABETH VITOLA (mezzo)
59. ELLADA CHAKHOYAN (soprano)
60. ELVIRA MNATSAKANYAN (ballet dancer)
61. ELVIRA UZUNYAN (soprano)
62. EMMA SARGSYANTS (soprano)
63. ERNEST BARSEGHYAN (bass)
64. FEDOR KUZNETSOV (bass)

65. GAGIK HAKOBYAN (tenor)
66. GALINA GALSTYAN (ballet dancer)
67. GALINA KALININA (soprano)
68. GALINA YAKOVLEVA (soprano)
69. GAYANE NERSISYAN (mezzo)
70. GEGHAM GRIGORYAN (tenor)
71. GENNADY BEZZUBENKOV (bass)
72. GEORGY SELEZNEV (bass)
73. GERHARD OPPITZ (piano)
74. GOHAR GALACHYAN (mezzo)
75. GOHAR GASPARYAN (soprano)
76. GOR ARSENYAN (baritone)
77. GRAZINA APANAVICIUTE (soprano)
78. GRIGOR ABRAHAMYAN (baritone)
79. GRIGOR YEGHIAZARYAN (baritone)
80. GURIY ANTIPOV (bass)
81. HAKOB GASPARYAN (ballet dancer)
82. HASMIK HATSAGORTZIAN (soprano)
83. HASMIK PAPYAN (soprano)
84. HAYK DEINYAN (bass)
85. HAYK TONGURYAN (tenor)
86. HAYKUHI TONIKYAN (organ)
87. HENRIK ALAVERDYAN (bass)
88. HOVHANNES AYVAZYAN (tenor)
89. HOVHANNES BASTAJYAN (tenor)
90. HOVHANNES DIVANYAN (ballet dancer)
91. HOVHANNES KAVAZYAN (tenor)
92. HOVHANNES ZETYAN (tenor)
93. HRACHYA HARUTYUNYAN (violin)
94. HRACHYA NIKSALYAN (tenor)
95. HRANT AYVAZYAN (tenor)
96. ILGA TIKNUSE (mezzo)
97. IRINA ARKHIPOVA (mezzo)
98. IRINA ZAKYAN (soprano)
99. IVAN TITOV (bass)
100. ISRAEL FEIGELSON (tenor)
101. IZABELLA AYDINYAN (soprano)
102. JEAN TER-MERGERIAN (violin)
103. KARINA LISITSIAN (mezzo)
104. KARINE AVETISYAN (soprano)
105. KARINE BABAJANYAN (mezzo)
106. KARLEN ALEKSANYAN (bass)
107. KARLEN TOPCHYAN (piano)
108. KARLIS ZARINS (tenor)
109. KHACHATUR HAKOBYAN (bass)
110. KHACHIK KHACHATURYAN (bass)
111. KONSTANTIN PLUZHNIKOV (tenor)
112. KRISTINE SAHAKYAN (mezzo)
113. LARISA DATSKEVICH (mezzo)
114. LARISA MKRTCHYAN (soprano)
115. LARISA SHEVCHENKO (soprano)
116. LAIMA ANDERSEN (mezzo)
117. LEONARDA DAINÉ (mezzo)
118. LEV KUZNETSOV (tenor)
119. LEILI TAMMEL (mezzo)
120. LIANA ISAKADZE (violin)
121. LYDIA KOVALYOVA (soprano)
122. LYDIA ZAKHARERNKO (mezzo)
123. LILIT ALEKSANYAN (mezzo)
124. LILIT GRIGORYAN (mezzo)
125. LILIT OVCHYAN (mezzo)
126. LILIT ZAKARYAN (piano)
127. LOUISA ANDRUSHEVICH (soprano)
128. LUSINE ZAKARYAN (soprano)
129. LYUBOV KAZARNOVSKAYA (soprano)
130. LYUDMILA BRICHKINA (mezzo)
131. LYUDMILA FILATOVA (mezzo)
132. LYUDMILA KANUNNIKOVA (mezzo)
133. MAGDA MKRTCHYAN (soprano)
134. MAKVALA KASRASHVILI (soprano)
135. MANUSH HARUTYUNYAN (mezzo)
136. MARIETTA SHAHVERDYAN (soprano)
137. MARGARITA HOVSEPYAN (soprano)
138. MARIA BIESHU (soprano)
139. MARIA GAMBARYAN (piano)
140. MARIAM BABAYAN (soprano)
141. MARINA LORDKIPANIDZE (mezzo)
142. MARNIE ABRAHAMYAN (piano)
143. MARNIE DEINYAN (soprano)
144. MARK RESHETIN (tenor)

145. MARGAR YEGHIAZARYAN (tenor)
146. MARTIN BERKOVSKY (piano)
147. MATT PALM (baritone)
148. MIHRAN YERKAT (baritone)
149. MICHAEL GRIGORYAN (tenor)
150. MIKHAIL DOVENMAN (tenor)
151. MISHA RAITZIN (tenor)
152. MIRDZA KALNINA (mezzo)
153. MKRTICH BABAJANYAN (bass)
154. MKRTICH MKRTCHYAN (baritone)
155. MYRIAM BIRGER (piano)
156. NADEZHDA KHARATYAN (ballet dancer)
157. NAIRA GLUNCHADZE (soprano)
158. NAIRA HOVHANNISYAN (mezzo)
159. NAR HOVHANNISYAN (bass)
160. NARINE ANANIKYAN (mezzo)
161. NATALYA MIKHAYLOVA (soprano)
162. NIKOLAY GAVRILOV (bass)
163. NIKOLAY PETROV (piano)
164. NINA AVDOSHIINA (soprano)
165. NINA HAKOBYAN (mezzo)
166. NINA ISAKOVA (mezzo)
167. NINA TEREITYEVA (mezzo)
168. NINA ZAZNOBINA (mezzo)
169. NODAR ANDGULADZE (tenor)
170. NONA JAVAKHIDZE (mezzo)
171. NORA MERGELOVA (soprano)
172. NUGZAR GAMGEBELI (tenor)
173. OLEG DURNEV (bass)
174. OLGA GABAYAN (mezzo)
175. OLGERTS TZINTINS
176. PAATA BURCHULADZE (bass)
177. PAVEL LISITSIAN (baritone)
178. PERCH ZHAMKOCHYAN (organ)
179. PETERIS SIPOLNIEKS (organ)
180. PETR GLUBOKIY (bass)
181. POGHOS BIAZBEKYAN (bass)
182. POGHOS HOVHANNISYAN (tenor)
183. RAFAEL HAKOBYANTS (baritone)
184. RAISA SHIRINYAN (soprano)
185. RAPHAEL MELKONYAN (tenor)
186. REBEKA OJAKHYAN (soprano)
187. REGINA FRINBERG (soprano)
188. ROBERT BABURYAN (baritone)
189. ROGER TER-MERGERYAN (tenor)
190. RUBEN GUBELYAN (tenor)
191. RUBEN LISITSIAN (tenor)
192. RUBEN MATEVOSYAN (tenor)
193. RUBEN NURIJANYAN (tenor)
194. RUBEN TELUNTS (bass)
195. RUDOLF KHARATYAN (ballet dancer)
196. RUZANNA LISITSIAN (soprano)
197. SAMVEL GRIGORYAN (baritone)
198. SARGIS AGHAMALYAN (tenor)
199. SARGIS TOROSYAN (tenor)
200. SEDA ODABASHYAN (soprano)
201. SEDRAK YERKANYAN (piano)
202. SERGEY BARANOV (ballet dancer)
203. SERGEY BARSEGHYAN (bass)
204. SERGEY LARIN (tenor)
205. SERGEY SHUSHARJYAN (baritone)
206. SHI SHUAN (bass)
207. SOFIA BAGHDASARYAN (soprano)
208. SOFIA SAYADYAN (soprano)
209. SOFIA ZORYAN (soprano)
210. SOLVEIGA RAJA (soprano)
211. SUREN MANUKYAN (bass)
212. SUREN MKRTCHYAN (tenor)
213. SUREN SHAKHIJANYAN (baritone)
214. SUREN ZURABYAN (tenor)
215. SUSANNA MARTIROSYAN (soprano)
216. SVETLANA NAVASARDYAN (piano)
217. TADEVOS ASMARYAN (piano)
218. TAISIA IZOTOVA (soprano)
219. TAMARA BUSHUEVA (mezzo)
220. TAMARA DADOYAN (mezzo)
221. TAMAZ KRATSASHVILI (tenor)
222. TAMAZ LAPERASHVILI (bass)
223. TAMAZ TSELASHVILI (tenor)
224. TATEVIK SAZANDARYAN (mezzo)

225. TATIANA VINOGRADOVA (mezzo)
226. TATIANA STERLING (soprano)
227. TEIMURAZ GUGUSHVILI (tenor)
228. TIGRAN LEVONYAN (tenor)
229. TSISANA TATISHVILI (soprano)
230. VAGHARSHAK OHANYAN (baritone)
231. VAHAGN STAMBOLTSYAN (organ)
232. VAHAN MAKVETSYAN (bass)
233. VAHAN MIRAKYAN (tenor)
234. VALENTINA KOZYREVA (soprano)
235. VALERY HARUTYUNOV (bass)
236. VARDUHI KHACHATRYAN (mezzo)
237. VAZGEN GHAZARYAN (bass)
238. VICTOR RYBINSKI (bass)
239. VITALI GROMADZKI (bass)
240. VLADIMIR ATLANTOV (tenor)
241. VLADIMIR BELYAEV (bass)

242. VLADIMIR DOLINSKI (bass)
243. VLADIMIR KOVAL (tenor)
244. YEVGENIA LISITSINA (organ)
245. YEVGENY NESTERENKO (bass)
246. YEVGENY POPOV (tenor)
247. YURI ANTIPOV (bass)
248. YURI SHALAMOV (baritone)
249. YURI STATNIK (bass)
250. YURI MELIK-HUSYAN (baritone)
251. ZEMFIRA DANIELYAN (soprano)
252. ZERMENA HEINE-VAGNERE (mezzo)
253. ZHANNA DAVTYAN (mezzo)
254. ZHANNA POLEVTSOVA (mezzo)
255. ZOHRAB PAREMUZYAN (piano)
256. ZOHRAB ZOHRABYAN (bass)
257. ZURAB SOTKILAVA (tenor)



69 ORCHESTRAS CONDUCTED BY OHANNES TCHEKIDJIAN

1. State Academic Symphony Orchestra of the USSR
ARTISTIC DIRECTOR
YEVGENY SVETLANOV
MOSCOW
26.02, 1967*
H. BERLIOZ REQUIEM
27.02, 1967*
H. BERLIOZ REQUIEM
17.04, 1973
G. ROSSINI STABAT MATER Soloistes LUSINE ZAKARYAN,
OLGA GABAEVA, VAHAN MIRAKIAN, BORIS GREKOV
18.04, 1973
G. ROSSINI STABAT MATER Soloistes LUSINE ZAKARYAN,
OLGA GABAEVA, VAHAN MIRAKIAN,
BORIS GREKOV
2. Orchestra of the State Academic Bolshoi Theater of the USSR
ARTISTIC DIRECTOR
ALEKSANDR MELIK-PASHAEV
MOSCOW
08.04, 1971
Ed. HOVHANNISIAN FATHERLAND
14.11, 1975
A. HARUTUNIAN ODE OF LENIN
04.03, 1976
Ed. HOVHANNISIAN HOLIDAY DANCE
13.05. 1978
A. HARUTUNIAN RUSSIAN BROTHER
23.10, 1978
A. KHACHATURIAN ODE TO JOY Soloist OLGA GABAEVA
01.03, 1986
XXVII CONGRESS

3. Academic Symphony Orchestra of the Moscow State Philharmonic Society

ARTISTIC DIRECTOR

KIRIL KONDRASHIN

MOSCOW

24.02, 1967

G. ROSSINI STABAT MATER Soloists BEATRISA KAPONOVA,

TAMARA BUSHUEVA, MIKHAIL RAITSIN,

VITALI GROMOTSKI

Gr. HAKHINIAN TONDRAGEYTSI

13.10, 1969

G. ROSSINI STABAT MATER

Gr. HAKHINIAN TONDRAGEYTSI

05.02, 1971

G. FAURE REQUIEM Soloists GOHAR GASPARIAN, MIHRAN ERKAT

GOUNOD MORS ET VITA

16.06, 1972

J. S. BACH MISSA Si Minor (Extr.)

J. BRAHMS NENIE

M. GLINKA RUSLAN LUDMILA (Extr.)

L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN

A. KHACHATURIAN ODE TO JOY Soloist OLGA GABAEVA

11.04, 1974

Ch. GOUNOD MORS ET VITA

G. FAURE REQUIEM Soloists LUSINE ZAKARYAN, BORIS GREKOV

18.01, 1978

H. BERLIOZ SYMPHONIE DRAMATIQUE ROMEO & JULIETTE

Soloists NINA ISAKOVA,

KARLIS ZARINSH, VALERY ARUTUNOV

23.01, 1978

C. LAMBERT THE RIO GRANDE Soloist NICOLAY PETROV, NINA

HAKOBYAN

G. ROSSINI STABAT MATER Soloists LUSINE ZAKARYAN, NINA

ISAKOVA, KARLIS ZARINSH,

YOURY STATNIK

O. TCHEKIDJIAN SPRING DREAMS

09.01, 1979

L. V. BEETHOVEN VIOLIN CONCERT Soloist JEAN TER MERGERIAN

IX SYMPHONY Soloists LIDIA KOVALEVA, NINA ISAKOVA, KARLIS

ZARINSH, DRUVIS KRIKIS

11.01, 1979

J. S. BACH MISSA La Maj. Soloists LIDIA KOVALEVA, NINA ISAKOVA,

KARLIS ZARINSH, DRUVIS KRIKIS

H. BERLIOZ TE DEUM. Soloists LIDIA KOVALEVA, NINA ISAKOVA,

KARLIS ZARINSH

12.01, 1979

J. S. BACH MISSA La Maj. Soloists LIDIA KOVALEVA, NINA ISAKOVA
KARLIS ZARINSH, DRUVIS KRIKIS

H. BERLIOZ TE DEUM. Soloists LIDIA KOVALEVA, NINA ISAKOVA,
KARLIS ZARINSH

18.01, 1983

H. BERLIOZ SYMPHONIE DRAMATIQUE ROMEO & JULIETTE Soloists
NINA ISAKOVA, KARLIS ZARINSH, VALERY ARUTUNOV

23.01, 1983

C. LAMBERT RIO GRANDE Soloists NICOLAY PETROV, NINA
HAKOBYAN

G. ROSSINI STABAT MATER Soloists LUSINE ZAKARIAN, NINA
ISAKOVA, KARLIS ZARINSH, YOURY STATNIK

O. TCHEKIDJIAN SPRING DREAMS

25.01, 1983

G. FAURE REQUIEM Soloists LUSINE ZAKARYAN, YOURY STATNIK

G. ROSSINI STABAT MATER Soloists LUSINE ZAKARYAN, NINA
ISAKOVA, KARLIS ZARINSH, YOURY STATNIK

YEREVAN

15.10, 1972

Ch. GOUNOD MORS ET VITA

G. FAURE REQUIEM Soloists LUSINE ZAKARYAN, MIHRAN YERKAT

16.10, 1972

J. S. BACH MISSA Si Minor, (Extr.)

G. F. HAENDEL Halleluia

G. VERDI NABUCCO (Extr.)

L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN

G. FAURE REQUEM Soloists LUSINE ZAKARYAN, MIHRAN ERKAT

4. Grand Symphony Orchestra of the Central Television &
Radio of the USSR

ARTISTIC DIRECTOR

VLADIMIR FEDOSEYEV

MOSCOW

23.07, 1980

L.V. BEETHOVEN IX SYMPHONY Soloists LUIZA ANDRUSHEVICH,
NINA ISAKOVA, RUBEN LISITSIAN,

DRUVIS KRIKIS

5. Moscow Symphony Orchestra of All-Russian Tour and
Concert Association

ARTISTIC DIRECTOR

YURY MURAVLEV

MOSCOW

25.11, 1964

G. F. HAENDEL Halleluia,
G. F. HAENDEL Fuga Do Minor
H. BERLIOZ Rex Tremendae, Sanctus

6. Moscow State Symphony Orchestra

ARTISTIC DIRECTOR

VERONIKA DUDAROVA

MOSCOW

27.11, 1964

W. A. MOZART REQUIEM Soloists SVETLANA ZAKARIAN,

GOHAR GALACHIAN, IZRAIL FEIGELSON,

IVAN TIATOV

Fr. SHUBERT CANTATE Soloist GOHAR GALACHIAN

SOCHI

02.09, 1973

G. VERDI REQUIEM Soloists LUSINE ZAKARYAN, OLGA GABAEVA,

RUBEN LISITSIAN, PAVEL LISITSIAN

7. Moscow State Academic Symphony Orchestra

ARTISTIC DIRECTOR

PAVEL KOGAN

MOSCOW

11.09, 2012

Fr. SHUBERT CANTATE Soloist MAGDA MKRTCHIAN

L. V. BEETHOVEN FANTASIE Soloist LILIT ZAKARIAN

G. VERDI INNO DELLE NATIONI Soloist BERJ KARAZIAN

C. ORFF CARMINA BURANA (Final)

8. State Symphony Orchestra of the Cinematography of the USSR

ARTISTIC DIRECTOR

VLADIMIR PONKIN

MOSCOW

27.12, 1965

M. GLINKA RUSLAN LUDMILA (Extr.)

A. TIGRANIAN ANOUSH Prologue

G. ROSSINI STABAT MATER Soloists IZABELLA AIDINIAN,

GOHAR GALACHIAN, MIKHAIL DOVENMAN,

MIHRAN YERKAT

Fr. SHUBERT CANTATE Soloist GOHAR GALACHIAN

28.12, 1965

Gr. HAKHINIAN CANTATE SAYAT NOVA Soloist ELMIRA UZUNIAN

L. V. BEETHOVEN FANTASIE Soloist ALEKSANDER IOKHELES

G. ROSSINI STABAT MATER Soloists IZABELLA AIDINIAN, GOHAR

GALACHIAN MIKHAIL DOVENMAN,

MIHRAN YERKAT

9. State Symphony Orchestra “Novaya Rossiya”
ARTISTIC DIRECTOR
YURI BASMET
MOSCOW
05.06, 2003
A. KHACHATURIAN ODE TO JOY Soloist LILIT GRIGORIAN
10. Moscow Symphony Orchestra of the Russian Philharmonic Society
ARTISTIC DIRECTOR
DMITRY YUROVSKI
MOSCOW
20.04, 1993
A. KHACHATURIAN ODE TO JOY Soloist LIDIA ZAKHARENKO
11. State Symphony Orchestra of Russia
ARTISTIC DIRECTOR
YEVGENY SVETLANOV
MOSCOW
27.11, 1998
A. KHACHATURIAN ODE TO JOY Soloist LILIT GRIGORIAN
12. The Honored Symphony Orchestra of the St. Petersburg State Philharmonic Society
ARTISTIC DIRECTOR
YEVGENY MRAVINSKY
SAINT-PETERSBURG
02.03, 1967*
H. BERLIOZ REQUIEM
03.03, 1967*
H. BERLIOZ REQUIEM
05.03. 1969*
H. BERLIOZ REQUIEM
06.03, 1969*
H. BERLIOZ REQUIEM
15.03, 1970
T. CHUKHADJIAN LEBLEBICI (Extr.)
Gr. HAKHINIAN CANTATE SAYAT NOVA Soloist GOHAR GASPARIAN
Ch. GOUNOD MORS ET VITA
L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN
03.11, 1971
Al. HOVANESS GLORIA
G. FAURE REQUIEM Soloists IZABELLA AIDINIAN, YOURY-MELIK
HUSIAN
B. SMETANA CANTATE Fa Maj.

Fr. SHUBERT CANTATE Soloist GOHAR GALACHIAN
 A. KHACHATURIAN ODE TO JOY Soloist GOHAR GALACHIAN
 04.11, 1971
 Al. HOVANESS GLORIA
 G. FAURE REQUIEM Soloist IZABELLA AIDINIAN,
 YOURY-MELIK HUSIAN
 B. SMETANA CANTATE Fa Maj.
 Fr. SHUBERT CANTATE Soloist GOHAR GALACHIAN
 A. KHACHATURIAN ODE TO JOY Soloist GOHAR GALACHIAN
 08.04, 1973
 L. V. BEETHOVEN OUVERT. EGMOND
 L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN
 L. V. BEETHOVEN IX SYMPHONY Soloists REGINA FRENBERG,
 LAIME ANDERSON, KARLIS ZARINSH,
 YOURY ANTIPOV
 10.04, 1973
 L. V. BEETHOVEN OUVERT. EGMOND
 L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN
 L. V. BEETHOVEN IX SYMPHONY Soloists REGINA FRENBERG,
 LAIME ANDERSON, KARLIS ZARINSH,
 YOURY ANTIPOV
 18.10, 1974*
 H. BERLIOZ REQUIEM
 19.10, 1974*
 H. BERLIOZ REQUIEM
 28.09, 1975
 G. VERDI REQUIEM Soloists GALINA KALININA, NINA ISAKOVA,
 KARLIS ZARINSH, ARSHAVIR KARAPETIAN
 30.09, 1975
 G. VERDI REQUIEM Soloists GALINA KALININA, NINA ISAKOVA,
 KARLIS ZARINSH, ARSHAVIR KARAPETIAN
 12.01, 1977
 W. A. MOZART REQUIEM Soloists LARISA SHEVCHENKO, NINA
 ISAKOVA, KARLIS ZARINSH,
 GEORGY SELEZNIEV
 13.01, 1977
 W. A. MOZART REQUIEM Soloists LARISA SHEVCHENKO, NINA
 ISAKOVA, KARLIS ZARINSH,
 GEORGY SELEZNIEV
 12.09, 1978
 A. KHACHATURIAN ODE TO JOY
 20.10, 1978*
 H. BERLIOZ REQUIEM
 21.10, 1978*

H. BERLIOZ REQUIEM
 16.04, 1981
 H. BERLIOZ SYMPONIE DRAMATIQUE ROMEO & JULIETTE
 Soloists NINA ISAKOVA,
 KARLIS ZARINCH, MIHRAN YERKAT
 17.04, 1981
 H. BERLIOZ SYMPONIE DRAMATIQUE ROMEO & JULIETTE
 Soloists NINA ISAKOVA,
 KARLIS ZARINCH, MIHRAN YERKAT
 15.04, 1982
 L. V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV
 O. TCHEKIDJIAN SPRING DREAMS Soloists TZISANNA TATISHVILI,
 KARLIS ZARINSH
 C. LAMBERT THE RIO GRANDE Soloists NICOLAY PETROV, NINA
 HAKOBYAN
 16.04, 1982
 L. V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV
 O. TCHEKIDJIAN SPRING DREAMS Soloists TZISANNA TATISHVILI,
 KARLIS ZARINSH
 C. LAMBERT THE RIO GRANDE Soloists NICOLAY PETROV,
 NINA HAKOBYAN
 10.01, 1985
 G. VERDI REQUIEM Soloists MARIA BIESHU, ELENA OBRAZTSOVA,
 KARLIS ZARINSH, VALERY ARUTUNOV
 11.01, 1985
 G. VERDI REQUIEM Soloists MARIA BIESHU, ELENA OBRAZTSOVA,
 KARLIS ZARINSH, VALERY ARUTUNOV
 13.01, 1985
 H. BERLIOZ SYMPHONIE DRAMATIQUE ROMEO & JULIETTE
 Soloists LEILI TAMMEL,
 KARLIS ZARINSH, VALERY ARUTUNOV
 15.01, 1985
 H. BERLIOZ SYMPHONIE DRAMATIQUE ROMEO & JULIETTE
 Soloists LEILI TAMMEL, KARLIS ZARINSH, VALERY ARUTUNOV
 RIGA
 14.07, 1976
 W.A. MOZART REQUIEM Soloists LUIZA ANDRUSHEVICH,
 MIRDZA KALMINA, KARLIS ZARINSH,
 YOURY ANTIPOV
 15.07, 1976
 W.A. MOZART REQUIEM Soloists LUIZA ANDRUSHEVICH,
 MIRDZA KALMINA, KARLIS ZARINSH,
 YOURY ANTIPOV
 16.07, 1976

W.A. MOZART REQUIEM Soloists LUIZA ANDRUSHEVICH,
MIRDZA KALMINA, KARLIS ZARINSH,
YOURY ANTIPOV

13. Symphony Orchestra of the St. Petersburg Philharmonic Society

ARTISTIC DIRECTOR

VLADIMIR VERBITSKI

SAINT-PETERSBURG

06.03, 1967

G. ROSSINI STABAT MATER Soloists V. KOZIROVA, L. FILATOVA,
MIKHAIL DOVENMAN,

EVGENY NESTERENKO

07.03, 1969

Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN

A. KHACHATURIAN ODE TO JOY Soloist GOHAR GALACHIAN

10.01, 1977

Father AIDINIAN MISSA SOLEMNIS Soloist GEGHAM GRIGORIAN

O. TCHEKIDJIAN SPRING DREAMS Soloists ANNA NSHANIAN,
GEGHAM GRIGORIAN

A. KHACHATURIAN ODE TO JOY Soloist NINA ISAKOVA

H. BERLIOZ TE DEUM Soloist KARLIS ZARINSH

11.01, 1977

Father AIDINIAN MISSA SOLEMNIS Soloist GEGHAM GRIGORIAN

O. TCHEKIDJIAN SPRING DREAMS Soloists ANNA NSHANIAN,
GEGHAM GRIGORIAN

A. KHACHATURIAN ODE TO JOY Soloist NINA ISAKOVA

H. BERLIOZ TE DEUM Soloist KARLIS ZARINSH

10.09, 1978

A. TIGRANIAN ANOUSH Final Soloist ELLADA CHAKHOYAN

16.10, 1978

J. S. BACH MISSA La Maj. Soloists GALINA KALININA, NINA ISAKOVA,
DRUVIS KRIKIS VALERY ARUTUNOV

A. HARUTUNIAN CANTATE FATHERLAND Soloists JANNA DAVTYAN,
BORIS GREKOV

17.10, 1978

J. S. BACH MISSA La Maj. Soloists GALINA KALININA, NINA ISAKOVA,
DRUVIS KRIKIS VALERY ARUTUNOV

A. HARUTUNIAN CANTATE FATHERLAND Soloists JANNA DAVTYAN,
BORIS GREKOV

30.05, 1980

A. VIVALDI GLORIA Soloists LUIZA ANDRUSHEVICH, NORA
MERGELOVA

Gr. HAKHINIAN CANTATE SAYAT NOVA Soloist ELLADA CHAKHOYAN

Fr. SHUBERT CANTATE Soloist GOHAR GALACHIAN

31.05, 1980

A. VIVALDI GLORIA Soloists LUIZA ANDRUSHEVICH, NORA MERGELOVA
 Gr. HAKHININN CANTATE SAYAT NOVA Soloist ELLADA CHAKHOYAN
 Fr. SHUBERT CANTATE Soloist GOHAR GALACHIAN
 02.06, 1980

G. VERDI REQUIEM Soloists LUIZA ANDRUSHEVICH, NINA ISAKOVA, KARLIS ZARINSH, DRUVIS KRIKIS
 03.06, 1980

G. VERDI REQUIEM Soloists LUIZA ANDRUSHEVICH, NINA ISAKOVA, KARLIS ZARINSH, DRUVIS KRIKIS
 20.04, 1981

L. V. BEETHOVEN FANTASIE Soloist SEDRAK YERKANIAN
 L. V. BEETHOVEN IX SYMPHONY Soloists LIDIA KAVALEVA, NINA ISAKOVA, KARLIS ZARINSH, MIHRAN YERKAT
 21.04, 1981

L. V. BEETHOVEN FANTASIE Soloist SEDRAK YERKANIAN
 L. V. BEETHOVEN IX SYMPHONY Soloists LIDIA KAVALEVA, NINA ISAKOVA, KARLIS ZARINSH, MIHRAN YERKAT
 12.04, 1982

L. V. BEETHOVEN CONCERT No: 4 Soloist GERHARD OPPITS
 G. ROSSINI STABAT MATER Soloists LUIZA ANDRUSHEVICH, TZISANNA TATISHVILI, KARLIS ZARINSH, GEORGY SELEZNEV
 13.04, 1982

L. V. BEETHOVEN CONCERT No: 4 Soloist GERHARD OPPITS
 G. ROSSINI STABAT MATER Soloists LUIZA ANDRUSHEVICH, TZISANNA TATISHVILI, KARLIS ZARINSH, GEORGY SELEZNEV
 19.06, 1983

A. VIVALDI GLORIA Soloists LUSINE ZAKARYAN, NORA MERGELIAN
 L.V. BEETHOVEN FANTASIE Soloist NIKOLAY PETROV
 Fr. SHUBERT CANTATE Do Maj. Soloist JANNA DAVTYAN
 21.06, 1983

G. FAURE REQUIEM Soloists LUSINE ZAKARIAN, VALERY ARUTUNOV
 H. BERLIOZ TE DEUM Soloist KARLIS ZARINSH
 22.06, 1983

G. FAURE REQUIEM Soloists LUSINE ZAKARIAN, VALERY ARUTUNOV
 H. BERLIOZ TE DEUM Soloist KARLIS ZARINSH
 24.06, 1986

A. VIVALDI GLORIA Soloists ANAHIT NERSESIAN, ELENA OBRAZTSOVA
 L.V. BEETHOVEN FANTASIE Soloist NIKOLAY PETROV

Gr. HAKHINIAN CANTATE SAYAT NOVA Soloist ANAHIT NERSESIAN
28.06, 1986

G. VERDI NABUCCO Soloists LUBOV KAZARNOVSKAYA,
HASMIK PAPIAN, ELDAR GETSADZE,
VALERY ARUTUNOV, HRAND AIVAZIAN
29.06, 1986

G. VERDI NABUCCO Soloists LUBOV KAZARNOVSKAYA,
HASMIK PAPIAN, ELDAR GETSADZE,
VALERY ARUTUNOV, HRAND AIVAZIAN
01.07, 1986

G. VERDI NABUCCO Soloists LUBOV KAZARNOVSKAYA,
HASMIK PAPIAN, ELDAR GETSADZE,
VALERY ARUTUNOV, HRAND AIVAZIAN
08.01, 1990

B. SMETANA CANTATE Fa Maj.
L. V. BEETHOVEN FANTASIE Soloist EKATERINA MURINA
SHUMANN ZIGEINERLEBEN Soloists MARGARITA HOVSEPIAN,
GAYANE NERSESIAN, HOVANNES BASTAJYAN,
MKRTICH BABAJANIAN

Fr. SHUBERT CANTATE Soloist HASMIK PAPIAN
G. VERDI INNO DELE NATIONI Soloist GEGHAM GRIGORIAN
09.01, 1990

B. SMETANA CANTATE Fa Maj.
L. V. BEETHOVEN FANTASIE Soloist EKATERINA MURINA
SHUMANN ZIGEINERLEBEN Soloists MARGARITA HOVSEPIAN,
GAYANE NERSESIAN, HOVANNES BASTAJYAN,
MKRTICH BABAJANIAN

Fr. SHUBERT CANTATE Soloist HASMIK PAPIAN
G. VERDI INNO DELE NATIONI Soloist GEGHAM GRIGORIAN
13.01, 1990

G. VERDI NABUCCO Soloists HASMIK PAPIAN, LARISA MKRTCHIAN,
SERGEY SHUSHARJYAN,
GEGHAM GRIGORIAN, ALEKSANDER KATSIAEV
14.01, 1990

G. VERDI NABUCCO Soloists HASMIK PAPIAN, LARISA MKRTCHIAN,
SERGEY SHUSHARJYAN,
GEGHAM GRIGORIAN, ALEKSANDER KATSIAEV
05.07, 1993

W.A. MOZART REQUIEM Soloists ELENA USTINOVA, ELENA RUBIN,
ANATOLI VOROPAEV,
FEODOR KUZNETSOV
06.07, 1993

W.A. MOZART REQUIEM Soloists ELENA USTINOVA, ELENA RUBIN,
ANATOLI VOROPAEV,
FEODOR KUZNETSOV

14. State Symphony Orchestra “Klassika”

ARTISTIC DIRECTOR

ALEXANDR KANTOROV

SAINT-PETERSBURG

09.07, 1993

J. S. BACH MISSA La Major

G. FAURE REQUIEM

15. Symphony Orchestra of the St. Petersburg Conservatory

ARTISTIC DIRECTOR

MIKHAIL GANTVARG

SAINT-PETERSBURG

30.10, 1964

W. A. MOZART REQUIEM Soloists IZABELLA AIDINIAN,

GOHAR GALACHIAN, MIKHAIL DOVENMAN,

MIHRAN ERKAT

Fr. SHUBERT CANTATE Soloist GOHAR GALACHIAN

31.10, 1964

W. A. MOZART REQUIEM Soloists IZABELLA AIDINIAN,

GOHAR GALACHIAN, MIKHAIL DOVENMAN,

MIHRAN ERKAT

Fr. SHUBERT CANTATE Soloist GOHAR GALACHIAN

26.01, 1966

W. A. MOZART REQUIEM Soloists IZABELLA AIDINIAN, GOHAR

GALACHIAN, MIKHAIL DOVENMAN,

MIHRAN ERKAT

30.01, 1966

G. ROSSINI STABAT MATER Soloists IZABELLA AIDINIAN,

GOHAR GALACHIAN, MIKHAIL DOVENMAN, MIHRAN ERKAT,

A. HARUTUNIAN CANTATE FATHERLAND Soloist GOHAR

GALACHIAN

B. SMETANA CANTATE Fa Maj.

31.01, 1966

A. HARUTUNIAN CANTATE FATHERLAND Soloist GOHAR

GALACHIAN

B. SMETANA CANTATE Fa Maj.

G. ROSSINI STABAT MATER Soloists IZABELLA AIDINIAN, GOHAR

GALACHIAN, MIKHAIL DOVENMAN,

MIHRAN ERKAT

16. Academic Symphony Orchestra of the Novosibirsk Philharmonic Society

ARTISTIC DIRECTOR

ARNOLD KATZ

NOVOSIBIRSK

03.04, 1970

W. A. MOZART REQUIEM Soloists ANAHIT NERSESIAN,
NORA MELKUMOVA, HOVHANNES BASTAJIAN,
BORIS GREKOV

04.04, 1970

W. A. MOZART REQUIEM Soloists ANAHIT NERSESIAN, NORA MELKU-
MOVA, HOVHANNES BASTAJIAN,
BORIS GREKOV

24.10, 1979

L. V. BEETHOVEN IX SYMPHONY Soloists LUIZA ANDRUSHEVICH,
NINA ISAKOVA, RUBEN LISITSIAN,
DRUVIS KRIKIS

25.10, 1979

L. V. BEETHOVEN IX SYMPHONY Soloists LUIZA ANDRUSHEVICH,
NINA ISAKOVA, RUBEN LISITSIAN,
DRUVIS KRIKIS

27.10, 1979

G. VERDI REQUIEM Soloists ZEMFIRA DANIELIAN, LILIT GRIGORIAN,
HOVHANNES BASTAJYAN,
BORIS GREKOV

28.10, 1979

G. VERDI REQUIEM Soloists ZEMFIRA DANIELIAN, LILIT GRIGORIAN,
HOVHANNES BASTAJYAN,
BORIS GREKOV

27.04, 1985

A. HARUTUNIAN CANTATE FATHERLAND Soloist GOHAR
GALACHIAN

L. V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV

A. VIVALDI GLORIA Soloists ANAHIT NERSESIAN, NORA MERGELOVA
08.05, 1985

A. HARUTUNIAN CANTATE FATHERLAND

L. V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV

A. VIVALDI GLORIA Soloists ANAHIT NERSESIAN, NORA MERGELOVA
YEREVAN

03.06, 1987

G. VERDI REQUIEM Soloists SOLNVEIGA RAYA, RAISA SHIRINIAN,
KARLIS ZARINSH, VALERY ARUTUNOV

04.06, 1987

G. VERDI REQUIEM Soloists SOLNVEIGA RAYA, RAISA SHIRINIAN,
KARLIS ZARINSH, VALERY ARUTUNOV

17. The Far Eastern Symphony Orchestra

ARTISTIC DIRECTOR

YURI BASHMET

KHABAROVSK

28.09, 1981

G. VERDI REQUIEM Soloists LUIZA ANDRUSHEVICH,
JANNA DAVTYAN, KARLIS ZARINSH, DRUVIS KRIKIS
29.09, 1981

G. VERDI REQUIEM Soloists LUIZA ANDRUSHEVICH,
JANNA DAVTYAN, KARLIS ZARINSH, DRUVIS KRIKIS
30.09, 1981

L. V. BEETHOVEN IX SYMPHONY Soloists LUIZA ANDRUSHEVICH,
JANNA DAVTYAN, KARLIS ZARINSH,
DRUVIS KRIKIS
01.10, 1981

L. V. BEETHOVEN IX SYMPHONY Soloists LUIZA ANDRUSHEVICH,
JANNA DAVTYAN, KARLIS ZARINSH,
DRUVIS KRIKIS

18. Symphony Orchestra of the Gorky Philharmonic Society

ARTISTIC DIRECTOR

ISRAIL GUSMAN

GORKY
21.03, 1970

Ch. GOUNOD MORS ET VITA,
G. VERDI STABAT MATER, L. V. BEETHOVEN FANTASIE
Soloist KARLEN TOPCHIAN

23.03, 1970

Ch. GOUNOD MORS ET VITA,
G. VERDI STABAT MATER, L. V. BEETHOVEN FANTASIE
Soloist KARLEN TOPCHIAN

04.04, 1974

G. ROSSINI STABAT MATER Soloists LUSINE ZAKARYAN,
OLGA GABAEVA, VAHAN MIRAKIAN,
BORIS GREKOV

06.04, 1974

G. ROSSINI STABAT MATER Soloists LUSINE ZAKARYAN,
OLGA GABAEVA, VAHAN MIRAKIAN,
BORIS GREKOV

25.03, 1978

A. HARUTUNIAN CANTATE FATHERLAND Soloist JANNA DAVTYAN,
ARTASHES HAYRIAN

Gr. HAKHINIAN CANTATE SAYAT NOVA Soloist GOHAR GALACHYAN
29.03, 1978

W. A. MOZART REQUIEM Soloists ANAHIT NERSESIAN,
NORA MELKUMOVA, HOVHANNES BASTAJYAN,
BORIS GREKOV

30.03, 1978

J. S. BACH MISSA La Maj.

A. VIVALDI GLORIA Soloists GALINA KALININA, NINA ISAKOVA,
DRUVIS KRIKIS

19. Symphony Orchestra of the Kislovodsk Philharmonic Society
ARTISTIC DIRECTOR
STANISLAV KOCHANOVSKI
KISLOVODSK
05.12, 1964
Fr. SCHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN
W. A. MOZART REQUIEM Soloists SVETLANA ZAKARYAN,
GOHAR GALACHIAN, NIKOLAY GAVRILOV,
IVAN TIATOV
20. Sverdlovsk State Symphony Orchestra
ARTISTIC DIRECTOR
ALEKSANDR KANTOROV
SVERDLOVSK
26.05, 1977*
H. BERLIOZ REQUIEM
27.05, 1977*
H. BERLIOZ REQUIEM
29.05, 1977
L. V. BEETHOVEN IX SYMPHONY Soloists GALINA KALININA, NINA
ISAKOVA, RUBEN LISITSIAN,
VLADIMIR BELIAEV
30.05, 1977
L. V. BEETHOVEN IX SYMPHONY Soloists GALINA KALININA, NINA
ISAKOVA, RUBEN LISITSIAN,
VLADIMIR BELIAEV
21. Symphony Orchestra of the Voronezh Philharmonic Society
ARTISTIC DIRECTOR
YOURI ANDROSSOV
VORONEZH
03.11, 1972
A. TIGRANIAN ANOUSH (Extr.)
KIRAKOSYAN BALLAD OF SOLDIER
Gr. HAKHINIAN CANTATE SAYAT NOVA Soloist EMMA SARKISIAN
L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN
Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN
04.11, 1972
A. TIGRANIAN ANOUSH (Extr.)
KIRAKOSYAN BALLAD OF SOLDIER
Gr. HAKHINIAN CANTATE SAYAT NOVA Soloist EMMA SARKISIAN
L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN
Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN
06.11, 1972

A. TIGRANIAN ANOUSH Prologue
07.11, 1972
A. TIGRANIAN ANOUSH Prologue

22. Ulyanovsk State Symphony Orchestra
ARTISTIC DIRECTOR
VLADIMIR VERBINSKI
ULYANOVSK
24.04, 1975*
H. BERLIOZ REQUIEM

23. Symphony Orchestra of the Kuibyshev Philharmonic Society
ARTISTIC DIRECTOR
YEVGENY MALININ
KUIBYSHEV
23.04 1981
L.V. BEETHOVEN IX SYMPHONY
Soloists ALEKSANDRA AVRONSKAYA, JANNA POLEVTSOVA,
EVGENY POPOV, GENNADI BEZZUBENKOV

TOGLYATTI
24.04, 1981
L.V. BEETHOVEN IX SYMPHONY
Soloists ALEKSANDRA AVRONSKAYA, JANNA POLEVTSOVA,
EVGENY POPOV, GENNADI BEZZUBENKOV

24. Symphony Orchestra of the Omsk Philharmonic Society
ARTISTIC DIRECTOR
GABRIEL CHALIK
OMSK
28.03, 1970*
H. BERLIOZ REQUIEM
29.03, 1970*
H. BERLIOZ REQUIEM

25. Rostov State Symphony Orchestra
ARTISTIC DIRECTOR
LEONID KATS
ROSTOV ON DON
16.11, 1983
G. VERDI REQUIEM Soloists ANAHIT NERSESIAN, JANNA DAVTYAN,
HOVHANNES BASTAJYAN,
VALERY ARUTUNOV
17.11, 1983
G. VERDI REQUIEM Soloists ANAHIT NERSESIAN, JANNA DAVTYAN,
HOVHANNES BASTAJYAN,

VALERY ARUTUNOV

20.11, 1983

A. VIVALDI GLORIA Soloists ANAHIT NERSESIAN, NORA MERGELOVA,
VALERY ARUTUNOV

G. FAURE REQUIEM Soloists NORA MERGELOVA, VALERY ARUTUNOV

26. Symphony Orchestra of Rostov Regional Philharmonic Society

ARTISTIC DIRECTOR

SEMYON KOGAN

ROSTOV ON DON

02.11, 1972

G. FAURE REQUIEM

L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN

Fr. SHUBERT CANTATE Do Maj. Soloist OLGA GABAEVA

03.11, 1972

G. FAURE REQUIEM,

L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN

Fr. SHUBERT CANTATE Do Maj. Soloist OLGA GABAEVA

27. Symphony Orchestra of the Volgograd Philharmonic Society

ARTISTIC DIRECTOR

EDUARD SIROV

VOLGOGRAD

05.05, 1981

W. A. MOZART REQUIEM Soloists ANAHIT NERSESIAN, NORA MELKU-
MOVA, HOVHANNES BASTAJYAN,

BORIS GREKOV

06.05, 1981

W. A. MOZART REQUIEM Soloists ANAHIT NERSESIAN, NORA MELKU-
MOVA, HOVHANNES BASTAJYAN,

BORIS GREKOV

28. Symphony Orchestra of the Krasnodar Philharmonic Society

ARTISTIC DIRECTOR

VERONIKA PONOMARENKO

KRASNODAR

29.10, 1972

W. A. MOZART REQUIEM Soloists ANAHIT NERSESIAN, NORA MELKU-
MOVA, HOVHANNES BASTAJYAN,

BORIS GREKOV

30.10, 1972

W. A. MOZART REQUIEM Soloists ANAHIT NERSESIAN, NORA MELKU-
MOVA, HOVHANNES BASTAJYAN,

BORIS GREKOV

29. Symphony Orchestra of the Saratov Philharmonic Society
ARTISTIC DIRECTOR
LEONID KORCHMAN
SARATOV
27.04, 1981
G. VERDI REQUIEM Soloists ALEKSANDRA AGROMSKAYA,
LUDMILA FILATOVA, LEV KUZNETSOV,
GEORGY SELEZNEV
28.04, 1981
L.V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV
L. V. BEETHOVEN IX SYMPHONY
Soloists ALEKSANDRA AGROMSKAYA, LUDMILA FILATOVA,
LEV KUZNETSOV, GEORGY SELEZNEV
29.04, 1981
G. VERDI REQUIEM Soloists ALEKSANDRA AGROMSKAYA,
LUDMILA FILATOVA, LEV KUZNETSOV,
GEORGY SELEZNEV
30.04, 1981
L.V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV
L. V. BEETHOVEN IX SYMPHONY
Soloists ALEKSANDRA AGROMSKAYA, LUDMILA FILATOVA,
LEV KUZNETSOV, GEORGY SELEZNEV
30. Symphony Orchestra of the Irkutsk Philharmonic Society
ARTISTIC DIRECTOR
EDUARD GULBIS
IRKUTSK
20.10, 1981
L. V. BEETHOVEN IX SYMPHONY Soloists LUIZA ANDRUSHEVICH,
JANNA DAVTYAN, KARLIS ZARINSH,
DRUVIS KRIKIS
21.10, 1981
L. V. BEETHOVEN IX SYMPHONY Soloists LUIZA ANDRUSHEVICH,
JANNA DAVTYAN, KARLIS ZARINSH,
DRUVIS KRIKIS
22.10, 1981
A. VIVALDI GLORIA Soloists LUIZA ANDRUSHEVICH, NORA
MERGELOVA
Fr. SHUBERT CANTATE Do Maj. Soloist JANNA DAVTYAN
23.10, 1981
G. VERDI REQUIEM Soloists LUIZA ANDRUSHEVICH,
JANNA DAVTYAN, KARLIS ZARINSH, DRUVIS KRIKIS
24.10, 1981
Gr. HAKHINIAN CANTATE SAYAT NOVA

A. KHACHATURIAN ODE TO JOY Soloist GOHAR GALACHIAN
 Fr. SHUBERT CANTATE Soloist JANNA DAVTYAN
 L.V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV
 01.11, 1981
 W. A. MOZART REQUIEM Soloists LUIZA ANDRUSHEVICH,
 JANNA DAVTYAN, KARLIS ZARINSH,
 DRUVIS KRIKIS
 02.11, 1981
 W. A. MOZART REQUIEM Soloists LUIZA ANDRUSHEVICH,
 JANNA DAVTYAN, KARLIS ZARINSH,
 DRUVIS KRIKIS
 05.11, 1981
 J. S. BACH MISSA La Maj.
 A. HARUTUNIAN CANTATE FATERLAND
 Gr. HAKHINIAN CANTATE SAYAT NOVA
 09.11, 1981
 A. VIVALDI GLORIA Soloists LUIZA ANDRUSHEVICH,
 NORA MERGELOVA
 L.V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV
 Fr. SHUBERT CANTATE Do Maj. Soloist JANNA DAVTIAN
 10.11, 1981
 A. VIVALDI GLORIA Soloists LUIZA ANDRUSHEVICH, NORA
 MERGELOVA
 L.V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV
 Fr. SHUBERT CANTATE Do Maj. Soloist JANNA DAVTIAN
 VLADIVOSTOK
 30.09, 1981
 A. VIVALDI GLORIA Soloists LUIZA ANDRUSHEVICH,
 NORA MERGELOVA
 Fr. SHUBERT CANTATE Do Maj. Soloist JANNA DAVTIAN
 31.09, 1981
 A. VIVALDI GLORIA Soloists LUIZA ANDRUSHEVICH,
 NORA MERGELOVA
 Fr. SHUBERT CANTATE Do Maj. Soloist JANNA DAVTIAN
 08.10, 1981
 VERDI REQUIEM Soloists LUIZA ANDRUSHEVICH, JANNA DAVTIAN,
 KARLIS ZARINSH, DRUVIS KRIKIS
 09.10, 1981
 VERDI REQUIEM Soloists LUIZA ANDRUSHEVICH, JANNA DAVTIAN,
 KARLIS ZARINSH, DRUVIS KRIKIS
 BLAGOVESHCHENSK
 10.10, 1981
 VIVALDI GLORIA Soloists LUIZA ANDRUSHEVICH,
 NORA MERGELOVA

Fr. SHUBERT CANTATE Do Maj. Soloist JANNA DAVTIAN

11.10, 1981

VIVALDI GLORIA Soloists LUIZA ANDRUSHEVICH, NORA
MERGELOVA

Fr. SHUBERT CANTATE Do Maj. Soloist JANNA DAVTIAN

12.10. 1981

G. VERDI REQUIEM Soloists LUIZA ANDRUSHEVICH,
JANNA DAVTYAN, KARLIS ZARINSH, DRUVIS KRIKIS

13.10, 1981

G. VERDI REQUIEM Soloists LUIZA ANDRUSHEVICH,
JANNA DAVTYAN, KARLIS ZARINSH, DRUVIS KRIKIS

31. Symphony Orchestra of Tomsk City

ARTISTIC DIRECTOR

ROMAN MOISEYEV

TOMSK

24.11, 1979

L. V. BEETHOVEN VIOLIN CONCERT Soloist HRACHIK HARUTUNIAN

L. V. BEETHOVEN IX SYMPHONY Soloists LUIZA ANDRUSHEVICH,
ELEONORA TOKAREVA,

RUBEN LISITSIAN, DRUVIS KRIKIS

25.11, 1979

L. V. BEETHOVEN VIOLIN CONCERT Soloist HRACHIK HARUTUNIAN

L. V. BEETHOVEN IX SYMPHONY Soloists LUIZA ANDRUSHEVICH,
ELEONORA TOKAREVA,

RUBEN LISITSIAN, DRUVIS KRIKIS

27.10, 1981

A. VIVALDI GLORIA Soloists LUIZA ANDRUSHEVICH,
NORA MERGELOVA

L. V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV

Fr. SHUBERT CANTATE Do Maj. Soloist JANNA DAVTIAN

28.10, 1981

A. VIVALDI GLORIA Soloists LUIZA ANDRUSHEVICH, NORA
MERGELOVA

L. V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV

Fr. SHUBERT CANTATE Do Maj. JANNA DAVTIAN

15.05, 1985

A. VIVALDI GLORIA Soloists ANAHIT NERSESIAN, NORA MERGELOVA

L. V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV

A. HARUTUNIAN CANTATE FATHERLAND Soloist GOHAR GALACHIAN

16.05, 1985

A. VIVALDI GLORIA Soloists ANAHIT NERSESIAN, NORA MERGELOVA

L. V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV

A. HARUTUNIAN CANTATE FATERLAND Soloist GOHAR GALACHIAN
19.05, 1985

L. V. BEETHOVEN IX SYMPHONY Soloists REBEKA OJAKHYAN,
GOHAR GALACHIAN, GEGHAM GRIGORIAN, DRUVIS KRIKIS
20.05, 1985

L. V. BEETHOVEN IX SYMPHONY Soloists REBEKA OJAKHYAN,
GOHAR GALACHIAN, GEGHAM GRIGORIAN, DRUVIS KRIKIS

32. State Honored Academic Symphony Orchestra of the Ukrainian SSR
ARTISTIC DIRECTOR
STEFAN TURCHAK

KIEV

22.10, 1971

Ch. GOUNOD MORS ET VITA

G. FAURE REQUIEM Soloists IZABELLA AIDINIAN,
YURI-MELIK HUSIAN

13.03, 1976*

H. BERLIOZ REQUIEM

14.03, 1976*

H. BERLIOZ REQUIEM

27.05, 1978*

H. BERLIOZ REQUIEM

29.05, 1978

FESTIVAL “KIEV SPRING”

20.04, 1988

G. VERDI NABUCCO Soloists HASMIK PAPIAN, NINA TELENTIEVA,
VLADIMIR KOVAL, ALEKSANDER KATSIAEV

21.04, 1988

G. VERDI NABUCCO Soloists HASMIK PAPIAN, NINA TELENTIEVA,
VLADIMIR KOVAL, ALEKSANDER KATSIAEV

23.04, 1988

G. VERDI REQUIEM Soloists HASMIK PAPIAN, NINA TELENTIEVA,
VLADIMIR KOVAL, ALEKSANDER KATSIAEV

33. Symphony Orchestra of the Donetsk Philharmonic Society
ARTISTIC DIRECTOR
NATAN RACHLIN

DONETSK

10.02, 1967

W. A. MOZART REQUIEM Soloists IZABELLA AIDINIAN,
NORA MEGELOVA, HOVHANNES BASTAJYAN,
BORIS GREKOV

34. Symphony Orchestra of the Lvov Philharmonic Society

ARTISTIC DIRECTOR

MELANI MESTRE

LVOV

14.02, 1966

A. TIGRANIAN ANOUSH (Extr.) IZABELLA AIDINIAN

M. GLINKA RUSLAN LUDMILA (Ext.)

G. VERDI NABUCCO Va Pensiero

L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN

26.10, 1971

Ch. GOUNOD MORS ET VITA

G. FAURE REQUIEM Soloists IZABELLA AIDINIAN,

YOURI-MELIK HUSIAN

27.10, 1971

Ch. GOUNOD MORS ET VITA

G. FAURE REQUIEM Soloists IZABELLA AIDINIAN,

YOURI-MELIK HUSIAN

21.05, 1978*

H. BERLIOZ REQUIEM

22.05, 1978*

H. BERLIOZ REQUIEM

35. Symphony Orchestra of the Kharkov Philharmonic Society

ARTISTIC DIRECTOR

YURIY YANKO

KHARKOV

17.03, 1976*

H. BERLIOZ REQUIEM

19.03.1976*

H. BERLIOZ REQUIEM

36. Symphony Orchestra of the Dnepropetrovsk philharmonic society

ARTISTIC DIRECTOR

NATALIA PONOMARCHUK

DNEPROPETROVSK

21.03, 1976*

H. BERLIOZ REQUIEM

37. Symphony Orchestra of the Odessa Philharmonic society

ARTISTIC DIRECTOR

YURI ALIEV

ODESSA

26.02, 1966

G. VERDI REQUIEM Soloists IZABELLA AIDINIAN, GOHAR

GALACHIAN, MIKHAIL DOVENMAN,

MIHRAN YERKAT

27.02, 1966

G. VERDI REQUIEM Soloists IZABELLA AIDINIAN, GOHAR
GALACHIAN, MIKHAIL DOVENMAN,

MIHRAN YERKAT

26.02, 1974

M. GLINKA RUSLAN LUDMILA (Extr.)

F. MENDELSSOHN ELIAS (Extr.)

G. VERDI Va pensiero

B. SMETANA CANTATE Fa Maj.

Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN

27.02, 1974

M. GLINKA RUSLAN LUDMILA (Extr.)

F. MENDELSSOHN ELIAS (Extr.)

G. VERDI NABUCCO Va pensiero

B. SMETANA CANTATE Fa Maj.

Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN

16.05, 1978*

H. BERLIOZ REQUIEM

38. Symphony Orchestra of the Crimean State Philharmonic society

ARTISTIC DIRECTOR

IGOR KAJDAN

YALTA

09.10, 1971

Al. HOVANESS GLORIA

G. FAURE REQUIEM Soloists IZABELLA AIDINIAN,
YOURI-MELIK HUSIAN

B. SMETANA CANTATE Fa Maj.

Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN

SEVASTOPOL

10.10, 1971

Al. HOVANESS GLORIA

G. FAURE REQUIEM Soloists IZABELLA AIDINIAN,
YOURI-MELIK HUSIAN

B. SMETANA CANTATE Fa Maj.

Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN

SIMFEROPOL

11.10, 1971

Al. HOVANESS GLORIA

G. FAURE REQUIEM Soloists IZABELLA AIDINIAN,
YOURI-MELIK HUSIAN

B. SMETANA CANTATE Fa Maj.

Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN

39. Symphony Orchestra of the Voroshilovgrad Philharmonic society

ARTISTIC DIRECTOR

KURT SHMIDT

LUGANSK

07.12, 1967

W. A. MOZART REQUIEM Soloists LUIZA ANDRUSHEVICH,

JANNA DAVTYAN, KARLIS ZARINSH,

DRUVIS KRIKIS

09.12, 1967

W. A. MOZART REQUIEM Soloists LUIZA ANDRUSHEVICH,

JANNA DAVTYAN, KARLIS ZARINSH,

DRUVIS KRIKIS

40. State Symphony Orchestra of the Belorussian SSR

ARTISTIC DIRECTOR

YURI EFIMOV

MINSK

05.02, 1966

A. HARUTUNIAN CANTATE FATHERLAND

Soloist GOHAR GALACHIAN

G. ROSSINI STABAT MATER Soloists IZABELLA AIDINIAN,

GOHAR GALACHIAN, MIKHAIL DOVENMAN,

MIHRAN YERKAT

06.02, 1966

Fr. SHUBERT CANTATE Soloist GOHAR GALACHIAN

W. A. MOZART REQUIEM Soloists IZABELLA AIDINIAN, GOHAR

GANACHIAN, MIKHAIL DOVENMAN,

MIHRAN YERKAT

03.12, 1967*

H. BERLIOZ REQUIEM

13.01, 1989

G. VERDI REQUIEM

Soloists ELENA ZIMENKOVA, NINA TERENCEVA,

KONSTANTIN PLUJNIKOV, GEORGY SELEZNEV

41. State Symphony Orchestra of Kazakhstan

ARTISTIC DIRECTOR

TOLEPBERGEN ABDRASHEV

ALMA ATA

21.06, 1968

W. A. MOZART REQUIEM IZABELLA AIDINIAN, JANNA DAVTYAN,

KARLIS ZARINSH, DRUVIS KRIKIS

22.06, 1968

W. A. MOZART REQUIEM IZABELLA AIDINIAN, JANNA DAVTYAN,
KARLIS ZARINSH, DRUVIS KRIKIS

42. State Honored Symphony Orchestra of Georgia

ARTISTIC DIRECTOR

JANSUG KAKHIDZE

TBILISI

25.11, 1968*

H. BERLIOZ REQUIEM

27.11, 1968*

H. BERLIOZ REQUIEM

17.01, 1970

T. CHUKHAJIAN ARSHAK II. (Extr.)

Gr. HAKHINIAN CANTATE SAYAT NOVA Soloist GOHAR GASPARIAN

VERDI NABUCCO Va pensiero...

L. V. BETHOVEN FANTASIE Soloist KARLEN TOPCHIAN

19.01, 1974

G. ROSSINI OUVERT. IL BARBIERE DI SIVIGLIA

G. ROSSINI STABAT MATER Soloists SOFIA ZORYAN, OLGA GABAEVA,

HOVHANNES BASTAJIAN,

MIHRAN YERKAT

22.05, 1974

G. FAURE REQUIEM Soloists LUSINE ZAKARYAN, BORIS GREKOV

L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN

Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN

25.05, 1974

G. VERDI REQUIEM Soloists LUSINE ZAKARYAN, OLGA GABAEVA,

RUBEN LISITSIAN, BORIS GREKOV

26.05, 1974

G. VERDI REQUIEM Soloists LUSINE ZAKARYAN, OLGA GABAEVA,

RUBEN LISITSIAN, BORIS GREKOV

07.10, 1974

G. FAURE REQUIEM Soloists LUSINE ZAKARYAN, BORIS GREKOV

L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN

Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN

09.10, 1974

G. ROSSINI STABAT MATER Soloists LUSINE ZAKARYAN, OLGA

GABAEVA, VAHAN MIRAKIAN,

BORIS GREKOV

28.05, 1975

G. ROSSINI STABAT MATER Soloists LUSINE ZAKARIAN, GOHAR

GANACHIAN, VAHAN MIRAKIAN,

BORIS GREKOV

22.02, 1985

G. ROSSINI STABAT MATER Soloists ANAHIT NERSESIAN, GOHAR
GALACHIAN, HOVHANNES BASTAJIAN,
VALERY ARUTUNOV

11.06, 1988

G. VERDI NABUCCO Soloists HASMIK PAPIAN, LARISA MKRTCHIAN,
VLADIMIR KOVAL, ELDAR GETSADZE

12.06, 1988

G. VERDI NABUCCO Soloists HASMIK PAPIAN, LARISA MKRTCHIAN,
VLADIMIR KOVAL, ELDAR GETSADZE

16.11, 1992

W. A. MOZART REQUIEM Soloists LARISA MKRTCHIAN, LILIT GRIGO-
RIAN, TAMAZ TSELIASHVILI,
VAGARSHAK OHANIAN

19.11, 1992

G. VERDI REQUIEM Soloists NAIRA GLUNTSADZE, GAYANE NERS-
ESYAN, TEMURAZ GUGUSHVILI,
ALEKSANDER KATSIAEV
YEREVAN

25.05, 1974

G. VERDI REQUIEM Soloists LUSINE ZAKARYAN, OLGA GABAEVA,
RUBEN LISITSIAN, BORIS GREKOV

26.05, 1974

G. VERDI REQUIEM Soloists LUSINE ZAKARYAN, OLGA GABAEVA,
RUBEN LISITSIAN, BORIS GREKOV

28.04, 1985

G. VERDI REQUIEM

25.05, 1988

G. VERDI REQUIEM Soloists LUSINE ZAKARIAN, OLGA GABAEVA,
RUBEN LISITSIAN, BORIS GREKOV

26.05, 1988

G. VERDI REQUIEM Soloists LUSINE ZAKARIAN, OLGA GABAEVA,
RUBEN LISITSIAN, BORIS GREKOV

26.11, 1992

G. VERDI REQUIEM Soloists NAIRA GLUNCHADZE, GAYANE
NERSESIAN, TEMURAZ GUGUSHVILI,
ALEKSANDER KATSIAEV

27.11, 1992

G. VERDI REQUIEM Soloists NAIRA GLUNCHADZE, GAYANE
NERSESIAN, TEMURAZ GUGUSHVILI,
ALEKSANDER KATSIAEV

43. Symphony Orchestra of the Kutaisi Philharmonic society
 ARTISTIC DIRECTOR
 VAKHTANG MATCHAVARIANI
 KUTAI SI
 18.06, 1988
 G. VERDI REQUIEM Soloists HASMIK PAPIAN,
 TATIANA VINEGRADOVA, VLADIMIR KOVAL,
 ALEKSANDER KATSIAEV
44. State Symphony Orchestra of Abkhazia
 ARTISTIC DIRECTOR
 ELENA KHAGBA
 SUKHUMI
 22.06, 1988
 G. VERDI REQUIEM Soloists HASMIK PAPIAN, TATIANA VINE-
 GRADOVA, VLADIMIR KOVAL, ALEKSANDER KATSIAEV
 GAGRA
 23.06, 1988
 G. VERDI REQUIEM Soloists HASMIK PAPIAN, TATIANA VINE-
 GRADOVA, VLADIMIR KOVAL, ALEKSANDER KATSIAEV
45. The Honored State Symphony Orchestra of Azerbaijan
 ARTISTIC DIRECTOR
 NIYAZI
 BAKU
 16.12, 1964
 G.F. HAENDEL MESSIAH Halleluia
 Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN
 G. VERDI NABUCCO Va pensiero...
 17.12, 1964
 G.F. HAENDEL MESSIAH Halleluia
 Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN
 G. VERDI NABUCCO Va pensiero...
 19.12, 1964
 W.A. MOZART REQUIEM Soloists SVETLANA ZAKARYAN, GOHAR
 GANACHIAN, IZRAIL FEIGELSON,
 IVAN TIATOV
 Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN
 20.12, 1964
 W.A. MOZART REQUIEM, Soloists SVETLANA ZAKARYAN, GOHAR
 GANACHIAN, IZRAIL FEIGELSON,
 IVAN TIATOV
 Fr. SHUBERT CANTATE Do Maj Soloist GOHAR GALACHIAN
 22.09, 1972

W.A. MOZART REQUIEM Soloists SVETLANA ZAKARYAN, GOHAR
GANACHIAN, IZRAIL FEIGELSON,
IVAN TIATOV
23.09, 1972
W.A. MOZART REQUIEM Soloists SVETLANA ZAKARYAN, GOHAR
GANACHIAN, IZRAIL FEIGELSON,
IVAN TIATOV

46. Latvijas Simfoniskais Orkestris Radio Television

ARTISTIC DIRECTOR

LEONIDS SINAISKIS

RIGA

17.12, 1964

L.V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN

Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN

Gr. HAKHINIAN CANTATE SAYAT NOVA

G.F. HAENDEL MESSIAH Halleluiah

G. DONICETTI LUCIA DI LAMMERMOOR (Extr.)

Soloist GOHAR GASPARIAN

24.11, 1967

Ch. GOUNOD MORS ET VITA

G. FAURE REQUIEM Soloists IZABELLA AIDINIAN,

BORIS GREKOV

14.11, 1980

G. ROSSINI STABAT MATER

YURMALA

14.08, 1987

G. VERDI NABUCCO Soloists HASMIK PAPIAN, RAISA SHIRINIAN,

SERGEY SHUSHARJIAN, MATI PALM,

VALERY ARUTUNOV

47. Latvijas PSR valsts Simfoniskais Orkestris

ARTISTIC DIRECTOR

VASILIS SINAISKIS

RIGA

13.11, 1980*

H. BERLIOZ REQUIEM

20.10, 1983

G. ROSSINI STABAT MATER Soloists ANAHIT NERSESIAN,

ZENFIRA DANIELIAN, HOVHANNES BASTAJYAN,

VALERY ARUTUNOV

48. Lietuvos TSR valstybės Filharmonijos Simfoninis Orkestras
ARTISTIC DIRECTOR
JUOZAS DOMARKAS
VILNIUS
04.11, 1964
L. V. BEETHOVEN FANTASIE Soloist ALEKSANDER IOKHELES
Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN
06.01, 1966
G. ROSSINI STABAT MATER Soloists IZABELLA AIDINIAN, GOHAR
GALCHIAN, MIKHAIL DOVENMAN,
MIHRAN ERKAT
09.01, 1966
W. A. MOZART REQUIEM Soloists IZABELLA AIDINIAN, GOHAR
GALACHIAN, MIKHAIL DOVENMAN,
MIHRAN YERKAT
15.03, 1969*
H. BERLIOZ REQUIEM
13.11, 1980*
H. BERLIOZ REQUIEM
19.11, 1980*
H. BERLIOZ REQUIEM
22.10, 1983
G. ROSSINI STABAT MATER Soloists ANAHIT NERSESIAN, JANNA
DAVTYAN, HOVHANNES BASTAJYAN,
VALERY ARUTUNOV
30.10, 1986
G. VERDI REQUIEM Soloists GRAZINA APANAVICHUTE,
AUSRA STASIUNAITE, SERGEY LARIN,
VLADIMIR PRUTNIKOV
KAUNAS
16.03, 1969*
H. BERLIOZ REQUIEM
18.11, 1980*
H. BERLIOZ REQUIEM
G. ROSSINI STABAT MATER Soloists ANAHIT NERSESIAN, JANNA
DAVTYAN, HOVHANNES BASTAJYAN,
VALERY ARUTUNOV
31.10, 1986
G. VERDI REQUIEM Soloists GRAZINA APANAVICHUTE,
AUSRA STASIUNAITE, SERGEY LARIN,
VLADIMIR PRUTNIKOV
KLAIPEDA
20.07, 1976
G. VERDI REQUIEM Soloists NINA ABDOSHINA, NINA ISAKOVA,
KARLIS ZARINSH, EVGENY NESTERENKO

PALANGA
21.07, 1976
G. VERDI REQUIEM Soloists NINA ABDOSHINA, NINA ISAKOVA,
KARLIS ZARINSH, EVGENY NESTERENKO
SISTERON
25.07, 1995
L.V. BEETHOVEN IX SYMPHONY (Extr.)

49. State Symphonic Orchestra of Estonia

ARTISTIC DIRECTOR

NEEME JARVI

TALLINN

20.11, 1967

W. A. MOZART REQUIEM Soloists LUSINE ZAKARIAN,
GOHAR GALACHIAN, VAHAN MIRAKIAN,

BORIS GREKOV

21.11, 1967

W. A. MOZART REQUIEM Soloists LUSINE ZAKARIAN,
GOHAR GALACHIAN, VAHAN MIRAKIAN,

BORIS GREKOV

50. Estonian Radio Symphonic Orchestra

ARTISTIC DIRECTOR

PEETER LILJE

TALLINN

28.04, 1974

A. VIVALDI GLORIA

Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN

51. State Symphonic Orchestra of Moldova

ARTISTIC DIRECTOR

DUMITRU GOLA

KISHINEV

16.10, 1971

L. V. BEETHOVEN IX SYMPHONY Soloists IZABELLA AIDINIAN,
GOHAR GALACHIAN, IZRAIL FEIGELSON, HENRI ALAVERDIAN

19.10, 1971

G. FAURE REQUIEM Soloists IZABELLA AIDINIAN,
HENRY ALAVERDIAN

Ch. GOUNOD MORS ET VITA

07.03, 1976*

H. BERLIOZ REQUIEM

05.10, 1977

G. VERDI REQUIEM Soloists GALINA KALININA, NINA ISAKOVA,
KARLIS ZARINSH, YOURY STATNIK

09.10, 1977

L.V. BEETHOVEN IX SYMPHONY Soloists GALINA KALININA,
 NINA ISAKOVA, KARLIS ZARINSH,
 YOURY STATNIK
 10.10, 1977
 L.V. BEETHOVEN IX SYMPHONY Soloists GALINA KALININA,
 NINA ISAKOVA, KARLIS ZARINSH,
 YOURY STATNIK
 09.11, 1984
 G. ROSSINI STABAT MATER Soloists ANAHIT NERSESIAN,
 GOHAR GALACHIAN, KARLIS ZARINSH,
 VALERY ARUTUNOV
 10.10, 1984
 G. ROSSINI STABAT MATER Soloists ANAHIT NERSESIAN,
 GOHAR GALACHIAN, KARLIS ZARINSH,
 VALERY ARUTUNOV
 11.04, 1985
 G. VERDI REQUIEM Soloists MARIA BIESHU, IRINA ARKHIPOVA,
 KARLIS ZARINSH, VALERY ARUTUNOV
 14.04, 1985
 G. VERDI REQUIEM Soloists MARIA BIESHU, IRINA ARKHIPOVA,
 KARLIS ZARINSH, VALERY ARUTUNOV
 TIRASPOL
 09.03, 1976*
 H. BERLIOZ REQUEM

52. State Symphonic Orchestra of Tatarstan

ARTISTIC DIRECTOR

NATHAN RACHILN

KAZAN

17.04, 1975

W. A. MOZART REQUIEM Soloists IZABELLA AIDINIAN,
 GOHAR GALACHIAN, HOVHANNES BASTAJYAN,
 BORIS GREKOV

53. State Symphonic Orchestra of Armenia

ARTISTIC DIRECTOR

MICHAEL MALUNTSIAN

YEREVAN

27.11, 1961

L.V. BEETHOVEN SYMPHONY No 7

B. SMETANA CANTATE Fa Maj.

05.05, 1963

S. FRANK SYMPHONY

SAINT-SAENCE RAPSODIE

13.06, 1963

YEGHIAZARIAN, AVETISIAN, A. HARUTUNIAN
 01.02, 1967*
 H. BERLIOZ REQUIEM
 02.02, 1967*
 H. BERLIOZ REQUIEM
 25.12, 1973
 A. KHACHATURIAN ODE TO JOY Soloist GOHAR GALACHIAN
 28.12, 1974*
 H. BERLIOZ REQUIEM
 17.09, 1978
 A. HARUTUNIAN CANTATE FATHERLAND
 A. KHACHATURIAN ODE TO JOY Soloist JANNA DAVTIAN
 19.12, 1978
 L.V. BEETHOVEN VIOLIN CONCERT, Soloist LIANA ISAKADZE
 L.V. BEETHOVEN IX SYMPHONY Soloists LARISA SHEVCHENKO,
 NINA ISAKOVA, RUBEN LISITSIAN,
 DRUVIS KRIKIS
 29.04, 1979
 A. VIVALDI GLORIA Soloists ELLADA CHAKHOYAN, OLGA GABAEVA
 L.V. BEETHOVEN FANTASIE Soloist SEDRAK YERKANIAN
 Fr. SHUBERT CANTATE Do Maj. GOHAR GALACHIAN
 22.12, 1979
 A. BARTEVIAN ORATORIO Soloist SUSANNA MARTIROSIAN
 09.06, 1981
 L.V. BEETHOVEN SYMPHONY No:7
 L.V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV
 Fr. SHUBERT CANTATE Do Maj. Soloist LUIZA ANDRUSHEVICH
 22.04, 1982
 L.V. BEETHOVEN IX SYMPHONY
 27.04, 1984
 G. VERDI REQUIEM Soloists ELLADA CHAKHOYAN, GOHAR
 GALACHIAN, KARLIS ZARINSH,
 GEORGY SELEZNEV
 28.04, 1984
 G. VERDI REQUIEM Soloists ELLADA CHAKHOYAN, GOHAR
 GALACHIAN, KARLIS ZARINSH,
 GEORGY SELEZNEV
 17.07, 1992
 W. A. MOZART REQUIEM Soloists LARISA MKRTCHIAN, GAYANE
 NERSESIAN, GOR ARSENIAN, HAIK DEINIAN
 06.01, 2022
 G. F. HAENDEL MESSIAH Halleluiah

54. Symphonic Orchestra of Radio & Television of Armenia

ARTISTIC DIRECTOR

OHAN DURYAN

YEREVAN

05.04, 1976

A. TERTERIAN POEM Soloists S. MARTIROSIAN, GEGHAM GRIGORIAN

06.07, 1976

G. VERDI REQUIEM Soloists NINA AVDOSHINA, NINA ISAKOVA,
KARLIS ZARINSH, ARSHAVIR KARAPETIAN

11.11, 1976

W.A. MOZART REQUIEM Soloists RUZAN LISUTSIAN,
KARINE LISUTSIAN, RUBEN LISITSIAN,

PAVEL LISITSIAN

15.09, 1998

G. ROSSINI STABAT MATER Soloists ZEMFIRA DANIELIAN, LILIT
GRIGORIAN, SUREN ZURABIAN,
ALEKSANDER TAMAZIAN

15.12, 1982

A. KHACHATURIAN ODE OF JOY Soloist GOHAR GALACHIAN

16.12, 1982

A. KHACHATURIAN ODE TO JOY Soloist GOHAR GALACHIAN

55. Orchestra of State Academic Theatre Opera & Ballet “Spendiarov”

ARTISTIC DIRECTOR

SUREN CHAREKYAN

YEREVAN

22.04, 1977

A. KHACHATURIAN ODE TO JOY Soloist JANNA DAVTIAN

07.12, 1982

A. KHACHATURIAN ODE TO JOY Soloist GOHAR GALACHIAN

10.12, 1982

H. BERLIOZ SYMPHONIE DRAMATIQUE ROMEO & JULIETTE

Soloists NINA ISAKOVA, KARLIS ZARINSH, VALERY ARUTUNOV

11.12, 1982

H. BERLIOZ SYMPHONIE DRAMATIQUE ROMEO & JULIETTE

Soloists NINA ISAKOVA, KARLIS ZARINSH, VALERY ARUTUNOV

13.01, 1983

L.V. BEETHOVEN OUVERT. EGMOND

L.V. BEETHOVEN FANTASIE Soloist NICOLAY PETROV

C. LAMBERT THE RIO GRANDE Soloist NICOLAY PETROV

17.12, 1983

L. V. BEETHOVEN IX SYMPHONY Soloists GOHAR GASPARIAN,

OLGA GABAEVA, HOVHANNES BASTAJYAN, VALERY ARUTUNOV

18.12, 1983

L. V. BEETHOVEN IX SYMPHONY Soloists GOHAR GASPARIAN,
 OLGA GABAEVA,
 HOVHANNES BASTAJYAN, VALERY ARUTUNOV
 18.03, 1984
 G. VERDI INNO DELLE NATIONI Soloist BERJ KARAZIAN
 G. ROSSINI STABAT MATER Soloists ANAHIT NERSESIAM,
 GOHAR GALACHIAN, KARLIS ZARINSH, VALERY ARUTUNOV
 19.03, 1984
 G. VERDI INNO DELLE NATIONI Soloist BERJ KARAZIAN
 G. ROSSINI STABAT MATER Soloists ANAHIT NERSESIAM,
 GOHAR GALACJIAN, KARLIS ZARINSH,
 VALERY ARUTUNOV
 04.02, 1984
 F. CHOPEN CHOPENIANA
 M. RAVEL BOLERO Soloists ANNA MARIKIAN, RUDOLF KHARATYAN,
 HOVHANNES DIVANIAN
 18.04, 1984
 V. KOTOYAN YEREVAN Soloist VARDUHI KHACHATRIAN
 ARAM SATUNTS SONGS OF ARMENIA Soloist ARAKSI DAVTYAN
 Ed. HOVHANNISIAN SYMPHONY No: 2 Soloist ELLADA CHAKHOYAN
 27.04, 1984
 T. CHUKHADJIAN ARSHAK II Soloists GOHAR GASPARIAN,
 MIHRAN YERKAT, NAR HOVHANNISIAN,
 BARSEGH TUMANIAN, ELVIRA UZUNYAN, GOHAR GALACHIAN,
 GEGHAM GRIGORIAN, OLGA GABAEVA
 28.04, 1984
 T. CHUKHADJIAN ARSHAK II Soloists GOHAR GASPARIAN,
 MIHRAN YERKAT, NAR HOVHANNISIAN,
 BARSEGH TUMANIAN, ELVIRA UZUNYAN, GOHAR GALACHIAN,
 GEGHAM GRIGORIAN, OLGA GABAEVA
 05.06, 1987
 L.V. BEETHOVEN IX SYMPHONY Soloists HASMIK PAPIAN, RAISA
 SHIRINIAN, GEGHAM GRIGORIAN, VALERY HARUTUNIAN
 06.04, 1988
 A. KHACHATURIAN ODE TU JOY Soloist GOHAR GALACHIAN
 20.11, 1987
 T. MANSURIAN SAYAT NOVA
 09.12, 1987
 Gr. HAKHINIAN CANTATE SAYAT NOVA Soloist ELLADA CHAKHOYAN
 06.12, 1998
 G. VERDI REQUIEM Soloists IRINA ZAKIAN, LILIT GRIGORIAN,
 SUREN ZURABIAN, MKRTICH MKRTCHIAN
 29.10, 2014
 Ch. GOUNOD FAUST MARCHE DES SOLDATS

G. VERDI AIDA TRIUMPHAL MARCH

28.04, 2017

G. FAURE REQUIEM SoloistS ARTSVIK DEMURCHIAN,
ZOHRAH ZAHARIAN

G. VERDI INNO DELLE NATIONI Soloist BERCH LARAZIAN

Ch. GOUNOD MORS ET VITA Lacrimosa,

Ch. GOUNOD FAUST WALTZ

BERLIOZ REQUIEM Dies irae

23.12, 2017

L.V. BEETHOVEN FANTASIE Soloist SVETLANA NAVASARDIAN

G. VERDI INNO DELLE NATIONI Soloist BERJ KARAZIAN

09.04, 2019

C. ORFF CARMINA BURANA

Soloists ARTSVIK DEMURCHIAN, BERJ KARAZIAN, GRIGOR
ABRAMIAN

56. State Wind Orchestra

ARTISTIC DIRECTOR

HAYKAZ MESIAYAN

YEREVAN

25.12, 1973

A. TIGRANIAN ANOUSH LITTER-MUSIC COMPOSITION

Soloist SUREN KOCHARIAN,

GOHAR GASPARIAN, HARUTUN KAVAZIAN, ARSHAVIR KARAPETIAN

A. KHACHATURIAN ODE TO JOY Soloist GOHAR GALACHIAN

27.04, 1984

T. CHUKHAJIAN ARSHAK II Soloists GOHAR GASPARIAN, MIHRAN

YERKAT, NAR HOVHANNISIAN,

ELVIRA UZUNYAN, GOHAR GALACHIAN, GEGHAM GRIGORIAN,

OLGA GABAEVA

28.04, 1984

T. CHUKHAJIAN ARSHAK II Soloists GOHAR GASPARIAN, MIHRAN

YERKAT, NAR HOVHANNISIAN,

ELVIRA UZUNYAN, GOHAR GALACHIAN, GEGHAM GRIGORIAN,

OLGA GABAEVA

57. Armenian Philharmonic Orchestra

ARTISTIC DIRECTOR

EDUARD TOPCHYAN

YEREVAN

06.04, 1988

A. KHACHATURIAN ODE TO JOY Soloist GOHAR GALACHIAN

03.05, 1998

C. ORFF CARMINA BURANA Soloists ZEMFIRA DANIELYAN,

SUREN ZURABYAN, ALEKSANDER TAMAZIAN

31.01, 1999

C. ORFF CARMINA BURANA Soloists ZEMFIRA DANIELIAN,
SUREN ZURABIAN, ALEKSANDER TAMAZIAN
05.11, 1999

G. HAKHINIAN CANTATE SAYAT NOVA
Soloists VARDUHI KHACHATRIAN, ANNA MNATSAKANIAN
A. KHACHATURIAN ODE TO JOY Soloist GOHAR GALACHIAN
05.11, 2000

Father AIDINIAN MISSA SOLEMNIS (Extr.)
A. BARTEVIAN ORATORIO (Extr.) Soloist KARINE AVETISIAN
A. HARUTUNIAN CANTATE FATHERLAND
Ed. HOVHANNISIAN MONUMENT OF THE HEROES
A. KHACHATURIAN ODE TO JOY Soloist GOHAR GALACHIAN
24.11, 2000

H. BERLIOZ TE DEUM
25.05, 2002

W. A. MOZART MISSA BREVIS Soloist SEDA ODABASHIAN
Father AIDNIAN MISSA SOLEMNIS (Extr.)
Soloist NAIRA HOVHANNISIAN, SUREN ZURABYAN
ARA BARTEVIAN ORATORIO Soloists KARINE AVETISIAN,
LILIT ALEKSANIAN, SARKIS AGHAMALIAN, BORIS GREKOV
Gr. HAKHINIAN CANTATE SAYAT NOVA Soloist ZEMFIRA DANIELIAN
A. KHACHATURIAN ODE TO JOY Soloist LILIT GRIGORIAN
04.10, 2002

C. ORFF CARMINA BURANA Soloists ZEMFIRA DANIELIAN,
HOVHANNES NAZARIAN,
ALEKSANDER TAMAZIAN
13.02, 2003

A. KHACHATURIAN ODE TO JOY Soloist LILIT GRIGORIAN
17.09, 2004

G. FAURE REQUIEM Soloists IRINA ZAKIAN, VAGARSHAK OHANIAN
L. V. BEETHOVEN FANTASIE Soloist AREG SIMONIAN
Gr. HAKHINIAN CANTATE SAYAT NOVA Soloist ZEMFIRA DANIELYAN
03.02, 2006

G. ROSSINI STABAT MATER Soloists ZEMFIRA DANIELYAN,
NARINE ANANIKIAN, BERJ KARAZIAN,
VAHAN MAKVETSIAN
13.10, 2006

W. A. MOZART REQUIEM Soloists KARINE AVETISIAN,
NARINE ANANIKIAN, SUREN MKRTCHIAN,
VAZGEN GHAZARIAN
24.11, 2006

Al. HOVANNESS GLORIA Soloists SEDA ODABASHIAN,
NARINE ANANIKIAN, BERJ KARAZIAN, SHI SHUAN
19.04, 2007

G. VERDI NABUCCO Soloists MAGDA MKRTCHIAN,
ZEMFIRA DANIELIAN, DAVIT BABAYANTS,
SUREN MKRTCHIAN, VAZGEN GHAZARYAN
09.11, 2007

A. SATUNTS SONGS OF ARMENIA Soloist HOVHANNES AIVAZIAN
06.04, 2008

KHACHATURIAN ODE TO JOY Soloist GOHAR GALACHIAN
23.12, 2008

L. V. BEETHOVEN IX SYMPHONY
30.01, 2009

R. WAGNER TANHEUSER (Extr.)
19.06, 2009

G. FAURE REQUIEM Soloists ARDZVIK DEMURCHIAN,
SUREN MANUKIAN
22.12, 2010

A. BARTEVIAN ORATORIO Soloists KARINE AVETISYAN,
LILIT ALEKSANIAN, SARKIS AGHAMALYAN,
BORIS HAKOBYAN

T. CHOUKHAJYAN LEBLEBICI (Extr.) Soloist SARKIS AGHAMALIAN
Ed. HOVHANNISIAN MONUMENT OF THE HEROES
24.04, 2011

G. VERDI REQUIEM
09.09, 2011

L.V. BEETHOVEN IX SYMPHONY Soloists IRINA ZAKIAN,
NARINE ANANIKIAN, BERCH KARAZIAN,
VALERY HARUTUNOV
27.11, 2011

L. V. BEETHOVEN FANTAISIE Soloist MARINE ABRAHAMIAN,
G. VERDI INNO DELLE NATIONI
Soloist BERJ KARAZIAN

C. ORFF CARMINA BURANA Final
25.05, 2012

A. KHACHATURIAN VALSE
23.12, 2013

G. VERDI STABAT MATER
G. VERDI NABUCCO (Extr.) Soloist BARSEGH TUMANIAN
G. VERDI REQUIEM (Final) Soloist IRINA ZAKIAN
G. VERDI INNO DELLE NATIONI Soloist BERJ KARAZIAN
23.12, 2014

L. V. BEETHOVEN FANTASIE Soloist LILIT ZAKARIAN
Fr. SHUBERT CANTATE Soloist MAGDA MKRTCHIAN
G. VERDI INNO DELLE NATIONI Soloist BERJ KARAZIAN
Gr. HAKHINIAN CANTATE SAYAT NOVA
Soloist ARDZVIK DEMURCHIAN
23.12, 2016

C. ORFF CARMINA BURANA Soloists ARDZVIK DEMURCHIAN,
 BERJ KARAZIAN, GRIGOR ABRAHAMIAN
 19.04, 2017
 G. VERDI NABUCCO
 28.04, 2017
 G. FAURE REQUIEM Soloist ARDZVIK DEMURCHIAN, ZOHRAB
 ZOHRABIAN
 G. VERDI INNO DELLE NATIONI Soloist BERJ KARAZIAN
 Ch. GOUNOD MORS ET VITA Lacrimosa
 H. BERLIOZ REQUIEM Dies Irae
 08.07, 2017
 G. VERDI, W. A. MOZART, G. ROSSINI, Ch. GOUNOD,
 Ed. HOVHANNISIAN
 23.12, 2017
 L. V. BEETHOVEN FANTASIE Soloist SVETLANA NAVASARDYAN
 G. VERDI INNO DELLE NATIONI Soloist BERJ KARAZIAN
 14.05, 2019
 C. ORFF CARMINA BURANA Soloists ARZVIK DEMURCHIAN,
 BERJ KARAZIAN, GRIGOR ABRAHAMIAN
 06.12, 2019
 K. JENKINS SYMPHONY ADIEMUS
 08.02, 2020
 A. HARUTUNIAN CANTATE FATHERLAND Soloists GRETA BAGIYAN,
 GRIGOR ABRAHAMIAN,
 BERJ KARAZIAN, HOVSEP NSHANIAN
 A. HARUTUNIAN ODE OF ARMENIAN NATION Soloist BERJ KARAZIAN
 08.09, 2021
 H. BERLIOZ ROMEO ET JULIETTE Final Soloist DAVIT BABABAYANTS,
 G. VERDI AIDA TRIUMPHAL MARCH
 25.01, 2022
 K. PETROSSIAN ARMENIA Soloist HAYK TONGURIAN
 31.05, 2022
 ROSSINI STABAT MATER Soloists SOFIA SAYADIAN,
 KRISTINA SAHAKIAN, MIKAEL GRIGORIAN,
 POGHOS BIAZBEKIAN
 21.06, 2022
 W. A. MOZART REQUIEM Lacrimosa
 G. VERDI HYMNE OF THE NATIONS Soloist BERCH KARAZIAN
 MASCAGNI CAVALLERIA RUSTICANA BRINDISI Soloist HAYK
 TONGURIAN
 K. JENKINS SYMPHONIY ADIEMUS FINAL
 C. ORFF CARMINA BURANA FINAL
 ISTAMBUL
 15.10, 2004

A. TIGRANIAN ANOUSH Prologue
 A. BARTEVIAN ORATORIO (Extr.) Soloist KARINE AVETISIAN
 Gr. HAKHINIAN CANTATE SAYAT NOVA Soloist ZEMFIRA DANIELIAN
 G. ROSSINI Concertando
 C. ORFF CARMINA BURANA Final
 G.F. HAENDEL Halleluia
 Ch. GOUNOD Lacrimosa
 FATHER AIDINIAN MISSA SOLEMNIS (Extr.)
 T. CHUKHADJIAN LEBLEBICI (Extr.) Soloist RAFAEL MELKONIAN

58. Youth State Orchestra of Armenia

ARTISTIC DIRECTOR

LORIS TJEKNAVORIAN

YEREVAN

06.02, 1978

V. BALIAN POETORIA Soloists BABGEN NERSISIAN, EMMA SARGSIAN,
 JANNA DAVTYAN, ROBERT BABURIAN

G. HAKHINIAN CANTATE SAYAT NOVA Soloist EMMA SARGSIAN

A. HARUTUNIAN CANTATE FATHERLAND Soloist JANNA DAVTYAN

A. KHACHATURIAN ODE TO JOY Soloist JANNA DAVTYAN

17.03, 2010

L. V. BEETHOVEN FANTASIE Soloist LILIT ZAKARIAN, Fr. SHUBERT
 CANTATE Do Maj.

Soloist MAGDA MKRTCHIAN

23.01, 2013

G. VERDI INNO DELLE NATIONI Soloist BERCH KARAZIAN

23.12, 2015

G. FAURE REQUIEM Soloists DAVIT BABAYANTS, IRINA ZAKIAN

G. ROSSINI STABAT MATER Soloists IRINA ZAKIAN, OLGA GABAEVA,
 BERJ KARAZIAN, BORIS GREKOV

A. TIGRANIAN ANOUSH Final

59. Symphonic Orchestra of Yerevan

ARTISTIC DIRECTOR

LORIS TJEKNAVORYAN

YEREVAN

11.04, 1998

W. A. MOZART REQUIEM Soloists ARZVIK DEMURCHIAN,
 TAMARA DADOYAN, EGHISHE MANUCHARIAN,
 SERGUEY BARSEGHIAN

60. Chamber Orchestra of Yerevan

ARTISTIC DIRECTOR

GEVORK MURADYAN

YEREVAN

18.04, 1995

W. A MOZART REQUIEM Soloists KARINE BABAJANIAN,
LILIT GRIGORIAN, RAFAEL MELKONIAN,
MKRTICH BABAJANIAN

19.04, 1995

W. A. MOZART REQUIEM Soloists KARINE BABAJANIAN,
LILIT GRIGORIAN, RAFAEL MELKONIAN,
MKRTICH BABAJANIAN

27.04, 1995

W. A. MOZART REQUIEM Soloists KARINE BABAJANIAN,
LILIT GRIGORIAN, RAFAEL MELKONIAN,
MKRTICH BABAJANIAN

61. Orchestre Philharmonique de Budapest

ARTISTIC DIRECTOR

ANDRAS KORODI

PARIS

10.09, 1974

L. V. BEETHOVEN IX SYMPHONY Soloists LUSINE ZAKARIAN,
OLGA GABAEVA, RUBEN LISITSIAN,
BORIS GREKOV

12.09, 1974

G. ROSSINI STABAT MATER Soloists LUSINE ZAKARIAN,
OLGA GABAEVA, VAHAN MIRAKIAN,
BORIS GREKOV

62. Symfonicky Orchestr Hl. M. Prahi-Fok

ARTISTIC DIRECTOR

PETER VRONSKY

PRAHA

02.06, 1979

H. BERLIOZ TE DEUM

63. Orchestra Symfoniczna Filharmonii Ostrava

ARTISTIC DIRECTOR

THEODORE KUCHAR

OSTRAVA

29.05, 1979

L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN

64. Orchestra Symfoniczna Filharmonii Trnava
ARTISTIC DIRECTOR
JURAJ JARTIM
TRANAVA
24.06, 1971
L. V. BEETHOVEN FANTASIE Soloist KARLEN TOPCHIAN
65. Orchestra Symfoniczna Filharmonii Wroclawskiej
ARTISTIC DIRECTOR
CTEFANA MARCZYK
WROCLAW
18.04, 1980
K. SZYMANOWSKI STABAT MATER
Fr. SHUBERT CANTATE Do Maj. Soloist STEFANIA WOYTOWICZ
A. VIVALDI GLORIA Soloists ELLADA CHAKHOYAN, NINA ISAKOVA
YEREVAN
27.04, 1980
A. VIVALDI GLORIA
A. HARUTUNIAN CANTATE FATHERLAND
Fr. SHUBERT CANTATE Do Maj. Soloist GOHAR GALACHIAN
66. Orchestre de l'Opéra de Marseille
ARTISTIC DIRECTOR
ANDREY BARRIERES
MARSEILLE
17.09, 1974
A. TIGRANIAN ANOUSH Final Soloist ALICE CHAMIRIAN
G. ROSSINI STABAT MATER Soloists LUSINE ZAKARYAN, OLGA
GABAEVA, VAHAN MIRAKYAN,
BORIS GREKOV
67. Orchestre de Cannes Provence-Côte d'Azur
ARTISTIC DIRECTOR
PHILIPP BENDER
NICE
25.09, 1986
A. VIVALDI GLORIA
L.V. BEETHOVEN FANTASIE Soloist MYRIAM BERGER
G. VERDI NABUCCO (Extr.), A. TIGRANIAN ANOUSH Final
MARSEILLE
26.09, 1986
A. VIVALDI GLORIA Soloists LUBOV KAZARNOVSKAYA,
HASMIK PAPIAN
L.V. BEETHOVEN FANTASIE Soloist MYRIAM BERGER

G. VERDI NABUCCO (Extr) Soloists LUBOV KAZARNOVSKAYA,
HASMIK PAPIAM, SERGEY SHUSHARJYAN,
VALERY ARUTIONOV
A. TIGRANIAN ANOUSH Final HASMIK PAPIAN

68. Symphony Orchestra All Armenians
ARTISTIC DIRECTOR
MINISTRY OF CULTURE OF ARMENIA
YEREVAN
24.04, 2017
Ed. HOVHANNISIAN MONUMENT OF THE HEROES

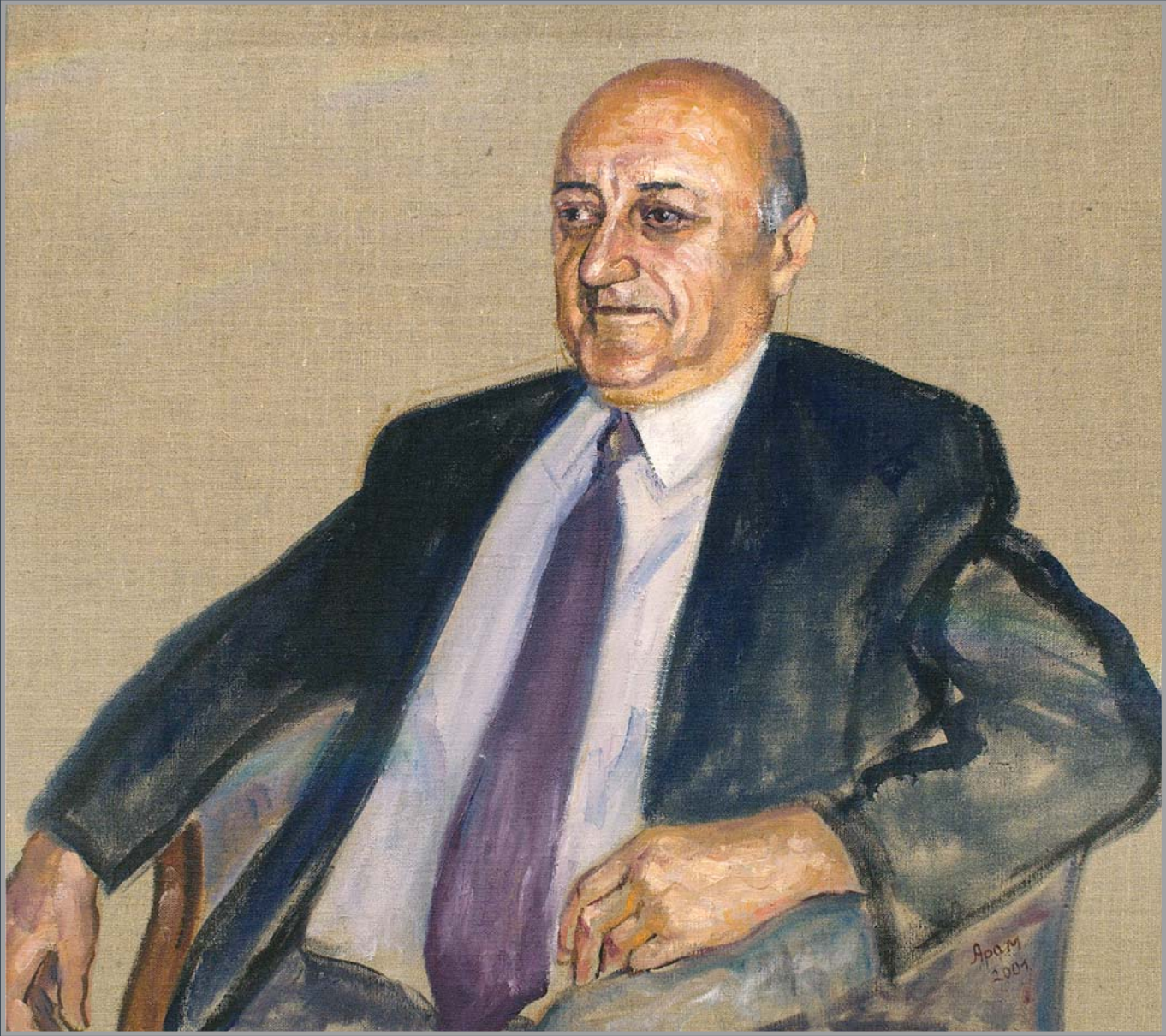
69. State Symphony Orchestra of Gyumri
ARTISTIC DIRECTOR
YERVAND VAROSYAN
YEREVAN
20.09, 2017
Ed. HOVHANNISIAN MONUMENT OF THE HEROES

Not:*37 Execution of the
BERLIOZ's REQUIEM
Among which
8 CONCERTS
With the famous Symphonic Orchestra of St. Petersburg
Under the direction of the
O. TCHEKIDJIAN



Markos ARZUMANYAN

Portrait of Ohannes Tchekidjian, 1969,
oil on canvas, 105 x 80 cm



Aram SARIBEKYAN

Ohannes Tchekidjian, 2001,
oil on canvas, 70 x 80 cm



Lilya KARCTHIKYAN

Portrait of Ohannes Tchekidjian, 2012,
oil on canvas, 80 x 90 cm



Rudolf KHACHATRYAN

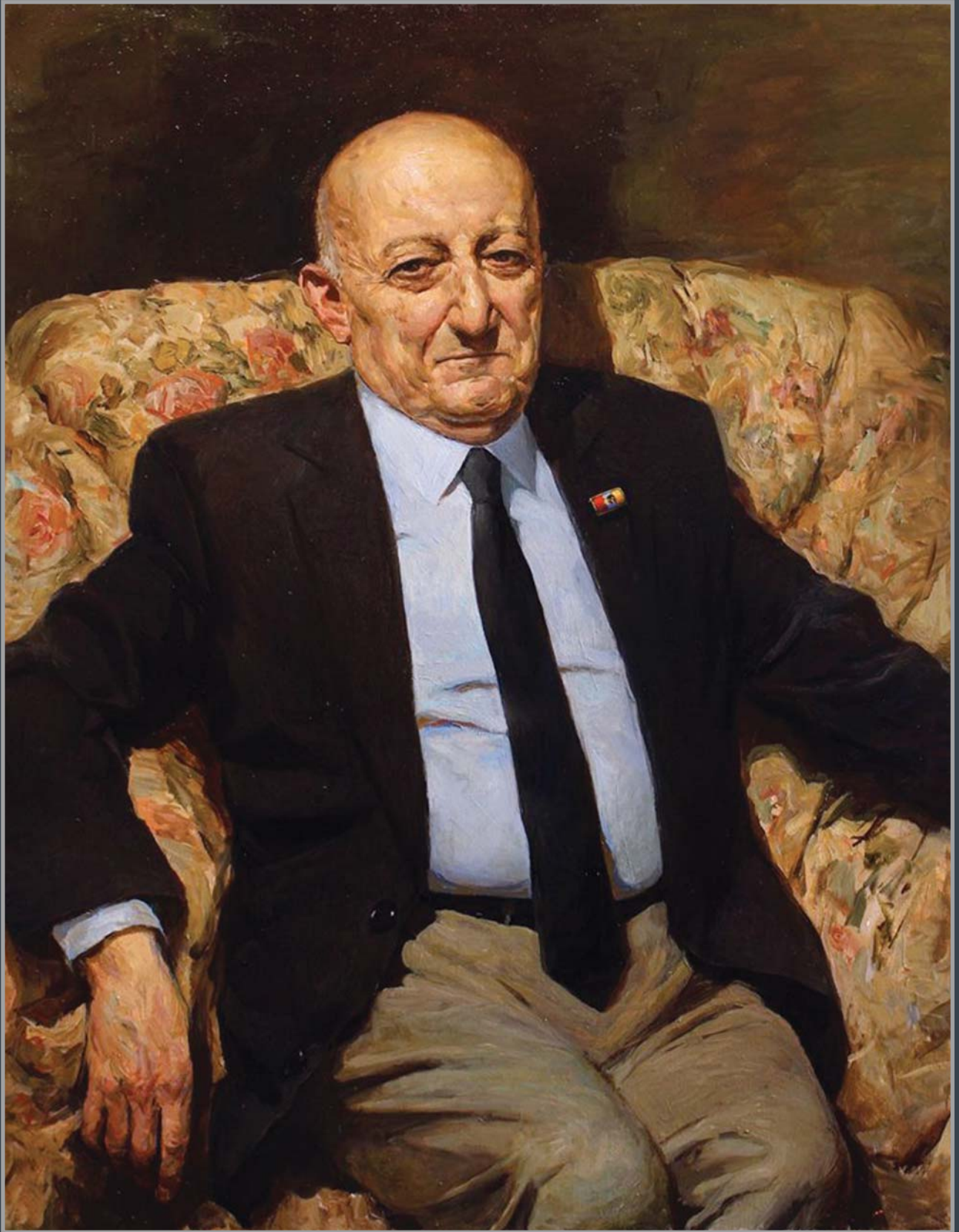
Portrait of Maestro Tchekidjian, 1977,
sepia, levkas, 45 x 35 cm



Edward SHAKHIKYAN

Sculptural Portrait of Ohannes Tchekidjian,
1987, bronze, stone, 65 x 38 x 30 cm.
The Tretyakov Gallery, Moscow





Mikael HARUTYUNYAN

Portrait of Ohannes Tchekidjian, 2019,
oil on canvas, 90 x 70 cm



THE WORLD TOURS OF THE STATE ACADEMIC CHOIR OF ARMENIA UNDER THE DIRECTION OF OHANNES TCHEKIDJIAN¹⁶⁸

(ALPHABETICALLY)

- | | |
|--|--|
| <p>1. Adler (Russia)
01.09.1973; 09.08.1983;
24.07.1991</p> | <p>8. Angarsk (Russia)
04.11.1979; 18.10.1981</p> |
| <p>2. Akademgorodok (Russia)
02.04.1970; 24.10.1979; 05.05.1985;
07.05.1985</p> | <p>9. Armavir (Russia)
29.07.1976; 30.07.1976;
01.08.1976; 02.08.1976</p> |
| <p>3. Aleppo (Syria)
11.04.1992; 14.04.1992</p> | <p>10. Astrakhan (Russia)
05.05.1981; 06.05.1981;
07.05.1981</p> |
| <p>4. Alma-Ata (Kazakhstan)
21.06.1968; 22.06.1968</p> | <p>11. Athens (Greece)
08.04.2001; 20.07.2001</p> |
| <p>5. Alushta (Ukraine)
07.10.1971</p> | <p>12. Baku (Azerbaijan)
16.12.1964; 17.12.1964;
18.12.1964; 19.12.1964;
21.09.1972; 22.09.1972;
23.09.1972; 11.10.1976;
12.10.1976; 13.10.1976;
10.10.1980; 11.10.1980;
17.03.1983</p> |
| <p>6. Alytus (Lithuania)
28.10.1986</p> | |
| <p>7. Amiens (France)
18.07.1995</p> | |

¹⁶⁸ The list is made based on the archive materials of the State Academic Choir of Armenia and O. Tchekidjian's personal archive.
The English version is introduced to academic circles for the first time.

The place names are stated as on the date mentioned.

Under Ohannes Tchekidjian's direction, the State Academic Choir of Armenia toured around all Armenia's bigger and smaller cities: Leninakan, Kirovakan, Stepanavan, Kapan, Goris, Hoktemberyan, Ejmiatzin, Hrazdan, Ijevan, Dilijan, Berd, Ashtarak, Megri, Alaverdi, Masis, Abovyan, Artik, Eghegnadzor, Sisian, Azizbekov, Spitak, Kamo, Martuni, Aparan, Vedi, Jermuk, Arzni, Amasia, Qajaran, Vardenis, Talin, Sevan, Egvard, Maralik, Charentsavan, Agarak, Nor-Hajn, Aghveran, Artashat, Ghukasyan, Akhuryan, Tzakhkadzor, Gyulagarak, Angeghakot, Anipemza, Aghavnadzor, Aygedzor, Qarahunj, Dsegh, Kalinino, etc.

13. **Batumi (Georgia)**
07.12.1962; 08.12.1962;
09.09.1988; 10.09.1988;
11.09.1988
14. **Beauvais (France)**
18.07.1995
15. **Beirut (Lebanon)**
02.02.1974; 03.02.1974;
04.02.1974; 07.02.1974;
09.02.1974; 10.02.1974;
13.02.1974; 14.02.1974;
16.02.1974; 17.02.1974;
18.03.1992; 19.03.1992;
20.03.1992; 21.03.1992;
22.03.1992; 24.03.1992;
25.03.1992; 26.03.1992;
27.03.1992; 28.03.1992;
29.03.1992; 29.03.1992;
31.03.1992; 01.04.1992;
02.04.1992; 03.04.1992;
04.04.1992; 05.04.1992;
20.11.2016; 22.11.2016;
25.11.2016; 26.11.2016
16. **Beltsi (Moldavia)**
26.06.1969
17. **Bendery (Moldavia)**
14.10.1971; 15.10.1971;
17.10.1971
18. **Blagoveshchensk (Russia)**
10.10.1981; 11.10.1981;
12.10.1981; 13.10.1981;
14.10.1981
19. **Borisov (Belorussia)**
20.03.1969
20. **Borovoye (Kazakhstan)**
29.06.1968
21. **Boston (USA)**
07.10.1987
22. **Bourges (France)**
22.07.1995
23. **Bratislava (Czechoslovakia)**
04.06.1979; 05.06.1979;
07.06.1979; 11.06.1979
24. **Briceni (Moldavia)**
27.06.1969
25. **Brno (Czechoslovakia)**
12.06.1979
26. **Buenos Aires (Argentina)**
14.09.2008; 23.09.2012
27. **Bydgoszcz (Poland)**
25.04.1980
28. **Champagny-en-Vanoise (France)**
26.07.1995
29. **Chekhovo (Russia)**
27.04.1975
30. **Chelyabinsk (Russia)**
29.06.1968
31. **Chernovtsy (Ukraine)**
20.02.1975
32. **Chernyakhovsk (Russia)**
11.11.1964
33. **Chippis (Switzerland)**
08.04.1999
34. **Costa Brava (Spain)**
06.08.1995

35. **Dagomys (Russia)**
10.08.1983; 15.08.1989;
16.08.1989; 18.08.1989;
25.07.1991
36. **Daugavpils (Latvia)**
16.11.1964
37. **Detroit (USA)**
30.09.1987
38. **Dimitrovgrad (Russia)**
14.09.1968; 08.04.1974
39. **Dnepropetrovsk (Ukraine)**
21.03.1976; 22.03.1976;
24.03.1976
40. **Donetsk (Ukraine)**
10.02.1967
41. **Dulyovo (Russia)**
29.04.1975
42. **Dzerzhinsk (Russia)**
22.03.1970
43. **Edintsy (Moldavia)**
28.06.1969
44. **Elgava (Latvia)**
18.10.1983
45. **Essentuki (Russia)**
06.12.1964; 07.12.1964;
14.12.1964; 15.12.1964
46. **Evpatoria (Ukraine)**
16.02.1967; 12.10.1971
47. **Falesti (Moldavia)**
25.06.1969
48. **Gagra (Georgia)**
19.06.1988; 23.06.1988
49. **Geneva (Switzerland)**
11.04.1999
50. **Glendale (USA)**
23.09.2012
51. **Gori (Georgia)**
13.11.1970
52. **Gorky (Russia)**
21.03.1970; 23.03.1970;
24.03.1970; 02.04.1974;
03.04.1974; 04.04.1974;
06.04.1974; 10.04.1974;
23.03.1978; 26.03.1978;
27.03.1978; 29.03.1978;
30.03.1978
53. **Gottwaldov (Czechoslovakia)**
13.06.1979
54. **Grenoble (France)**
07.12.1995
55. **Irkutsk (Russia)**
30.10.1979; 01.11.1979;
02.11.1979; 03.11.79;
04.11.1979; 05.11.1979;
06.11.1979; 09.11.1979; 10.11.1979;
13.11.1979; 19.10.1981;
20.10.1981; 21.10.1981;
22.10.1981; 23.10.1981
56. **Istanbul (Turkey)**
07.05.1997; 08.05.1997;
09.05.1997; 12.05.1997;
15.10.2004; 06.06.2014;
07.06.2014; 08.06.2014;

57. **Izmail (Ukraine)**
13.11.1964
58. **Jelgava (Latvia)**
18.10.1983
59. **Kaliningrad (Russia)**
02.11.1964; 16.11.1982
60. **Karaganda (Kazakhstan)**
26.06.1968; 27.06.1968
61. **Karlovy Vary (Czechoslovakia)**
03.06.1979
62. **Kaunas (Lithuania)**
06.11.1964; 07.11.1964;
08.11.1964; 07.01.1966;
10.01.1966; 30.11.1967;
11.03.1969; 16.03.1969;
29.10.1971; 21.04.1974;
18.11.1980; 23.10.1983;
31.10.1986; 01.11.1986
63. **Kazan (Russia)**
14.04.1975; 15.04.1975;
16.04.1975; 17.04.1975
64. **Khabarovsk (Russia)**
28.09.1981; 29.09.1981;
30.09.1981; 01.10.1981;
02.10.1981; 03.10.1981;
04.10.1981
65. **Kharkov (Ukraine)**
16.03.1976; 17.03.1976;
18.03.1976; 19.03.1976
66. **Khosta (Russia)**
03.09.1973; 06.08.1976;
12.08.1983
67. **Kiev (Ukraine)**
08.02.1966; 09.02.1966;
10.02.1966; 11.02.1966;
18.02.1967; 19.02.1967;
21.02.1967; 21.10.1971;
22.10.1971; 23.10.1971;
11.03.1976; 12.03.1976;
13.03.1976; 14.03.1976;
25.05.1978; 27.05.1978;
29.05.1978; 19.04.1988;
20.04.1988; 21.04.1988;
22.04.1988; 23.04.1988
68. **Kishinev (Moldavia)**
20.06.1969; 21.06.1969;
29.06.1969; 16.10.1971;
18.10.1971; 20.10.1971;
07.03.1976; 09.03.1976;
10.03.1976; 05.10.1977;
06.10.1977; 07.10.1977;
08.10.1977; 09.10.1977;
10.10.1977; 06.11.1984;
09.11.1984; 10.11.1984;
11.04.1985; 12.04.1985;
12.04.1985; 13.04.1985
69. **Kislovodsk (Russia)**
30.11.1964; 01.12.1964;
09.12.1964; 10.12.1964;
11.12.1964
70. **Klaipeda (Lithuania)**
20.07.1976; 21.07.1976;
22.07.1976
71. **Kochubeysk (Russia)**
27.07.1976
72. **Koscian (Poland)**
22.04.1980

73. **Kosice (Czechoslovakia)**
09.06.1979
15.01.1977; 09.09.1978;
10.09.1978; 11.09.1978;
11.09.1978; 12.09.1978;
74. **Kramatorsk (Ukraine)**
11.12.1967
16.10.1978; 17.10.1978;
18.10.1978; 20.10.1978;
21.10.1978; 30.05.1980;
75. **Krasnodar (Russia)**
29.10.1972; 30.10.1972
31.05.1980; 02.06.1980;
03.06.1980; 13.04.1981;
16.04.1981; 17.04.1981;
76. **Kutaisi (Georgia)**
10.12.1962; 11.12.1962;
12.12.1962; 17.06.1988;
18.06.1988
19.04.1981; 20.04.1981;
21.04.1981; 09.04.1982;
12.04.1982; 13.04.1982;
15.04.1982; 16.04.1982;
19.06.1983; 20.06.1983;
77. **Kuybyshev (Russia)**
19.04.1975; 20.04.1975;
21.04.1975; 23.04.1981;
25.04.1981;
21.06.1983; 22.06.1983;
06.01.1985; 10.01.1985;
11.01.1985; 13.01.1985;
15.01.1985; 20.06.1986;
24.06.1986; 28.06.1986;
78. **Leningrad (Saint-Petersburg) (Russia)**
29.10.1964; 30.10.1964;
31.10.1964; 01.11.1964;
26.01.1966; 27.01.1966;
28.01.1966; 30.01.1966;
02.03.1967; 03.03.1967;
04.03.1967; 06.03.1967;
08.03.1967; 03.03.1969;
05.03.1969; 06.03.1969;
07.03.1969; 08.03.1969;
09.03.1969; 15.03.1970;
16.03.1970; 18.03.1970;
19.03.1970; 01.11.1971;
02.11.1971; 03.11.1971;
04.11.1971; 06.04.1973;
08.04.1973; 09.04.1973;
10.04.1973; 16.10.1974;
17.10.1974; 18.10.1974;
19.10.1974; 27.09.1975;
28.09.1975; 30.09.1975;
01.10.1975; 08.01.1977;
10.01.1977; 11.01.1977;
12.01.1977; 13.01.1977;
29.06.1986; 01.07.1986;
08.01.1990; 09.01.1990;
11.01.1990; 13.01.1990;
14.01.1990; 05.07.1993;
06.07.1993; 07.07.1993;
08.07.1993; 09.07.1993;
03.07.2013; 05.07.2013
79. **Leszno (Poland)**
23.04.1980
80. **Liepaja (Lithuania)**
16.11.1964
81. **Llivia (Spain)**
05.08.1995
82. **London (UK)**
03.10.1986; 11.12.1995
83. **Los Angeles (USA)**
17.09.1987; 18.09.1987;
19.09.1987; 20.09.1987;

- 26.09.1987; 27.09.1987;
14.09.2008; 23.09.2012
84. **Lugansk (Ukraine)**
07.12.1967; 09.12.1967
85. **Lutsk (Ukraine)**
26.05.1978
86. **Lvov (Ukraine)**
13.02.1966; 14.02.1966;
15.02.1966; 18.02.1966;
19.02.1966; 23.02.1966;
24.02.1966; 24.10.1971;
25.10.1971; 27.10.1971;
20.05.1978; 21.05.1978;
22.05.1978; 25.05.1978;
27.05.1978; 29.05.1978;
19.04.1988; 20.04.1988;
21.04.1988; 22.04.1988;
23.04.1988
87. **Macot-la-Plagne (France)**
08.08.1995
88. **Mamlyutka (Kazakhstan)**
01.07.1968
89. **Manchester (UK)**
02.10.1986
90. **Manresa (Spain)**
03.08.1995
91. **Marseille (France)**
15.09.1974; 16.09.1974;
26.09.1986; 28.09.1986
92. **Martigny (Switzerland)**
05.12.1995
93. **Melbourne (Australia)**
20.07.2003
94. **Melikes (Russia)**
25.04.1975
95. **Mihalovce (Czechoslovakia)**
08.06.1979
96. **Minsk (Belorussia)**
05.02.1966; 06.02.1966;
07.02.1966; 01.12.1967;
03.12.1967; 04.12.1967;
05.12.1967; 17.03.1969;
18.03.1969; 19.03.1969;
23.03.1969; 24.03.1969;
11.01.1989; 12.01.1989;
13.01.1989; 14.01.1989;
15.01.1989
97. **Montreux (Switzerland)**
07.04.1999; 10.04.1999
98. **Moscow (Russia)**
24.11.1964; 25.11.1964;
26.11.1964; 27.11.1964;
28.11.1964; 26.12.1965;
27.12.1965; 28.12.1965;
29.12.1965; 24.02.1967;
25.02.1967; 26.02.1967;
27.02.1967; 01.06.1967;
02.06.1967; 05.06.1967;
06.06.1967; 10.10.1969;
11.10.1969; 13.10.1969;
03.12.1969; 02.02.1971;
03.02.1971; 05.02.1971;
08.04.1971; 24.12.1971;
17.04.1972; 16.06.1972;
23.07.1972; 24.07.1972;
25.07.1972; 26.07.1972;
27.07.1972; 28.07.1972;
11.04.1974; 13.04.1974;
14.04.1974; 15.04.1974;
17.04.1974; 18.04.1974;
15.10.1974; 28.04.1975;
14.11.1975; 04.03.1976;

- 23.10.1976; 21.02.1977;
18.01.1978; 23.01.1978;
10.05.1978; 11.05.1978;
12.05.1978; 13.05.1978;
10.07.1978; 11.07.1978;
12.07.1978; 13.07.1978;
23.10.1978; 09.01.1979;
10.01.1979; 11.01.1979;
12.01.1979; 23.07.1980;
24.07.1980; 25.07.1980;
18.01.1983; 23.01.1983;
25.01.1983; 01.03.1986;
01.01.1987; 04.01.1987;
28.06.1987; 29.06.1987;
08.12.1987; 09.12.1987;
05.03.1993; 20.04.1993;
21.07.1993; 22.07.1993;
25.10.1993; 26.10.1993;
27.10.1993; 07.12.1993;
27.11.1998; 22.04.2001;
23.04.2001; 24.04.2001;
05.06.2003; 01.03.2006;
17.11.2010; 11.09.2012
- 99. Nancy (France)**
25.05.1995; 27.05.1995;
27.05.1995; 28.05.1995
- 100. Narbonne (France)**
07.08.1995
- 101. Narva (Estonia)**
28.10.1964; 04.03.1969
- 102. New York (USA)**
02.10.1987; 03.10.1987
- 103. Nimes (France)**
01.12.1995
- 104. Noirlac (France)**
24.07.1995
- 105. Novosibirsk (Russia)**
30.03.1970; 01.04.1970;
03.04.1970; 04.04.1970;
22.10.1979; 23.10.1979;
25.10.1979; 27.10.1979;
28.10.1979; 27.04.1985;
04.05.1985; 06.05.1985;
08.05.1985
- 106. Nyon (Switzerland)**
30.07.1995
- 107. Odessa (Ukraine)**
25.02.1966; 26.02.1966;
27.02.1966; 15.05.1978;
16.05.1978; 17.05.1978
- 108. Olomouc (Czechoslovakia)**
28.05.1979
- 109. Omsk (Russia)**
26.03.1970; 27.03.1970;
28.03.1970; 29.03.1970;
13.11.1979; 14.11.1979;
15.11.1979; 16.11.1979;
17.11.1979; 18.11.1979
- 110. Orekhovo-Zuevo (Russia)**
17.11.1972
- 111. Ostrava (Czechoslovakia)**
29.05.1979; 30.05.1979
- 112. Palanga (Lithuania)**
18.07.1976; 19.07.1976
- 113. Panevezys (Lithuania)**
24.10.1983
- 114. Paris (France)**
06.09.1974; 07.09.1974;
08.09.1974; 09.09.1974;
10.09.1974; 11.09.1974;

- 13.09.1974; 29.09.1986;
30.09.1986; 09.12.1995;
03.02.2001
115. **Parnu (Estonia)**
19.10.1986
116. **Petropavlovsk (Kazakhstan)**
02.07.1968; 03.07.1968
117. **Philadelphia (USA)**
04.10.1987; 05.10.1987
118. **Pitsunda (Georgia)**
20.06.1988; 21.06.1988
119. **Poitier (France)**
25.11.1995
120. **Prague (Czechoslovakia)**
31.05.1979; 01.06.1979;
02.06.1979
121. **Prostejov (Czechoslovakia)**
10.06.1979
122. **Pyatigorsk (Russia)**
02.12.1964; 03.12.1964;
04.12.1964; 12.12.1964
123. **Riga (Latvia)**
15.11.1964; 17.11.1964;
18.11.1964; 19.11.1964;
21.11.1964; 22.11.1964;
11.01.1966; 13.01.1966;
14.01.1966; 15.01.1966;
16.01.1966; 18.01.1966;
22.11.1967; 23.11.1967;
24.11.1967; 25.11.1967;
23.04.1974; 24.04.1974;
25.04.1974; 26.04.1974;
14.07.1976; 15.07.1976;
16.07.1976; 17.07.1976;
- 11.11.1980; 12.11.1980;
13.11.1980; 14.11.1980;
16.10.1983; 17.10.1983;
20.10.1983; 22.10.1986;
23.10.1986; 24.10.1986;
25.10.1986; 12.08.1987;
13.08.1987
124. **Riscani (Moldavia)**
22.06.1969
125. **Rostov-on-Don (Russia)**
02.11.1972; 16.11.1983;
17.11.1983; 20.11.1983
126. **Rovenki (Ukraine)**
08.12.1967
127. **Rustavi (Georgia)**
12.11.1970
128. **Ryazan (Russia)**
14.11.1972; 15.11.1972
129. **Saint-Die (France)**
29.05.1995
130. **Saint-Galmier (France)**
01.08.1995
131. **Saint-Riquier (France)**
16.07.1995; 20.07.1995;
21.07.1995; 21.07.1995
132. **Saint-Tropez (France)**
23.07.1995
133. **San-Francisco (USA)**
21.09.1987
134. **Saratov (Russia)**
27.04.1981; 28.04.1981;
29.04.1981; 30.04.1981

135. **Shchuchinsk (Kazakhstan)**
30.06.1968
136. **Sevastopol (Ukraine)**
10.10.1971
137. **Simferopol (Ukraine)**
17.12.1967; 08.10.1971;
11.10.1971
138. **Sion (Switzerland)**
02.08.1995
139. **Sisteron (France)**
25.07.1995
140. **Slutsk (Belorussia)**
02.12.1967
141. **Sochi (Russia)**
26.10.1972; 27.10.1972;
02.09.1973; 04.09.1973;
08.08.1976; 09.08.1976;
10.08.1976; 12.08.1976;
08.08.1983; 11.08.1983;
17.08.1989; 26.07.1991;
27.07.1991
142. **Stavropol (Russia)**
24.07.1976; 25.07.1976;
26.07.1976
143. **Stepanakert (NKR)**
01.09.2015
144. **Sukhumi (Georgia)**
09.12.1962; 24.10.1972;
22.06.1988
145. **Sumgait (Azerbaijan)**
09.10.1980
146. **Sverdlovsk (Russia)**
05.07.1968; 23.05.1977;
24.05.1977; 26.05.1977;
27.05.1977; 29.05.1977;
30.05.1977
147. **Svetlogorsk (Russia)**
13.11.1964
148. **Taganrog (Russia)**
18.11.1983; 19.11.1983
149. **Tallinn (Estonia)**
24.10.1964; 25.10.1964;
21.01.1966; 22.01.1966;
24.01.1966; 19.11.1967;
20.11.1967; 21.11.1967;
28.04.1974; 08.11.1980;
09.11.1980; 18.10.1986
150. **Tambov (Russia)**
10.11.1972; 11.11.1972
151. **Tartu (Estonia)**
26.10.1964; 27.10.1964; 25.01.1966;
17.11.1967; 27.04.1974; 16.10.1986
152. **Tbilisi (Georgia)**
13.12.1962; 14.12.1962; 15.12.1962;
16.12.1962; 25.11.1968; 26.11.1968;
27.11.1968; 17.01.1970; 18.01.1970;
19.01.1970; 14.11.1970; 20.10.1972;
21.10.1972; 22.10.1972; 23.10.1972;
05.10.1974; 06.10.1974; 07.10.1974;
09.10.1974; 10.10.1974; 11.10.1974;
13.10.1974; 28.05.1975; 19.10.1982;
20.10.1982; 21.10.1982; 22.10.1982;
18.02.1985; 19.02.1985; 20.02.1985;
21.02.1985; 22.02.1985; 23.02.1987;
02.07.1987; 08.06.1988; 10.06.1988;
11.06.1988; 12.06.1988; 14.06.1988;
13.05.1989; 14.05.1989; 15.05.1989;
16.05.1989; 16.11.1992; 19.11.1992;
21.11.1992

153. **Temirtau (Kazakhstan)**
23.06.1968; 24.06.1968
154. **Thessaloniki (Greece)**
01.10.1990; 02.10.1990; 11.04.2001;
12.04.2001
155. **Thiacourt (France)**
26.05.1995
156. **Tiraspol (Moldavia)**
19.10.1971; 08.03.1976; 10.10.1977
157. **Tolyatti (Russia)**
24.04.1981
158. **Tomsk (Russia)**
21.11.1979; 22.11.1979; 24.11.1979;
25.11.1979; 25.10.1981; 27.10.1981;
28.10.1981; 11.05.1985; 13.05.1985;
15.05.1985; 16.05.1985; 17.05.1985;
19.05.1985; 20.05.1985
159. **Torroella de Montgri (Spain)**
04.08.1995
160. **Torun (Poland)**
24.04.1980
161. **Toul (France)**
26.05.1995
162. **Trencin (Czechoslovakia)**
06.06.1979
163. **Trnava (Czechoslovakia)**
15.06.1979
164. **Tselinograd (Kazakhstan)**
28.06.1968
165. **Tskhaltubo (Georgia)**
16.06.1988
166. **Ulyanovsk (Russia)**
12.09.1968; 13.09.1968; 18.09.1968;
22.04.1975; 23.04.1975; 24.04.1975;
26.04.1975
167. **Vandieres(France)**
18.07.1995
168. **Vilnius (Lithuania)**
03.11.1964; 04.11.1964; 05.11.1964;
09.11.1964; 05.01.1966; 06.01.1966;
09.01.1966; 28.11.1967; 29.11.1967;
12.03.1969; 13.03.1969; 15.03.1969;
30.10.1971; 31.10.1971; 20.04.1974;
22.04.1974; 16.11.1980; 17.11.1980;
19.11.1980; 21.10.1983; 22.10.1983;
25.10.1983; 26.10.1986; 27.10.1986;
30.10.1986; 02.11.1986
169. **Vinnitsa (Ukraine)**
17.02.1966
170. **Viru (Estonia)**
18.11.1966
171. **Vitebsk (Belorussia)**
03.02. 1966
172. **Vladivostok (Russia)**
05.10.1981; 06.10.1981; 07.10.1981;
08.10.1981
173. **Volgograd (Russia)**
02.05.1981; 03.05.1981; 04.05.1981
174. **Voronezh (Russia)**
05.11.1972; 06.11.1972; 07.11.1972
175. **Walbrzych (Poland)**
21.04.1980
176. **Wroclaw (Poland)**
18.04.1980; 19.04.1980



177. Yalta (Ukraine)
14.02.1967; 15.02.1967; 09.10.1971

178. Yurmala (Latvia)
11.08.1987; 14.08.1987

179. Zhdanov (Ukraine)
24.06.1969

180. Zhytomyr (Ukraine)
16.02.1966

181. Zubryonok (Belorussia)
10.01.1989







THE LENINGRAD TOURS OF THE STATE ACADEMIC CHOIR OF ARMENIA¹⁶⁹

(The concerts marked with an asterisk (*) took place in the Grand Hall of
the Leningrad D. Shostakovich Philharmonia)

1964

29 October	Mozart <i>Requiem</i> Shubert Cantata in C major
30 October	<i>A capella</i>
31 October	Mozart <i>Requiem</i> Shubert Cantata in C major
01 November	<i>A capella</i>

1966

26 January	Mozart <i>Requiem</i> Shubert Cantata in C major
27 January	<i>A capella</i>
28 January	Smetana Cantata in F major Schubert Cantata in C major Rossini <i>Stabat Mater</i>
30 January	Smetana Cantata in F major Harutyunyan Cantata Motherland Rossini <i>Stabat Mater</i>

1967

02 March*	Berlioz <i>Requiem</i>
03 March*	Berlioz <i>Requiem</i>
04 March	<i>A capella</i>
06 March*	Rossini <i>Stabat Mater</i>
08 March*	<i>A capella</i>

¹⁶⁹ See: O. Tchekidjian's personal archive

1969

03 March	<i>A capella</i>
05 March*	Berlioz <i>Requiem</i>
06 March*	Berlioz <i>Requiem</i>
07 March	Hakhinyan Cantata Sayat-Nova Tigranyan Scene from <i>Anush</i> Schubert Cantata in C major Verdi <i>Stabat Mater</i>
08 March	Hakhinyan Cantata Sayat-Nova Tigranyan Scene from <i>Anush</i> Schubert Cantata in C major Verdi <i>Stabat Mater</i>
09 March	<i>A capella</i>

1970

15 March*	Chukhajyan Scene from <i>Arshak II</i> Hakhinyan Cantata Sayat-Nova Tigranyan Scene from <i>Anush</i> Gounod Oratorio “Death and Life” Beethoven <i>Fantasy</i>
16 March	<i>A capella</i>
18 March*	<i>A capella</i>
19 March	<i>A capella</i>

1971

01 November	<i>A capella</i>
02 November*	<i>A capella</i>
03 November*	Alan Hovhannes <i>Gloria</i> Faure <i>Requiem</i> Smetana Cantata in F major Schubert Cantata in C major Khachaturian “Ode to Joy”
04 November*	Alan Hovhannes <i>Gloria</i> Faure <i>Requiem</i> Smetana Cantata in F major Schubert Cantata in C major Khachaturian “Ode to Joy”

1973

06 April	<i>A capella</i>
08 April*	Beethoven Egmont Overture
	Beethoven <i>Fantasy</i>
	Beethoven Symphony No. 9
09 April*	<i>A capella</i>
10 April*	Beethoven Egmont Overture
	Beethoven <i>Fantasy</i>
	Beethoven Symphony No. 9

1974

16 October*	<i>A capella</i>
17 October	<i>A capella</i>
18 October*	Berlioz <i>Requiem</i>
19 October*	Berlioz <i>Requiem</i>

1975

27 September	<i>A capella</i>
28 September*	Verdi <i>Requiem</i>
30 September*	Verdi <i>Requiem</i>
01 October*	<i>A capella</i>

1977

08 January	<i>A capella</i>
10 January*	Aitynyan Liturgy
	Tchekidjian <i>Springtime Dreams</i>
	Khachaturian “Ode to Joy”
	Berlioz <i>Te Deum</i>
11 January*	Aitynyan Liturgy
	Tchekidjian <i>Springtime Dreams</i>
	Khachaturian “Ode to Joy”
	Berlioz <i>Te Deum</i>
12 January*	Mozart <i>Requiem</i>
13 January*	Mozart <i>Requiem</i>
15 January*	<i>A capella</i>

1978

09 September	<i>A capella</i>
10 September	Hekimyan <i>Sisters</i>
11 September	Tigranyan Scene from <i>Anush</i>
12 September*	Khachaturian “Ode to Joy”
16 October	Bach Mass in A Major
	Harutyunyan Cantata Motherland
17 October	Bach Mass in A Major
	Harutyunyan Cantata Motherland
18 October*	<i>A capella</i>
20 October*	Berlioz <i>Requiem</i>
21 October*	Berlioz <i>Requiem</i>

1980

30 May*	Vivaldi <i>Gloria</i>
	Hakhinyan Cantata Sayat-Nova
	Schubert Cantata in C major
31 May*	Vivaldi <i>Gloria</i>
	Hakhinyan Cantata Sayat-Nova
	Schubert Cantata in C major
02 June*	Verdi <i>Requiem</i>
03 June*	Verdi <i>Requiem</i>

1981

13 April*	<i>A capella</i>
16 April*	Berlioz <i>Romeo and Juliet</i>
17 April*	Berlioz <i>Romeo and Juliet</i>
19 April*	<i>A capella</i>
20 April*	Beethoven <i>Fantasy</i>
	Beethoven Symphony No. 9
21 April*	Beethoven <i>Fantasy</i>
	Beethoven Symphony No. 9

1982

09 April*	<i>A capella</i>
12 April*	Beethoven Piano Concerto No.4 Rossini <i>Stabat Mater</i>
13 April*	Beethoven Piano Concerto No.4 Rossini <i>Stabat Mater</i>
15 April*	Verdi <i>Hymn of the Nations</i> Verdi <i>Stabat Mater</i> Lambert <i>The Rio Grande</i> Tchekidjian <i>Springtime Dreams</i>
16 April*	Verdi <i>Hymn of the Nations</i> Verdi <i>Stabat Mater</i> Lambert <i>The Rio Grande</i> Tchekidjian <i>Springtime Dreams</i>

1983

19 June*	Vivaldi <i>Gloria</i> Beethoven <i>Fantasy</i> Schubert <i>Cantata in C major</i>
20 June*	Vivaldi <i>Gloria</i> Beethoven <i>Fantasy</i> Schubert <i>Cantata in C major</i>
21 June*	Faure <i>Requiem</i> Berlioz <i>Te Deum</i>
22 June*	Faure <i>Requiem</i> Berlioz <i>Te Deum</i>

1985

06 January*	<i>A capella</i>
10 June*	Verdi <i>Requiem</i>
11 June*	Verdi <i>Requiem</i>
13 June*	Berlioz <i>Romeo and Juliet</i>
15 June*	Berlioz <i>Romeo and Juliet</i>

1986

06 June*	<i>A capella</i>
24 June*	Vivaldi <i>Gloria</i>
	Beethoven <i>Fantasy</i>
	Hakhinyan Cantata Sayat-Nova
28 June*	Verdi <i>Nabucco</i>
29 June*	Verdi <i>Nabucco</i>
01 July*	Verdi <i>Nabucco</i>

1990

08 January*	Smetana Cantata in F major
	Beethoven <i>Fantasy</i>
	Schuman <i>Gypsy Life</i>
	Schubert Cantata in C major
	Verdi <i>Hymn of the Nations</i>
09 January*	Smetana Cantata in F major
	Beethoven <i>Fantasy</i>
	Schuman <i>Gypsy Life</i>
	Schubert Cantata in C major
	Verdi <i>Hymn of the Nations</i>
11 January*	<i>A capella</i>
13 January*	Verdi <i>Nabucco</i>
14 January*	Verdi <i>Nabucco</i>

1993

05 July*	Mozart <i>Requiem</i>
06 July*	Mozart <i>Requiem</i>
07 July	<i>A capella</i>
08 July	<i>A capella</i>
09 July*	Bach Mass in A major
	Faure <i>Requiem</i>

2013

03 July*	<i>A capella</i>
05 July*	<i>A capella</i>





THE CONCERTS OF THE STATE ACADEMIC CHOIR OF ARMENIA UNDER THE DIRECTION OF OHANNES TCHEKIDJIAN AT THE GRAND HALL OF THE MOSCOW P. CHAIKOVSKY STATE CONSERVATORY

25.11.1964 *A capella*

27.11.1964 **Mozart** *Requiem*, **Schubert** Cantata Miriam's Song of Triumph
The Moscow Symphony Orchestra of All-Russian Touring and Concert Association

27.12.1965 **Glinka** Chorus from *Ruslan and Lyudmila*; **A. Tigranyan** Chorus from *Anush*;
Rossini *Stabat Mater*; **Schubert** Cantata Miriam's Song of Triumph
State Symphony Orchestra of Cinematography of the USSR

28.12.1965 G. **Hakhinyan** Cantata Sayat-Nova; **Beethoven** *Fantasy*; **Rossini** – *Stabat Mater*
State Symphony Orchestra of Cinematography of the USSR

24.02.1967 **Rossini** – *Stabat Mater*; **G. Hakhinyan** *The Tondrakians*;
Symphony Orchestra of the Moscow State Philharmonia

26.02.1967 **Berlioz** *Requiem*
State Symphony Orchestra of the USSR

03.02.1971 *A capella*

05.02.1971 **Gounod** Oratorio "Death and Life"; **Faure** *Requiem*
Symphony Orchestra of the Moscow State Philharmonia

16.06.1972 **Bach, Handel, Verdi, Berlioz, Glinka, Beethoven, Hakhinyan**
Symphony Orchestra of the Moscow State Philharmonia

11.04.1974 **Gounod** Fragments from Oratorio "Death and Life"; **Faure** *Requiem*
Academic Symphony Orchestra of the Moscow State Philharmonia

14.04.1974 **Al. Harutyunyan, A. Babajanyan, T. Khrennikov, A. Tigranyan, Schuman,**
Gershwin, Komitas, Taneev, Yekmalyan, Handel, Bach, Verdi, Mascagni, Bizet, Gounod,
Rossini

17.04.1974 **Rossini** Overture to *Barbiere di Siviglia*; *Stabat Mater*
State Academic Symphony Orchestra of the USSR

18.04.1974 Rossini Overture to *Barbiere di Siviglia*; *Stabat Mater*
State Academic Symphony Orchestra of the USSR

15.10.1974 *A capella*

18.01.1978 **Berlioz** *Romeo and Juliet*
Academic Symphony Orchestra of the Moscow State Philharmonia

09. 01.1979 **Beethoven** Symphony No. 9
Academic Symphony Orchestra of the Moscow State Philharmonia

11. 01.1979 **Bach** Mass in A major; **Berlioz** *Te Deum*
Academic Symphony Orchestra of the Moscow State Philharmonia

12. 01.1979 **Bach** Mass in A major; **Berlioz** *Te Deum*
Academic Symphony Orchestra of the Moscow State Philharmonia

23. 07.1980 **Beethoven** Symphony No. 9
Cultural program for the Moscow 1980 Summer Olympics
Grand Symphony Orchestra of the All-Union Radio and Central Television

18. 01.1983 **Berlioz** *Romeo and Juliet*
Academic Symphony Orchestra of the Moscow State Philharmonia

23.01.1983 **Lambert** *Rio Grande* (first performance in Moscow); **Rossini** *Stabat Mater*;
Tchekidjian *Springtime Dreams* (first performance in Moscow)
Academic Symphony Orchestra of the Moscow State Philharmonia

25. 01.1983 **Faure** *Requiem*, **Rossini** *Stabat Mater*
Academic Symphony Orchestra of the Moscow State Philharmonia

04. 01.1987 **Verdi** *Nabucco*
Academic Symphony Orchestra of the Moscow State Philharmonia

20. 04.1993 **A. Khachaturian** *Ode to Joy*
Moscow Symphony Orchestra

05. 06.2003 **A. Khachaturian** *Ode to Joy*
“Novaya Rossia” State Symphony Orchestra

17.10.2010 **A. Khachaturian** *Ode to Joy*

11. 09.2012 **Komitas**, **Beethoven** *Fantasy*; **Schubert** Cantata in C major; **Verdi** *Hymn of the Nations*; **Orff** Cantata *Carmina Burana*
Academic Symphony Orchestra of the Moscow State Philharmonia

PUBLICATIONS ABOUT OHANNES TCHEKIDJIAN¹⁷⁰

BOOKS

Hovhannisyan Anzhela, *Ohannes Tchekidjian*, Yerevan, 1984, 176 p.

Honored Ensemble the State Choral Capella of Armenia, Yerevan, 1989, 79 p. [Rus]

Davtyan Susanna, *Ohannes Tchekidjian*, Yerevan, 2000, 208 p.

Asatryan Anna, *The State Academic Choir of Armenia*, Yerevan, 2007, 136 p., plus attached pictures: pp. 7-10; 34-105, 120-135.

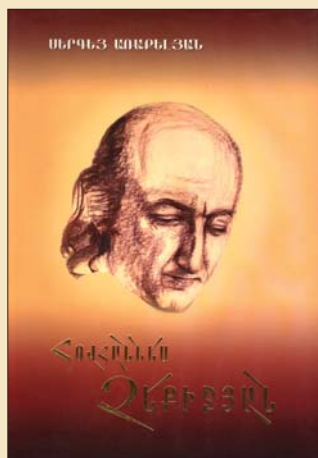
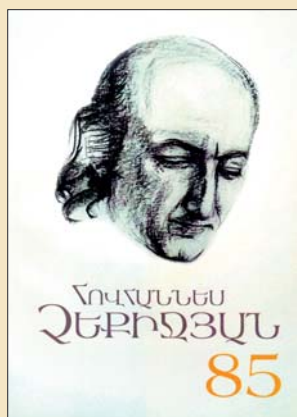
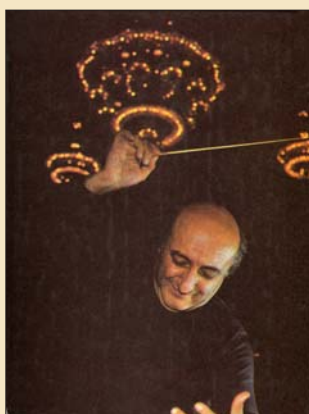
Bakhchinyan Felix, *The Maestro*, Yerevan, 2007, 31 p.

Asatryan Anna, *The All-Armenian Maestro: Ohannes Tchekidjian*, Yerevan, 2009, 208 p.

Arakelyan Sergey, *Ohannes Tchekidjian: album-collection*, Yerevan, 2014, 600 p.

Ohannes Tchekidjian – 85, scientific conference dedicated to Ohannes Tchekidjian's 85th birth anniversary (26-27 September 2014), conference materials, Yerevan, NAS RA "Gitutyun" publ., 2014, 179 p.

Ohannes Tchekidjian – 90: Academic Conference on Ohannes Tchekidjian's 90th Anniversary of Birth (July 12-13, 2019), Conference proceedings, Yerevan, NAS RA "Gitutyun" publishing house, 240 p. + 16 p. photos.



¹⁷⁰ Publications without special mention are in Armenian.

ARTICLES (1961-2008)

1961

“Our Friday Column”: He is in his sunlit home, *Sovetakan Hayastan*, 25 November 1961

Kakosyan A., Meet Ohannes Tchekidjian, *Yerevan*, 25 November 1961

Kakosyan A., Meet Ohannes Tchekidjian, *Avangard*, 25 November 1961

Brutyan Ts., The first concert in the Motherland, *Sovetakan Hayastan*, 29 November 1961

Matevosyan V. Flowers, applause to the new Maestro, *Yerevan*, 29 November 1961

Khachatryan Sh., Hello, Maestro, *Avangard*, 2 December 1961

All the success, Maestro, *Grakan tert*, 8 December 1961

He is in his sunlit home, *Ashkharh*, 9 December 1961

Gyozalyan J., The choirmaster is Tchekidjian, *Sovetakan Arvest*, # 12, 1961

Kakosyan A., Meet Ohannes Tchekidjian, *Kommunist*, 26 November 1961 [Rus]

Teryan M., The debut of the talented conductor, *Kommunist*, 30 November 1961 [Rus]

1962

Conversation with the people goes on (V Congress of the Composers Union of Armenia), *Sovetakan Hayastan*, 18 February 1962

The advance of music in Soviet Armenia: V Congress of the Composers Union of Armenia, *Sovetakan Hayastan*, 20 February 1962

The advance of music in Soviet Armenia, *Lraber*, 3 March 1962

Viva, Maestro Rossini, *Yerevan*, 11 March 1962

Santryan V., Our ever-tolling and ever-awake incessant belfry... *Yerevan*, 15 April 1962

Listening to songs and poetry, *Grakan tert*, 20 April 1962

Manukyan E., “Tzirani tzar”, “Cilicia”, “Hayastan”, *Yerevan*, 9 November 1962

Hovhannisyan S., Komitas... in the University, *Yerevan*, 16 November 1962

Kotalazyan E., Life and Dream – Armenia, *Arev*, 29 November 1962

Concerts in Georgia, *Yerevan*, 8 December 1962

Celebration of brotherhood and age-old friendship: the concert of the Armenian artists in the Sports Palace, *Sovetakan Hayastan*, 18 December 1962

Celebration of brotherhood and age-old friendship: the concert of the Armenian artists in the Sports Palace, *Yerevan*, 19 December 1962

Celebration of brotherhood and age-old friendship: the concert of the Armenian artists in the Sports Palace, *Banvor*, 19 December 1962

Celebration of brotherhood and age-old friendship: the concert of the Armenian artists in the Sports Palace, *Yerevan*, 19 December 1962

Concerts of the State Choir of Armenia, *Banvor*, 26 December 1962

Aregyan H., Tonight, the New-Year night..., *Grakan tert*, 30 December 1962

Daryan A., With Ohannes Tchekidjian, *Haraj-grakan*, July 1962, pp. 6-7

At the V Congress of the Composers Union of Armenia, *Kommunist*, 18 February 1962 [Rus]

At the V Congress of the Composers Union of Armenia, *Kommunist*, 20 February 1962 [Rus]

Tchekidjian O., Listen to my Armenia singing, *Komsomolets*, 4 March 1962 [Rus]

The State Choir of Armenia in Sukhumi, *Soviet Abkhazia*, 8 December 1962 [Rus]

Shaverzashvili A., Celebration of fraternal art, *Vecherniy Tbilisi*, 15 December 1962 [Rus]

Amiranashvili P., Celebrating fraternity: a concert of Armenian artists in the Sports Palace, *Zarya Vostoka*, 15 December 1962 [Rus]

1963

Hayrapetyan Gh., Komitas is where the Choir is, *Sovetakan Hayastan*, 15 February 1963

Hayrapetyan Gh., Komitas is where the Choir is, *Lraber*, 5 March 1963

Matevosyan V., An evening of Yekmalyan's songs, *Yerevan*, 5 June 1963

The choirmaster and conductor, *Ashkharh*, 20 June 1963

Tokmajyan L., Bravo, Tchekidjian, *Yerevan*, 27 June 1963

"Thank you, dear Yerevanites", the Georgian artists say, *Sovetakan Hayastan*, 3 July 1963

Tashchyan S., Exquisite taste, top mastery, *Yerevan*, 18 July 1963

The successor to the traditions of Komitas and Spendaryan, *Yerevan*, 19 November 1963

Dedicated to Makar Yekmalyan, *Grakan tert*, 8 December 1963

The choirmaster and conductor, *Sovetakan Hayastan*, 2 February 1963

Terzibashyan V., In Leninakan, *Grakan tert*, 2 August 1963

Manvelyan M., Two letters, two offers, *Yerevan*, 7 December 1963

The composer, the choirmaster, the teacher, *Sovetakan arvest*, # 7, 1963

"Thank you, Yerevanites", *Arvest*, # 8, 1963

Surenyan K., The listener is grateful, *Sovetakan arvest*, # 4 1963

Glezer R., A good concert, *Kommunist*, 29 March 1963 [Rus]

Galstyan Kh., Yekmalyan reborn, *Kommunist*, 8 June 1963 [Rus]

Listening to Yekmalyan's melodies, *Kommunist*, 5 December 1963 [Rus]

1964

- Hakhverdyan L., An amazing *Anush*, *Grakan tert*, 3 April 1964
- Success of the Armenian artists in Tallinn, *Ashkharh*, 10 October 1964
- Tours of the State Choir of Armenia, *Yerekoyan Yerevan*, 23 October 1964
- The audience gave a standing ovation... success of the Armenian artists, *Sovetakan Hayastan*, 3 November 1964
- Ernesaks G., Fly high, Soviet Armenia, *Sovetakan Hayastan*, 3 November 1964
- Success of the Armenian artists, *Banvor*, 4 November 1964
- Semper A., A first-class ensemble: the State Choir of Armenia in Estonia, *Yerekoyan Yerevan*, 5 November 1964
- Top grade, *Avangard*, 12 November 1964
- The choir from Armenia on the shores of the Baltic, *Yerekoyan Yerevan*, 17 November 1964
- Budryunas A., Unforgettable evenings of choral singing, *Sovetakan Hayastan*, 18 November 1964
- Verlin L., The State Choir of Armenia in the Baltics; Felt by the heart, *Grakan tert*, 20 November 1964
- The audience gave a standing ovation... success of the Armenian artists in Estonia, *Lraber*, 21 November 1964
- The major event of the season: the choir from Armenia in the Baltics, *Sovetakan Hayastan*, 24 November 1964
- The concerts of Armenian artists in Moscow, *Sovetakan Hayastan*, 1 December 1964
- Baranov V., Komitas's compatriots sing in Leningrad, *Grakan tert*, 4 December 1964
- As told by Ohannes Tchekidjian, *Komunist*, 17 December 1964
- Tchekidjian O., First visit, first impression, *Yerekoyan Yerevan*, 24 December 1964
- A bright event, *Yerekoyan Yerevan*, 24 December 1964
- Successful concerts of the State Choir of Armenia in Lithuania, *Ararat*, 27 December 1964
- Triumphant return, *Sovetakan Hayastan*, 29 December 1964
- The poster reads "Yekmalyan", *Sovetakan arvest*, January 1964
- Performed for the first time, *Sovetakan arvest*, June 1964
- Barseghyan S., New sounding of *Anush*, *Kommunist*, 8 April 1964 [Rus]
- Marutyan G., The majestic melody of the choir, *Kommunist*, 28 April 1964 [Rus]
- Gati I., Common language – the language of music, *Sovetskaya Estonia*, 3 June 1964 [Rus]
- Tanina S., A musician's happiness, *Vecherniy Leningrad*, 20 October 1964 [Rus]
- The Choral Capella of Armenia, *Sovetskaya Estonia*, 24 October 1964 [Rus]
- Ernesaks G., Fly high, *Sovetskaya Estonia*, 28 October 1964 [Rus]

Ambrasas A., Guests from Armenia in Lithuania, *Vechernie Novosti*, 2 November 1964 [Rus]

Verlin L., The success of the Armenian Capella, *Kommunist*, 5 November 1964 [Rus]

Karosas Yu., Envoys of sunlit Armenia, *Sovetskaya Litva*, 5 November 1964 [Rus]

Darov A., The art of the guests from Armenia, *Sovetskaya molodyozh*, 18 November 1964 [Rus]

First time in Riga: concerts of the State Choral Capella of the Armenian SSR, *Sovetskaya Latvia*, 19 November 1964 [Rus]

The biggest event of the season, *Kommunist*, 22 November 1964 [Rus]

Aleksandrov R., The Choral Capella of Armenia, *Sovetskaya kultura*, 1 December 1964 [Rus]

Efimova L., Listening to Mozart's Requiem, *Kavkazskaya zdravnitsa*, 13 December 1964

First time in Baku. On the tours of the Choral Capella of Armenia, *Bakinskiy rabochiy*, 16 December 1964 [Rus]

The first meeting, *Vyshka*, 17 December 1964 [Rus]

Kerimov S., The live breath of music... *Baku*, 19 December 1964 [Rus]

Hajiev R., Great art, *Bakinskiy rabochiy*, 20 December 1964 [Rus]

Our guests, *Sirbi ja Vasara*, 23 October 1964 [Est]

Kaljuste H., Armeenian Koorika Pelliga, *Rahva Hääl*, 28 October 1964 [Est]

Elmanovits T., Music wizard, *Rahva Hääl*, 28 October 1964 [Est]

Rajde K., Visiting collective from Armenia, *htu-leht*, 28 October 1964 [Est]

Ernesaks G., A nice surprise, *Rahva Hääl*, 29 October 1964 [Est]

Ambrasas A., Guests from Armenia in Lithuania, *Vakarines Naujienos*, 2 November 1964 [Lith]

Kaveckas K., Ensemble from Armenia, *Literatura ir Menas*, 2 October 1964 [Lith]

Budriunas A., Unforgettable evenings with the Choir, *Tiesa*, 7 November 1964 [Lith]

Cepitis I., Festival of arts, *Cina*, 19 November 1964 [Latv]

Gravitis O., Temperament and musicality, *Literatura un Maksla*, 21 November 1964 [Latv]

The first meeting, *Kommunist*, 18 December 1964

1965

Tokmajyan L., Excited round of applause, *Yerekoyan Yerevan*, 16 April 1965

Kartjikyan H., Colorful flowers lit up by spring, *Avangard*, 20 April 1965

The rushing student life, *Avangard*, 20 April 1965

Toranyan T., With Ohannes Tchekidjian, *Ashkharh*, 15 May 1965

Tchekidjian O., In the domain of pleasing sounds, *Avangard*, 8 June 1965

Mirzoyan Ed., A great music show, *Sovetakan Hayastan*, 13 June 1965

Tchekidjian O., The Choir captivates, *Sovetakan Hayastan*, 15 June 1965

The concluding concert of the “Transcaucasus Music Spring” Festival, *Sovetakan Hayastan*, 18 June 1965

The concluding concert of the “Transcaucasus Music Spring” Festival, *Yerekoyan Yerevan*, 18 June 1965

Gevorgyan S., In the fascinating world of music, *Avangard*, 22 July 1965

Kurghinyan V., Hovsepyan H., The concert season at mine workers, *Sovetakan Hayastan*, 25 June 1965

Stars should be given to You: the prize winners of Second All-Armenian Youth Festival, *Yerevani hamalsaran*, 10 November 1965

Tokmajyan L., True, brilliant win, *Yerekoyan Yerevan*, 16 November 1965

Vardanyan V., Days of music in Yerevan, 1965, *Yerekoyan Yerevan*, 17 November 1965

Harutyunyan A., Stabat Mater – first time in Yerevan, *Yerekoyan Yerevan*, 19 November 1965

Melkonyan H., May you have green light, *Grakan tert*, 17 December 1965

Posters read “The Choir from Armenia”, *Sovetakan arvest*, # 2, 1965, pp. 17-21

Top grade, *Sovetakan arvest*, # 8, 1965

The concluding concert of the “Transcaucasus Music Spring” Festival, *Kommunist*, 18 June 1965 [Rus]

The Commission for the State Prizes in the Field of Literature and Arts, *Kommunist*, 1 July 1965 [Rus]

A winter of arts, *Izvestiya*, 20 October 1965 [Rus]

Stepanyan R., Glory to Labor and Homeland, *Kommunist*, 30 October 1965 [Rus]

Polyanovskiy G., Listening to the Armenian Capella, *Muzykalnaya zhizn*, 4 February 1965 [Rus]

1966

Tokmajyan L., The “Russian Winter”, *Yerekoyan Yerevan*, 4 January 1966

Along the shores of the Baltic, *Yerekoyan Yerevan*, 15 January 1966

The pearl of a capella, *Yerekoyan Yerevan*, 21 January 1966

Tokmajyan L., Ukraine applauding, *Yerekoyan Yerevan*, 24 February 1966

Karapetyan Yu., Bravo, Capella, *Yerekoyan Yerevan*, 10 March 1966

Vshtuni M., The State Choir of Armenia, *Banvor*, 19 July 1966

The jubilee program of the Choir, *Yerekoyan Yerevan*, 7 October 1966

Karosas Yu., The concert of the Armenian Capella, *Sovetskaya Litva*, 11 January 1966 [Rus]

The Choral Capella of Armenia, *Sovetskaya Litva*, 15 January 1966 [Rus]

The ensemble of consummate mastery, *Kommunist*, 22 January 1966 [Rus]

The Choral Capella of Armenia, *Vecherniy Leningrad*, 26 January 1966 [Rus]

The Choir of sunlit Armenia, *Leningradskaya Pravda*, 27 January 1966 [Rus]

The songs of Armenia sound, *Lvovskaya Pravda*, 13 February 1966 [Rus]

Antkiv M., Listening to the Capella from Armenia, *Kommunist*, 24 February 1966 [Rus]

Ilyushin I., The Choral Capella of Armenia, *Znamya kommunizma*, 27 February 1966 [Rus]

Hovhannisyan R., A Mozart evening, *Kommunist*, 4 November 1966 [Rus]

Songs from Armenia, *Edasi*, 25 January 1966

Welcoming Armenian friends, *Vilna Ukraina*, 12 February 1966 [Ukr]

In seventeen languages of the world, *Kultura i zhittya*, 13 February 1966 [Ukr]

The art of our Armenian friends, *Vilna Ukraina*, 16 February 1966 [Ukr]

Kaveckas K., Concerts of the State Capella of Armenia, *Vakarines Naujienos*, 8 January 1966 [Lith]

1967

Demirchyan P., The famous Choir was our guest, *Avangard*, 12 January 1967

Before the tour, *Sovetakan Hayastan*, 31 January 1967

Berlioz – Requiem, *Sovetakan Hayastan*, 31 January 1967

The Choir went on tour, *Yerekoyan Yerevan*, 15 February 1967

The Choir went on tour, *Hayreniqi dzayn*, 19 February 1967

Tokmajyan L., The Armenian song warms hearts, *Yerekoyan Yerevan*, 28 February 1967

The tour is underway, *Sovetakan Hayastan*, 28 February 1967

Amidst thunderous applause, *Yerekoyan Yerevan*, 2 March 1967

Amidst thunderous applause, *Hayreniqi dzayn*, 3 March 1967

Tokmajyan L., Success accompanies the Choir, *Yerekoyan Yerevan*, 14 March 1967

Poghosyan L., The Choir leader Ohannes Tchekidjian, *Marmara*, 18 March 1967

Poghosyan L., The Choir leader Ohannes Tchekidjian, *Marmara*, 19 March 1967

Barseghyan A., The State Choir of Armenia in Leninakan, *Banvor*, 9 April 1967

Rector of Dorpat University told us, *Yerekoyan Yerevan*, 14 April 1967

Havunjyan S., A concert blast, *Banvor*, 14 April 1967

Yeghoyan R., The majesty of Armenian music, *Banvor*, 14 April 1967

Pahlevanyan K., Tukhikyan V., Petrosyan E., Impeccable performance, *Banvor*, 14 April 1967

Applause, flowers, *Yerekoyan Yerevan*, 5 May 1967

Hugs and kisses in Moscow, *Sovetakan Hayastan*, 1 June 1967

The concluding concert of Armenian artists in the Kremlin, *Sovetakan Hayastan*, 7 June 1967

Sahakyants Z., Ohannes Tchekidjian, *Sovetakan Hayastan*, 7 June 1967

Impressions are still fresh, *Sovetakan Hayastan*, 16 June 1967

Shahinyan A., The festival of Soviet Armenian music in Shirak, *Banvor*, 24 June 1967

Safaryan N., Celebration of arts, song and joy, *Kaytz*, 26 July 1967

Ghambaryan L., It was wonderful, *Kaytz*, 26 July 1967

Tzovak A., Their charming voices, *Sovetakan Hayastan*, 28 July 1967

Melkonyan H., Kachyan A., Oh, land of Armenians', *Kaytz*, 28 July 1967

Torosyan T., The University Choir in Estonia, *Hayreniqi dzayn*, 30 August 1967

Tchekidjian O., May the song be ever on your lips, *Hayreniqi dzayn*, 4 October 1967

Tchekidjian O., Words of encouragement to the toilers of song, *Avangard*, 7 October 1967

The Choir went on tour, *Yerekoyan Yerevan*, 17 November 1967

Toranyan T., Again with Ohannes Tchekidjian, *Ashkharh*, 22 November 1967

The concerts of the Armenian artists, *Sovetakan Hayastan*, 25 November 1967

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Ohannes Tchekidjian's 75th birth and 60th creative career anniversaries celebrated, *Arev*, 18 March 2004

Ohannes Tchekidjian in our city, *Marmara*, 9 April 2004

"The values return to where they belong", Ohannes Tchekidjian believes, *Hogevor* (monthly of the National Library of Armenia), June 2004

A group of guest artists visited the St. Savior Hospital, *Zhamanak*, 15 October 2004

Last night Armenian music lovers of Istanbul warmly welcomed Ohannes Tchekidjian and 160 musicians arrived from Armenia, *Marmara*, 16 October 2004

Ohannes Tchekidjian, *Agos*, 22 October 2004

Karapetyan H., Unprecedented music show in Istanbul, *Azg*, 9 November 2004

Grigoryan K., Through Komitas's sorrows the resentment of xenomania is still coming up..., *Hayastani Hanrapetutyun*, 23 November 2004

Musaelyan E., ...I was pondering whether to become a conductor or a ship captain, *Novoe vremya*, 20 January 2004 [Rus]

Cholakyan M., The great wizard of the magic power of voice, *Golos Armenii*, 27 January 2004 [Rus]

Avakyan S., I have chosen Homeland, *Respublika Armenia*, 28 January 2004 [Rus]

Avchiyan Ya., The miracle of music in the Maestro's hands, *Efir*, 2-8 February 2004 [Rus]

Gomtsyan N., The sublime consonance of voices, *Golos Armenii*, 27 November 2004 [Rus]

The first in Turkey, *Radikal*, 13 October 2004 [Turk]

Istanbul is a different place, *Aksam*, 15 October 2004 [Turk]

Sancili D., Armenian melodies in Istanbul, *Sabah*, 16 October 2004 [Turk]

Armenian melodies in Istanbul, *Sabah*, 16 October 2004 [Turk]

Tamer M., Bravo, Tchekidj! Welcome! *Milliyet*, 17 October 2004 [Turk]

Songs for peace and friendship, *Cumhuriyet*, 17 October 2004 [Turk]

On Friday night, the Armenian community of Istanbul warmly welcomed Ohannes Tchekidjian and 163 musicians of the Choir and orchestra, *Marmara*, 22 October 2004 [Turk]

Armenian artists visited the St. Savior Hospital, *Marmara*, 22 October 2004 [Turk]

Tchekidjian left Istanbul, *Agos*, 22 October 2004 [Turk]

2005

Karapetyan H., No other people has such a liturgy. An Interview with the Artistic Director and Principal Conductor of the State Choir of Armenia, People's Artist Ohannes Tchekidjian, *Azg*, 8 June 2005

No other people has a liturgy like Armenians'. An Interview with the renowned conductor Ohannes Tchekidjian, *Marmara*, 20 June 2005

Ohannes Tchekidjian in our city, *Marmara*, 26 August 2005

Bakhchinyan F., Tell me whose student you are..., *Azg*, 6 October 2005

Avchiyan Ya., The second triumph in the birthplace, *Eter*, 13-19 December 2005

Rukhkyan M., Varpet, *Efir*, 13-19 December 2005 [Rus]

Rukhkyan M., Varpet, *Muzykalnaya akademiya*, # 1, 2005 [Rus]

2006

Grigoryan K., We cannot do without listening to Komitas, *Hayastani Hanrapetutyun*, 20 January 2006

Galoyan M., The next will be the seventeenth for the Maestro, *Azg*, 20 January 2006

Samvelyan A., A concert that stunned Moscow, *Hayastani Hanrapetutyun*, 3 March 2006

Galoyan M., A brilliant concert in Moscow, *Azg*, 3 March 2006

Poghosyan L., A 90-minute program in one breath, *Hayots Ashkharh*, 3 March 2006

Ohanyan L., The Capella was a bomb blast in RF, *Aravot*, 3 March 2006

Hovsepyan M., We ought to preserve our national values, who is born to fly must soar, *Pakagitz*, 20 October 2006

Gomtsyan N., *Simon Boccanegra's* concert performance, *Golos Armenii*, 17 January 2006 [Rus]

Yeghiazaryan R., Ohannes Tchekidjian, "I sang before I began to speak", *Novoe vremya*, 4 February 2006 [Rus]

Beglaryan A., Hovhannisyan E., The Knight of Armenian art, *Respublika Armenia*, 8 February 2006 [Rus]

Gomtsyan N., The Knight of Armenian art, *Golos Armenii*, 11 February 2006 [Rus]

Maestro Tchekidjian stunned the Moscow audience, *Golos Armenii*, 4 March 2006 [Rus]

The Choral Capella of Tchekidjian in the Cathedral of Christ the Savior, *Noev Kovcheg*, March (16-31) 2006 [Rus]

The State Academic Capella of Armenia in Moscow, *Armenpress*, # 2-3, March, 2006 [Rus]

2007

Khechoyan O., It is hard to keep such a group; interview with O. Tchekidjian, *Hayots ashkharh*, 25 January 2007

Santryan V., The 70th anniversary of the State Choir will be marked by the premiere performance of Verdi's *Nabucco*, *Hayastani Hanrapetutyun*, 4 April 2007

Danielyan S., "My weapon is my baton", says Ohannes Tchekidjian whose name failed to appear on the posters, *Aravot*, 17 April 2007

Grigoryan K., The Capella – the united voice of Armenia; the State Academic Choir turned 70, *Hayastani Hanrapetutyun*, 17 May 2007

Makaryan M., Dedicated to the 70th anniversary of the State Academic Choir, *Azg*, 17 May 2007

Kurekhyan L., Choral symposium, *Aravot*, 17 May 2007

Matevosyan H., Thank you, Maestro Ohannes Tchekidjian, *Eter*, # 23, 2007

Asatryan A., Armenian choral art and the State Academic Choir of Armenia, *Azg*, 2 June 2007

The State Academic Choir of Armenia turned 70, *Gitutyun*, June 2007

Ghazaryan D., Our national pride, *Hayastani Hanrapetutyun*, 13 July 2007

Petrosyan D., The Capella is 70, *Menua*, 8 August 2007

Sharoyan R., My life is very much like waves, *Andradardz*, # 22, 21-27 September 2007

Avanesov A., The State Academic Choir of Armenia, *Azg*, 20 December 2007

Samvelyan A., A brief essay – on 120 pages, *Hayastani Hanrapetutyun*, 21 December 2007

Harutyunyan H., "Things got all mixed up. One cannot tell right from wrong", says Ohannes Tchekidjian, *Azg*, 21 December 2007

Pilosyan A., A book about Tchekidjian, *Hayq*, 21 December 2007

Topuzyan L., Komitas's song is touring the world, *Pakagitz*, 21 December 2007

H.A., Our singing art, our Capella, our Maestro, *Azg*, 25 December 2007

Ghazaryan D., Our national pride, the State Academic Capella turns 70, *Arvest yev zhamanak*, hayatsq Gyumruts, # 2-3, 2007

Asatryan A., NAS RA Commemorative medal – to Ohannes Tchekidjian, *Lraber hasarakakan gitutyunneri*, Yerevan, # 3, 2007

Asatryan A., The All-Armenian Maestro – Ohannes Tchekidjian: on the occasion of the 70th anniversary of the State Academic Choir of Armenia, "Kamar" grakanutyan yev gegharvesti ankakh parberatert, Beirut, # 4, 2007

Gomtsyan N., The sublime consonance of voices appealing to heavens, *Golos Armenii*, 12 June 2007 [Rus]

Gomtsyan N., The musical ship of Ohannes Tchekidjian, *Golos Armenii*, 21 June 2007 [Rus]

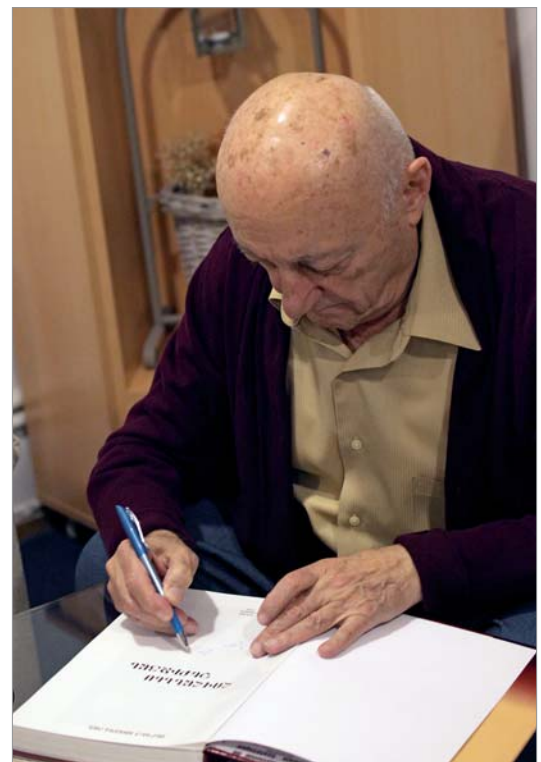
Rukhkyan M., Dedicated to choral art, *Efir*, 24-30 December 2007 [Rus]

2008

Avetisyan H., The hands fulfill the heart's and thought's will, *Zrutsakits*, 16 May 2008

Margaryan N., Krzysztof Penderecky in Armenia, *Yerazhisht*, # 5-6 (30-31), May 2008

Asatryan A., The Leningrad tours of the State academic Choir of Armenia. A dialogue of cultures. Armenian-Russian cultural ties (History and modernity), materials of international conference, Gyumri, 2008, pp. 87-91.

















AWARDS AND TITLES BESTOWED UPON OHANNES TCHEKIDJIAN

01. 17.06.1965
Honored Worker of Arts of the Armenian SSR,
Yerevan (Armenia)
02. 01.11.1967
People's Artist of the Armenian SSR,
Yerevan (Armenia)
03. 21.10.1968
Honorary Diploma of the Presidium of the Supreme Soviet of the RSFR,
Moscow (Russia)
04. 03.12.1969
The Choir awarded the honorary status of "Academic"
by the Minister of Culture of the USSR Moscow (Russia)
05. 06.03.1970
"Grand Prix" of the Charles Gros Academy,
Paris (France)
06. 14.07.1971
"Order of the Red Banner of Labor" from the Presidium of
the Supreme Soviet of the USSR,
Moscow (Russia)
07. 17.12.1972
Honorary Diploma of the Presidium of the Supreme Soviet of
the Armenian SSR Yerevan (Armenia)
08. 05.11.1975
State Prize of the USSR,
Moscow (Russia)
09. 31.01.1976
Address from the Union of Cinematographers of Armenia,
Yerevan (Armenia)

10. 22.11.1978
People's Artist of the USSR, Moscow (Russia)
11. 25.12.1978
Honorary Diploma of the Presidium of the Supreme Soviet of the Armenian SSR Yerevan (Armenia)
12. May 1979
Honorary Award of the International Music Festival "Janacek May", Ostrava (Czech Republic)
13. 03.12.1979
State Prize of the Armenian SSR, Yerevan (Armenia)
14. 27.11.1980
"Order of Friendship of Peoples" from the Supreme Soviet of the USSR, Moscow (Russia)
15. 19.03.1982
Academic Title of Professor by the Higher Attestation Commission under the Council of Ministers of the USSR, Moscow (Russia)
16. 30.11.1984
Honorary Diploma from the Presidium of the Supreme Soviet of the Armenian SSR, Yerevan (Armenia)
17. 27.03.1986
Honorary Diploma from the Presidium of the Supreme Soviet of the Armenian SSR, Yerevan (Armenia)
18. 14.09.1987
Address from the Governor of the State of California, Los Angeles (USA)
19. 14.09, 1987
Decoration from Armenians of Los Angeles (USA)
20. 22.06.1988
Honorary Diploma from the Presidium of the Supreme Soviet of the Abkhazian ASSR, Sukhumi (Abkhazia)
21. 10.09.1988
Honorary Diploma from the Presidium of the Supreme Soviet of the Ajarian ASSR, Batumi (Ajaria)
22. 26.01.1989
Honorary Diploma from the Presidium of the Supreme Soviet of the Armenian SSR, Yerevan (Armenia)

23. 20.10.1989
Certificate of Appreciation from the Municipality of Nyon, Nyon (Switzerland)
24. 13.06.1990
Honorary Diploma from the Municipality of Kirovakan, Kirovakan (Armenia)
25. 30.03.1992
“Mesrop Mashtots” Medal from Garegin II,
Catholikos of the Great House of Cilicia, Antelias (Lebanon)
26. 28.05.1995
Honorary Diploma from the “Festival International de Chant Choral”,
Nancy (France)
27. 20.09.1996
“Movses Khorenatsi” Medal from President of RA, Yerevan (Armenia)
28. 20.10.1997
Certificate of Recognition from the Armenian General Benevolent Union,
Buenos Aires (Argentina)
29. 03.01.1999
Award from Yerevan Mkhitar Heratsi State Medical University,
Yerevan (Armenia)
30. 22.01.1999
Order of “Sts. Sahak and Mesrop” from Garegin II, Catholikos of
All Armenians, Ejmiatzin (Armenia)
31. 23.01.1999
Certificate of Appreciation from the Ministry of Defense of Armenia,
Yerevan (Armenia)
32. 30.01, 1999
Commemorative medal of Aksel Bakunts, Kapan (Armenia)
33. 01.04.1999
“Abate Mechitar” Gold Medal, Vienna (Austria)
34. 10.04.1999
“Prix du Public” at the Montreux International Choral Festival,
Montreux (Switzerland)
35. 23.11.1999
“Appreciation” of Mesrop Patriarch of Constantinople, Istanbul
36. 13.01.2001
Honorary Certificate from the Ministry of Defense of Armenia,
Yerevan (Armenia)

37. 03.08.2001
Gold Medal and Diploma from the State Organizing Commission of the 1700th Anniversary of Proclamation of Christianity as State Religion in Armenia, Yerevan (Armenia)
38. 20.09.2001
Status of Honorary Citizen of Yerevan from the Municipality of Yerevan, Yerevan (Armenia)
39. 27.09.2001
Status of Actual Member (Academician) of the International Academy of Ecological and Life Protection Sciences (IAELPS), Yerevan (Armenia)
40. 20.12.2003
Gold Medal from the Ministry of Culture and Youth Affairs of RA, Yerevan (Armenia)
41. 20.01.2004
Certificate of Appreciation from NAS RA, Yerevan (Armenia)
42. 22.01.2004
“Diamond Ararat” Order from the Tekeyan Cultural Association, Yerevan (Armenia)
43. 10.10.2005
Fridtjof Nansen Medal from the Fridtjof Nansen Foundation, Yerevan (Armenia)
44. 01.07.2006
Order “Knight of Armenian Art” from the Pan-Armenian League of Cultural Workers, Yerevan (Armenia)
45. 16.05.2007
Gold Medal from the Ministry of Culture and Youth Affairs of RA, Yerevan (Armenia)
46. 03.06.2007
Commemorative Medal from NAS RA, Yerevan (Armenia)
47. 13.07.2007
Gold Medal from the YSU, Yerevan (Armenia)
48. May 2008
Active Member of the International Informatization Academy, Montreal (Canada)
49. 19.05.2008
Grand Prix of the “Karot” International Armenian Festival, Moscow (Russia)

50. 14.09.2008
The Certificate of Special Congressional Recognition, Glendale (USA)
51. 14.09.2008
Certificate of Special Congressional Recognition, Glendale (USA)
52. 14.09.2008
California State Assembly Certificate of Recognition, Los Angeles (USA)
53. 14.09.2008
Certificate of Recognition from the State of California Senate,
Glendale (USA)
54. 14.09.2008
Certificate of Appreciation from the Western Prelacy of Armenian Apostolic
Church of America, Glendale (USA)
55. 14.09.2008
Commendation from Los Angeles County, Los Angeles (USA)
56. 14.09.2008
City of Glendale Mayor's Commendation, Glendale (USA)
57. 14.09.2008
Lifetime Achievement Award from the Armenian American Theatrical and
Musical Society, Glendale (USA)
58. 14.09.2008
"Komitas" Medal from the Choral And Musical Association of Armenia,
Yerevan (Armenia)
59. 28.10.2008
Member of the Scientific Council of NAS RA Institute of Arts,
Yerevan (Armenia)
60. 03.12.2008
"Ohannes Tchekidjian" Medal, Glendale (USA)
61. 12.12, 2008
Certificate of Appreciation from Primate pf Western Diocese of the Armenian
Church of North America, Archbishop Hovnan Derderian, Burbank (USA)
62. 23.12.2008
Order of the "Golden Cross" from the Union of Armenians in Russia,
Moscow (Russia)
63. 20.01.2009
Commemorative Medal from the Ministry of Education and Science of RA,
Yerevan (Armenia)

64. 23.01.2009
Academic Title of “Honorary Professor of Armenian Music” from
the Mashtots College, Glendale (USA)
65. 27.02.2009
Full Member of the International Academy of
Sciences of Nature and Society (IASNS), Yerevan (Armenia)
66. 15.04.2010
Address from Garegin II, Catholicos of All Armenians,
Ejmiatzin (Armenia)
67. 24.05.2010
“Order of St. Mesrop Mashtots” from President of RA,
Yerevan (Armenia)
68. 29.11.2010 “Hakob Meghapart” Commemorative Medal from
the National Library of RA, Yerevan (Armenia)
69. 03.12.2010
“Komitas” Medal from the Ministry of Diaspora of RA, Yerevan (Armenia)
70. 28.03.2011
“Khachatur Abovyan” Medal from the Khacahtur Abovyan Armenian State
Pedagogical University, Yerevan (Armenia)
71. 07.08.2011
“Tchekidjian” awards and certificates for winners of Komitas International
Classical Music Festival in Protzel, Brandenburg (Germany)
72. 07.08.2011
Honorary Diploma of Komitas International Classical Music Festival,
Brandenburg (Germany)
73. 17.04.2012
Doctor Honoris Causa Degree from the International Academy of Education,
Yerevan (Armenia)
74. 01.07.2012
Certificate of Recognition from Armenian General Benevolent Union,
Buenos Aires (Argentina)
75. 02.10.2012
Honorary Diploma from the “Kentron” District of Yerevan,
Yerevan (Armenia)
76. 21.11.2012
RA Government bestowed the status “National” upon
the State Academic Choir of Armenia, Yerevan (Armenia)

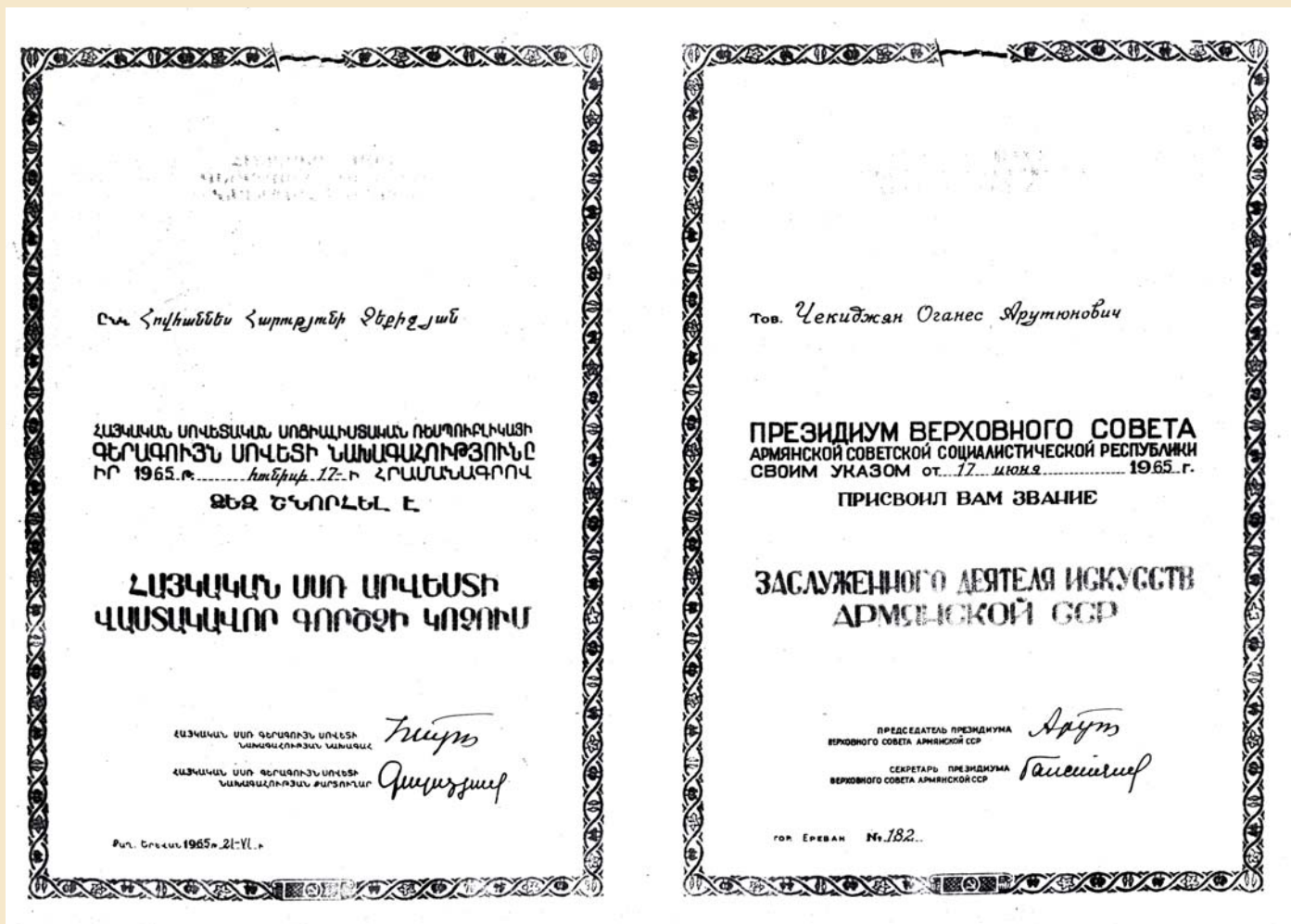
77. 14.12.2012
Gold Medal from the Ministry of Culture of RA, Yerevan (Armenia)
78. 02.10.2013
Gold Medal from the Ministry of Diaspora of RA, Yerevan (Armenia)
79. 26.11.2013
Honorary Diploma and Medal from the Union of Architects of RA, Yerevan (Armenia)
80. 23.12.2013
Medal of Honor from the National Assembly of RA, Yerevan (Armenia)
82. 27.12.2013
Certificate of Appreciation from the Yerevan Komitas State Conservatory, Yerevan (Armenia)
83. 23.01.2014
Gold Medal from Yerevan State University, Yerevan (Armenia)
84. 06.04.2014
Armenian Music Awards “Legend Ohannes Tchekidjian”, Moscow (Russia)
85. 17.04.2014
Interstate Prize “Stars of Commonwealth” from the CIS Council for Humanitarian Collaboration, Moscow (Russia)
86. 29.04.2014
Honorary Diploma from Mkhitar Heratsi Yerevan State Medical University, Yerevan (Armenia)
87. 18.06.2014
“Ohannes Tchekidjian” Scholarship established at the Yerevan Komitas State Conservatory, Yerevan (Armenia)
88. 24.12.2014
“Order of ‘Hakob Meghapart’” from the Ministry of Diaspora of RA and the Mekhitarist Congregation of Venice, Yerevan (Armenia)
89. 22.11.2016
“Order of ‘Knight’” from Aram I, the Catholicos of the Great House of Cilicia, Antelias (Lebanon)
90. 22.11.2016
Honorary Diploma from the “Malatia-Sebastia” District of the Municipality of Yerevan, Yerevan (Armenia)
91. 23.02.2017
Honorary Diploma from the Border Administration of FSB of Russia in Armenia, Yerevan (Armenia)

92. 14.05.2017
“Patriarch Maghakia Ormanian Gold Order” from the Armenian Patriarchate of Constantinople, Istanbul (Turkey)
93. 15.09.2017
“First Class Medal of Services to the Motherland” from President of RA, Yerevan (Armenia)
94. 20.09.2017
Grand Prize of the “Nairi” Pan-Armenian Music Festival, Yerevan (Armenia)
95. 30.09.2023
This Certificate is proudly presented to Hovhannes Chekijyan as
KNIGHT OF THE CENTENARY OF MUSIC
90. 02.12.2017
“Valery Bryusov” Medal, Moscow (Russia)
96. 30.12.2017 “Order of Motherland” and title of
“National Hero of Armenia” from President of RA, Yerevan (Armenia)
97. 18.10.2018
Honorary Doctor of NAS RA, Yerevan (Armenia)
98. 20.10.2018
Full Member of the Academy of Problems of Humanism, Yerevan (Armenia)
99. 04.12.2018
Musical Award “SOGLASIE [CONCORD]”, nomination
“Pride of the Nation” Moscow (Russia)
100. 23.12.2018
I Degree Honorary Medal from the Ministry of Foreign Affairs of RA, Yerevan (Armenia)
101. 23.12.2018
Address from the President of the Republic of Armenia Armen Sargsyan, Yerevan (Armenia)
102. 23.12.2018
Address from the Supreme Patriarch Catholicos of All Armenians Garegin II, Ejmitazin (Armenia)
103. 23.12.2018
Commemorative Medal from Armenian National State Academic Choir, Yerevan (Armenia)
104. 17.03.2019
Appreciation from Hamazkayin Educational and Cultural Society, Armenian Museum of Fresno, Fresno (USA)

105. 17.03.2019
Special Recognition from Holy Trinity Armenian Apostolic Mother Church,
Fresno (USA)
106. 22.03.2019
Appreciation from Hamazkayin Educational and Cultural Society,
Glendale (USA)
107. 22.03.2019
Address of Blessing and Appreciation from Armenian Apostolic Church of
America – Western Prelacy, La Crescenta (USA)
108. 22.03.2019
Certificate of Recognition from the California State Senate, Glendale (USA)
109. 22.03.2019
Certificate of Recognition from the City of Los Angeles, Los Angeles (USA)
110. 22.03.2019
Letter of Commendation from the Mayor of Glendale, Glendale (USA)
111. 27.05.2019
Certificate of Appreciation from FSB of Russia in Armenia,
Yerevan (Armenia)
112. 28.05.2019
Certificate of Appreciation from Red Banner Border Guard Detachment,
Gyumri (Armenia)
113. 18.09.2019
Certificate of Appreciation from the Glendale Komitas Choir, Glendale
(USA)
114. 28.11.2019
Commemorative Medal “Artist” from the Artists’ Union of Armenia,
Yerevan, (Armenia)
115. 28.04.2021
Recognized as “Excellent Choir Conductor” at China World Peace Choral
Festival, Beijing (China)



AWARDS AND TITLES BESTOWED UPON OHANNES TCHEKIDJIAN



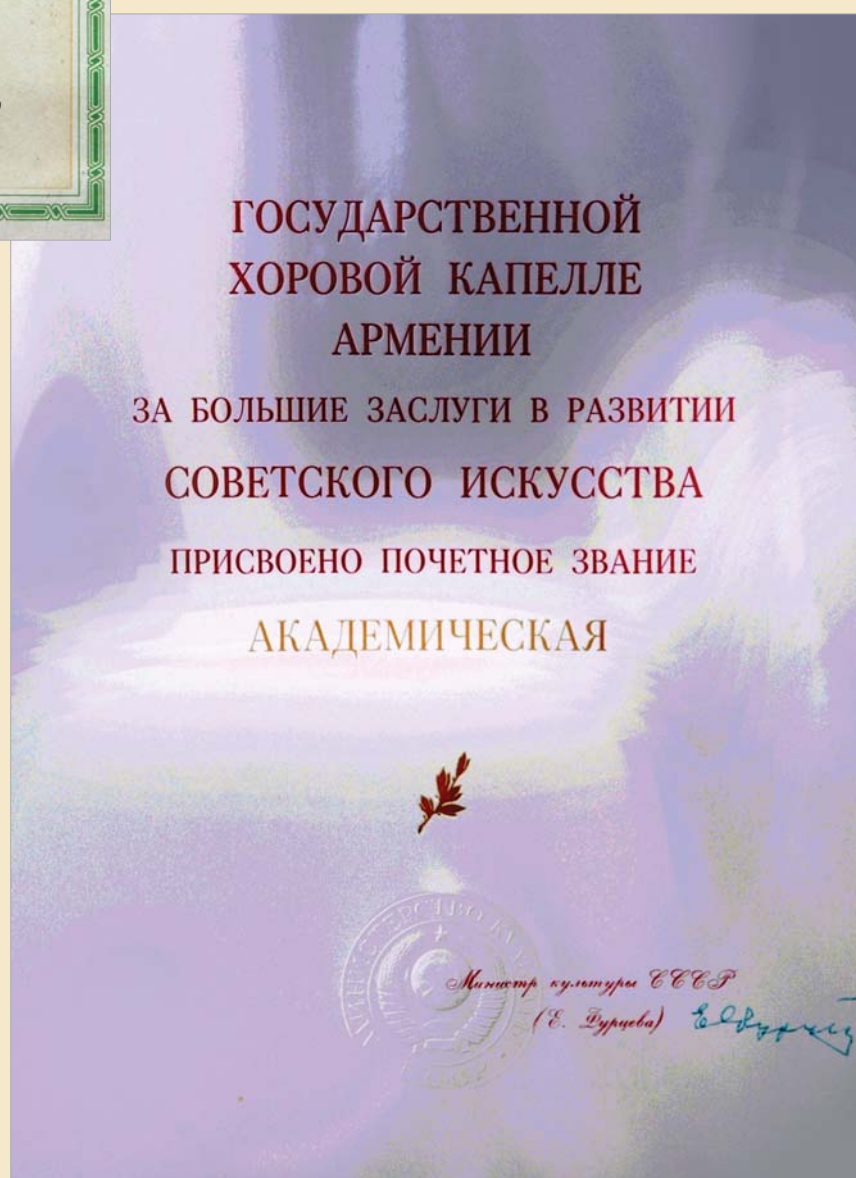
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Honored Worker of Arts of the Armenian SSR,
Yerevan (Armenia)



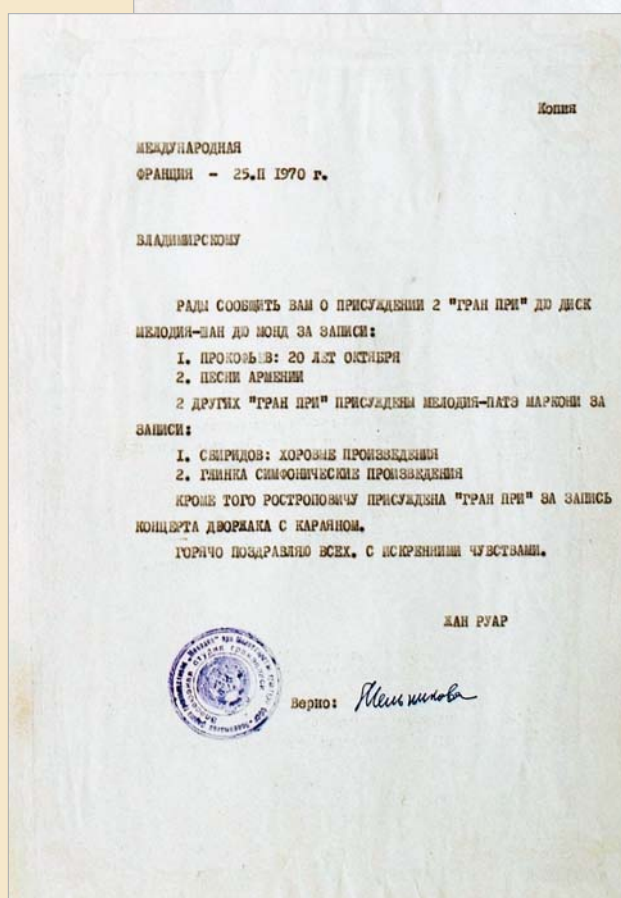
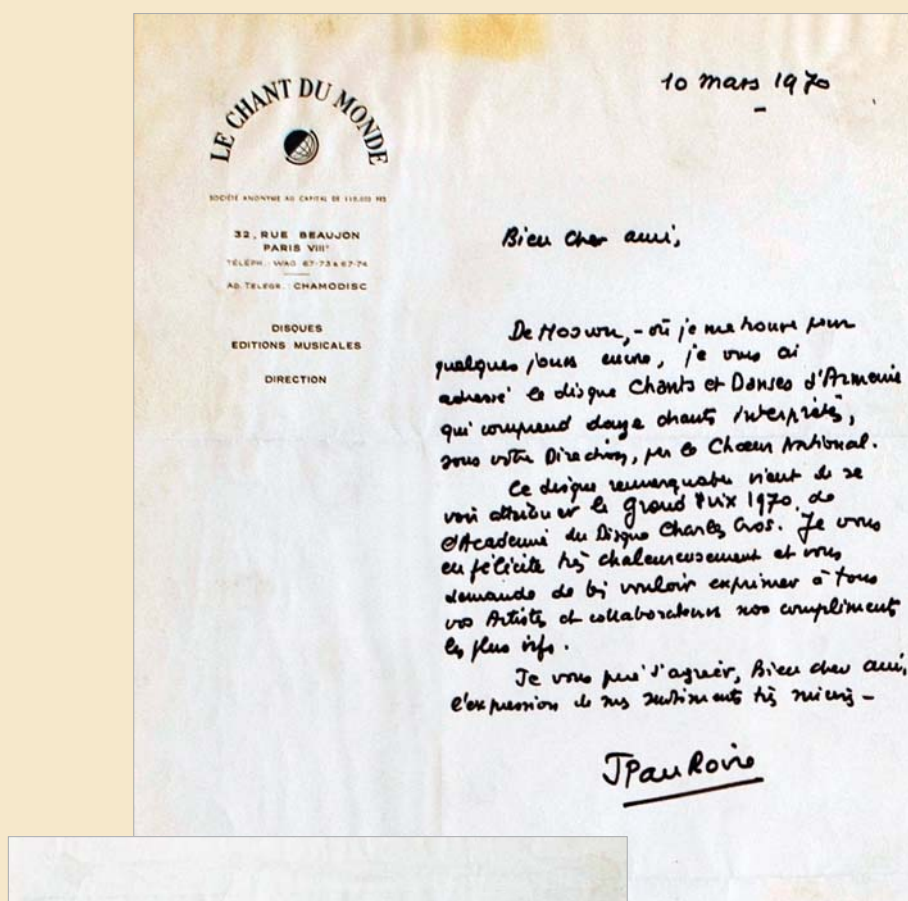
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Moscow (Russia)



07. 17.12.1972
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Supreme Soviet of the Armenian SSR
Yerevan (Armenia)

ПОСТАНОВЛЕНИЕМ ЦЕНТРАЛЬНОГО КОМИТЕТА КПСС
И СОВЕТА МИНИСТРОВ СОЮЗА ССР
от 5 ноября 1975 года
ПРИСУЖДЕНА

ГОСУДАРСТВЕННАЯ ПРЕМИЯ СССР

ЧЕКИДЖЯНУ Оганесу Арутюновичу, *народному артисту
Армянской ССР, главному дирижеру и художественному руко-
водителю Государственной Академической капеллы Армении, —
за концертные программы 1971 — 1973 гг.*

№ 000262

Председатель Комитета
по Ленинским и Государственным
премиям СССР в области
литературы, искусства и
архитектуры
при Совете Министров СССР

Н. Тихонов
(Н. ТИХОНОВ)

Ученый секретарь Комитета
по Ленинским и Государственным
премиям СССР в области
литературы, искусства и
архитектуры
при Совете Министров СССР

И. Васильев
(И. ВАСИЛЬЕВ)

МОСКВА



08. 05.11.1975
State Prize of the USSR,
Moscow (Russia)



10. 22.11.1978
People's Artist of the USSR,
Moscow (Russia)



11. 25.12.1978
Honorary Diploma of the Presidium of the
Supreme Soviet of
the Armenian SSR, Yerevan (Armenia)



12. May 1979
Honorary Award of the International Music Festival “Janacek May”,
Ostrava (Czechoslovakia)



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14. 27.11.1980
“Order of Friendship of Peoples” from
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16. 30.11.1984
Honorary Diploma from the Presidium of the
Supreme Soviet of the Armenian SSR,
Yerevan (Armenia)



17. 27.03.1986
Honorary Diploma from the Presidium of the
Supreme Soviet of the Armenian SSR,
Yerevan (Armenia)



OFFICE OF THE GOVERNOR
State of California

September 14, 1987

TO: THE STATE CHOIR OF ARMENIA

It is my sincere pleasure to extend my warmest personal regards on the occasion of your United States tour.

As Armenians we share special traditions, binding us to our heritage and uniting us for the future. Your faithful dedication to our beloved heritage ensures that our distinctive culture will enrich the lives of future generations, while providing them with a deep reverence for their past and a common hope that the future will be bright and prosperous for all.

Since your formation 51 years ago, you have traveled more than 300,000 miles outside of your homeland, bringing with you the unique culture and distinct pride of the Armenian people. Your performances here demonstrate your commitment to share your cultural pride and promise to provide tremendous enjoyment to all who are fortunate enough to attend. May your performances bring pleasure to all, while instilling in them the proud cultural heritage of the Armenian people.

Gloria joins me in extending our heartfelt appreciation for your dedicated endeavors, and our best wishes for a most memorable tour.

Most cordially,

George Deukmejian
George Deukmejian



18. 14.09.1987
Address from the Governor of
the State of California, Los Angeles (USA)



19. 22.06.1988
Honorary Diploma from the Presidium of the
Supreme Soviet of the Abkhazian ASSR,
Sukhumi (Abkhazia)



20. 10.09.1988
Honorary Diploma from the Presidium of the
Supreme Soviet of the Ajarian ASSR, Batumi
(Ajaria)



ՄԵԾԱՐԳՈ ՀՈՎՀԱՆՆԵՍ ՁԵՔԻՋՅԱՆ

ՀԱԿ ԿԵՆՏՐՈՆԱԿԱՆ ԿՐԹԻՈՒՆ, ՀԱՅԿԱԿԱՆ ՍՍՀ ԳԵՐԱԳՈՅԻՆ ՍՈՎԵՏԻ ՃԱԽԱԳԱՌՈՒՄՆԵՐ և ՀԱՅԿԱԿԱՆ ՍՍՀ ՄԻՔԻԱՏՐՈՆԵՐԻ ԽՈՐՀՈՐԴԸ շՆՈՐհԱՎՈՐՈՄ ԵՆ ՁԵՔ՝ ՁԵՐ ԾՆՆԴՅԱՆ 60-ԱՄԺԱԿԻ ԱՌԻՓԻ:

Մեծ է Ձեր ավանդը հայ երաժշտական մշակույթի զարգացման գործում: Հայրենիք գալու առաջին իսկ օրերից Դուք Ձեր կյանքը սերտորեն կապեցիք Հայաստանի երաժշտական արվեստին, թողարկեցիք ծառայեցիք նրա զարգացմանն ու առաջընթացին:

Ծո:քը երբ տաճարային է, ինչ Դուք գլխավորում եք Հայաստանի պետական ակադեմիական երգչախմբային կապելլան: Դրանք եղել են կոլեկտիվի ստեղծագործական աճի, ինքնատիպ կերպարի ձևավորման, բարձրագույն պրոֆեսիոնալիզմի ձեռքբերման, անդադար ռոտեմենտի և կատարողական արվեստի բարձունքների նվաճման տարիներ:

Ձեր արվեստը, լինելով խորապես ժողովրդական, ծնված դասական և ազգային երգչախմբային ազնիվ ակունքներից, զարգացնելով մեր մեծ վարպետներ Կարա-Մուրզայի, Կոմիտասի, Ելմայանի գեղարվեստական լավագույն ավանդույթները, հարստացել է հայ երաժշտական մշակույթը նոր երանգներով, բարձրացրել նոր աստիճանի: Այդ ամենի շնորհիվ Ձեր ղեկավարած կապելլան դարձել է մեր արվեստի անբաժանելի մասը, բերել Ձեզ համաժողովրդական սեր և միջազգային ճանաչում:

Դուք միշտ զուգակցել եք Ձեր ստեղծագործական քնդմնավոր աշխատանքը հասարակական-մանկավարժական եռանդուն գործունեության հետ. ընտրվել եք ՍՍՀՄ Գերագույն Սովետի դեպուտատ, այժմ էլ Հայկական ՍՍՀ Գերագույն Սովետի դեպուտատ եք:

Կոմունիստական կուսակցությունն ու սովետական պետությունը բարձր են գնահատել Ձեր ծառայությունները: Դուք պարգևատրված եք Աշխատանքային Կարմիր դրոշի, Ժողովուրդների բարեկամության շքանշաններով, արժանացել եք ՍՍՀՄ և Հայկական ՍՍՀ պետական մրցանակների, ՍՍՀՄ ժողովրդական արտիստի բարձր կոչման:

Ծանկանում ենք Ձեզ, մեծարգո Հովհաննես Հարությունի, թաջառողջության, ստեղծագործական նոր նվաճումների՝ փառս հայ ազգային արվեստի:

ՀԱԿ ԿԵՆՏՐՈՆԱԿԱՆ ԿՐԹԻՈՒՆ

ՀԱՅԿԱԿԱՆ ՍՍՀ ԳԵՐԱԳՈՅԻՆ ՍՈՎԵՏԻ ՆԱԽԱԳԱՌՈՒՄՆԵՐ

ՀԱՅԿԱԿԱՆ ՍՍՀ ՄԻՔԻԱՏՐՈՆԵՐԻ ԽՈՐՀՈՐԴ

21. 26.01.1989
Honorary Diploma from the Presidium of the Supreme Soviet of the Armenian SSR, Yerevan (Armenia)



MUNICIPALITÉ
DE
NYON

*Hommage de la Municipalité
de la Ville de Nyon*

à Monsieur

Oganèss TCHEKIDJANE

*Directeur de la Chapelle académique d'Etat,
artiste du peuple de l'URSS,
député du Soviet Suprême de la RSS d'Arménie*

à l'occasion de sa visite à Nyon

le 20 octobre 1989

AU NOM DE LA MUNICIPALITE

Le Syndic :

J. LOCATELLI



Le Secrétaire :

P. CORNU

22. 20.10.1989
Certificate of Appreciation
from the Municipality of Nyon,
Nyon (Switzerland)



23. 13.06.1990
Honorary Diploma from the Municipality of
Kirovakan, Kirovakan (Armenia)



24. 30.03.1992
 “Mesrop Mashtots” Medal from Garegin II,
 Catholicos of the Great House of Cilicia,
 Antelias (Lebanon)



25. 28.05.1995
Honorary Diploma from
the "Festival International de Chant Choral",
Nancy (France)



26. 20.09.1996
“Movses Khorenatsi” Medal from President of
RA, Yerevan (Armenia)

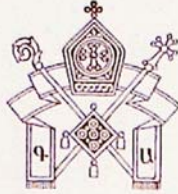


27. 20.10.1997
Certificate of Recognition from
the Armenian General Benevolent Union,
Buenos Aires (Argentina)



28. 03.01.1999
Award from Mkhitar Heratsi Yerevan
State Medical University, Yerevan (Armenia)

ՏԱՅՐԱԳՈՅՆ ՊԱՏՐԻԱՐԺ
ԿԱԹՈՂԻԿՈՍ
ԱՄԵՆԱՅՆ ՀԱՅՈՑ
ՄԱՅՐ ԱԹՈՌ Ս. ԷՋՄԻԱՏԻՆ



SUPREME PATRIARCH
CATHOLICOS
OF ALL ARMENIANS
MOTHER SEE OF HOLY ETCHMIADZIN

ՍԻՐԵՑԵԱԼ ՈՐԴԻՈՑ ՄԵՐՈՒՄ ԵՒ ՀԱՐԱՋԱՏԻՆ
ՄԱՅՐ ԱԹՈՌՈՑ ՍՐՐՈՑ ԷՋՄԻԱՏԻՆԻ
ՏԻԱՐ ՅՈՎՀԱՆՆԷՍ ԶԷՔԻՃԵԱՆԻՆ
ՈՐ ՅԵՐԵՒԱՆ, Ի ՄԱՅՐ ՀԱՅԱՍՏԱՆ

Մեզ համար սրտի խոր գոհունակություն պատճառեց այն լուրը, որ այս տարի, 1999-ին, կը լրանայ Ձեր ծննդեան 70-ամեակը: Վստահաբար Հայաստանի Հանրապետության և առհասարակ Հայ ժողովուրդի արուեստասեր հասարակության մօտ արժանավարձաբար կը նշուի Ձեր կեանքի այս հանգրվանը և լուսարձակի տակ կը բերուի բնիկ գործունեության վաստակը երաժշտական արուեստի բնագավառին մէջ Ձեր մատուցած անգնահատելի ծառայութեան:

Երկար տարիներ է Վեր Ձեզ անձամբ նախապատրաստուած ըլլալով Ձեր յարատև և տնտեսական աշխատանքին՝ քաջատեղեակ եմք այն երկնատուր տաղանդներուն, որոնցմով Ձեզ օժտած է բարեաց և շնորհաց Աղբիւրը՝ Աստուած Ինք: Դուք գիտցաք այդ տաղանդները կեանքով ու գործով՝ ամբողջանալով ծառայութեամբ արժեքեցել այսօր տասնամեակներէ Վեր Հայաստանի և արտասահմանի մէջ պետական երգչախումբի և նուագախումբի Ձեր շնորհալից ղեկավարութեամբը: Դասական և հայկական երաժշտության բարձրագոյն ոլորտներու մեկնաբանը եղաք՝ հոգեկան վայելքի բացառիկ պահեր ընծայելով մեր ժողովուրդին և օտար արուեստասեր հասարակութեան:

Ի գնահատութիւն Ձեր բազմամեայ և բազմաթիւ ծառայութեան և արուեստի նուանումներուն՝ այսօր Հայրապետական Կոնդնակա Ձեզի կը շնորհեմք Ամենայն Հայոց Կաթողիկոսութեան՝ Մայր Աթոռ Ս. Էջմիածնի

Ս. ՍԱՀԱԿ – Ս. ՄԵՍՐՈՊ շքանշանը

Կ'աղօթեմք առ Ամենաբարին Աստուած, որ Ձեզի պարգևէ քաջառողջ կեանք ընդ երկայն աւուրս, որպէսզի առաւել նոյն նուանումներով արժեքեմք Ձեր տաղանդները մանաւանդ մեր հայրենիքի պետականօրէն վերանկախացեալ այս շրջանին:

Ողջ լիբով ի Տէր, զօրացեալ շնորհօք Ս. Հոգւոյն, և յաւէտ օրհնեալ ի Մէնջ. Ամէն:

ԳԱՐԵԳԻՆ Ա
ԿԱԹՈՂԻԿՈՍ ԱՄԵՆԱՅՆ ՀԱՅՈՑ

Տուաւ Կոնդակս ի 22 Յունուարի
Յամի Տեառն 1999 և ի Թուին Հայոց ՌՆԽԹ
ի Մայրավանս Սրբոյ Էջմիածնի
Ընդ համարաւ Է/208



29. 22.01.1999
Order of “Sts. Sahak and Mesrop” from
Garegin II, Catholicos of All Armenians,
Ejmiatzin (Armenia)



ՀՈՒՇԱԳԻՐ

Հարգարժան Հովհաննես Չերիջյան

Հայաստանի Հանրապետության Զինված Ուժերի ողջ անձնակազմի և անձամբ իմ անունից ընդունեք ջերմ շնորհավորանքներ և բարեմաղթանքներ Ձեր ծննդյան 70-ամյա հոբելյանի առթիվ:

Վերջին տասնամյակների հայ մշակույթի նրկնակամարում Հովհաննես Չերիջյան անունը միշտ փայլատակել է վառ լույսով՝ ջերմացնելով հայրենակիցների և արվեստի բոլոր ներկայագույների սրտերը:

Դուք բարձրացրել եք հայկական նրզն ու նրաժշտությունը, կատարողական արվեստը ամենաբարձր աստիճանի:

Լիախույս ենք, որ դեռ երկար տարիներ կպարզենք մեզ Ձեր արվեստի բերկրանքը:

Հայաստանի Հանրապետության Պաշտպանության նախարար

Վազգեն Սարգսյան

30. 23.01.1999

Certificate of Appreciation from the Ministry of
Defense of Armenia, Yerevan (Armenia)



31. 01.04.1999
 “Abate Mechitar” Gold Medal,
 Vienna (Austria)



32. 10.04.1999
 “Prix du Public” at the Montreux International
 Choral Festival, Montreux (Switzerland)



33. 13.01.2001
Honorary Certificate from the Ministry of
Defense of Armenia, Yerevan (Armenia)



34. 03.08.2001
Diploma from the State Organizing Committee of the 1700th Anniversary of Proclamation of Christianity as State Religion in Armenia, Yerevan (Armenia)

ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅՈՒՆ

ԵՐԵՎԱՆԻ
ՔԱՂԱՔԱՊԵՏ



РЕСПУБЛИКА АРМЕНИЯ

МЭР
ГОРОДА ЕРЕВАНА

REPUBLIC OF ARMENIA
MAYOR OF YEREVAN

№ 1131

« 20 » սեպտեմբերի 2001 թ.

Հովհաննես Չերիքյանին «Երևանի պատվավոր քաղաքացի»
կոչում շնորհելու մասին

Հայ երգչախմբային արվեստի զարգացման, համաշխարհային
երաժշտական գանձերը ժողովրդին մատուցելու և դրանց հաղորդակից
դարձնելու գործում ունեցած անուրանալի ավանդի համար՝ ՀՍՍՀ և ՍՍՀՄ
պետական մրցանակների դափնեկիր, ժողովուրդների բարեկամության
«Մերոպ Մաշտոց» և «Մովսես Խորենացի» շքանշանների շքանշանակիր,
Հայաստանի պետական երգչախմբի ղեկավար, տաղանդավոր խմբավար
ՀՈՎՀԱՆՆԵՍ ՉԵՐԻՔՅԱՆԻ շնորհել «Երևանի պատվավոր քաղաքացի»
կոչում:



Ռ.ՆԱԶԱՐՅԱՆ



Адрес: РА, 375015, Ереван,
ул. Григора Лусаворича 13
Тел. (8851) 52 58 47
(3741) 58 39 64

Address: 13, Grigor Lusavorich st,
Yerevan, RA
Tel. (8851) 52 58 47
(3741) 58 39 64

35. 20.09.2001
Status of Honorary Citizen of Yerevan from the
Municipality of Yerevan, Yerevan (Armenia)

**INTERNATIONAL ACADEMY of ECOLOGY
and LIFE PROTECTION SCIENCES
(IAE LPS)**

In accordance with Academy Statutes

Chekidzhyan

Oganes Arutyunovich

elected

actual member (academician) of Academy

on section

President of IAE LPS

Secretary of IAE LPS

Presidium

St. – Petersburg



№ N 01652

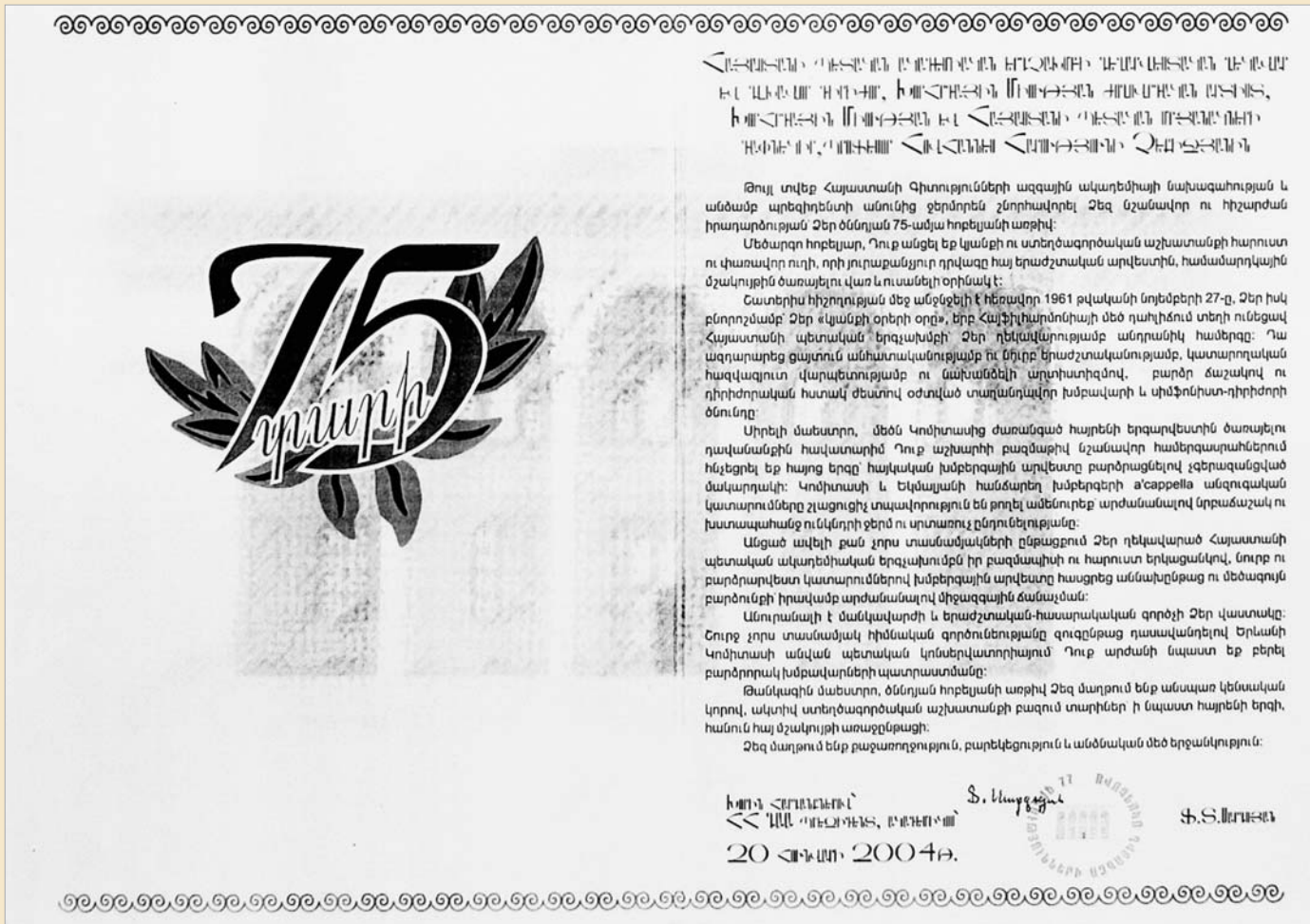
September

2001

36. 27.09.2001
Status of Actual Member (Academician) of
the International Academy of Ecological and
Life Protection Sciences (IAELPS),



37. 20.12.2003
Gold Medal from the Ministry of Culture and
Youth Affairs of RA, Yerevan (Armenia)



38. 20.01.2004
Certificate of Appreciation from NAS RA,
Yerevan (Armenia)



39. 22.01.2004
“Diamond Ararat” Order from
the Tekeyan Cultural Association,
Yerevan (Armenia)



40. 10.10.2005
Fridtjof Nansen Medal from the Fridtjof Nansen Foundation, Yerevan (Armenia)



41. 01.07.2006
Order “Knight of Armenian Art” from the Pan-Armenian League of Cultural Workers, Yerevan (Armenia)



ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ ՄՇԱԿՈՒՅԹԻ ԵՎ ԵՐԻՏԱՍԱՐԳՈՒԹՅԱՆ ՀԱՐՑԵՐԻ
ՆԱԽԱՐԱՐՈՒԹՅՈՒՆ
МИНИСТЕРСТВО КУЛЬТУРЫ И ПО ДЕЛАМ МОЛОДЕЖИ РЕСПУБЛИКИ АРМЕНИЯ
ПРИКАЗ
MINISTRY OF CULTURE AND YOUTH AFFAIRS OF THE REPUBLIC OF ARMENIA
ORDER

Հ Ր Ա Մ Ա Ն N 255-Ն « 16 » 05.07 N _____

Նախարարության ոսկե մեդալով
պարգևատրելու մասին

Հայ երգչախմբային արվեստում ունեցած ակնառու վաստակի համար, ինչպես նաև
Հայաստանի պետական ակադեմիական երգչախմբի հիմնադրման 70-ամյակի առթիվ

Հ Ր Ա Մ Ա Յ ՈՒ Մ Ե Մ

Երգչախմբի գեղարվեստական ղեկավար և գլխավոր դիրիժոր Հովհաննես Չեքիջյանին
պարգևատրել Հայաստանի Հանրապետության մշակույթի և երիտասարդության հարցերի
նախարարության ոսկե մեդալով:

Նախարար՝



Հ. ՊՈՐՈՍՅԱՆ

Արվեստի բաժին

42. 16.05.2007
Gold Medal from the Ministry of Culture and
Youth Affairs of RA, Yerevan (Armenia)



43. 03.06.2007
Commemorative Medal from NAS RA,
Yerevan (Armenia)

ԵՐԵՎԱՆԻ ՊԵՏԱԿԱՆ ՀԱՄԱԼՍԱՐԱՆ



ԵՊՀ Ոսկե Մեդալով է պարգևատրվում

Հայաստանի պետական ակադեմիական երգչախմբի
գեղարվեստական ղեկավար և գլխավոր դիրիժոր

ՎՈՎԱՆՆԵՍ ԶԵՔԻԶՅԱՆԸ՝

Հայրենի երաժշտական մշակույթի, նրա արժեքների ու
ավանդույթների պահպանման, հայ երիտասարդության
երաժշտական ճաշակի ու գեղագիտական նկարագրի
կատարելագործման և հայ ազգային հոգեկերտվածքի
ու ինքնության կամրջման գործում ունեցած զգալի
ավանդի համար:



Ունեցող

ՀՀ ՎՈՎԱՆՆԵՍ ՄԱՍՅԱՆ

13.07.2007

Ա. Հ. ՄԻՄՈՆՅԱՆ



44. 13.07.2007
Gold Medal from the YSU,
Yerevan (Armenia)



45. May 2008
Active Member of the International Informatiza-
tion Academy, Montreal (Canada)

МЕЖДУНАРОДНЫЙ
АРМЯНСКИЙ
ФЕСТИВАЛЬ
•КАРОТ•
Москва
13-19 мая 2008 г.



Супер

ДИПЛОМ

Большой премией
Международного армянского
фестиваля «Карот»
награждается

Оганес Чекиджян

за преумножение духовного наследия
и выдающийся вклад
в развитие армянской культуры

Председатель оргкомитета фестиваля

А. Абрамян

Президент фестиваля

М. Игитян



ФОНД РАЗВИТИЯ АРМЯНСКОЙ КУЛЬТУРЫ

46. 19.05.2008
Grand Prix of the “Karot” International
Armenian Festival, Moscow (Russia)



*Certificate of Special
Congressional Recognition*

Presented to
Mr. Hovhannes Chekijyan

For your lifetime contributions to the Arts, and

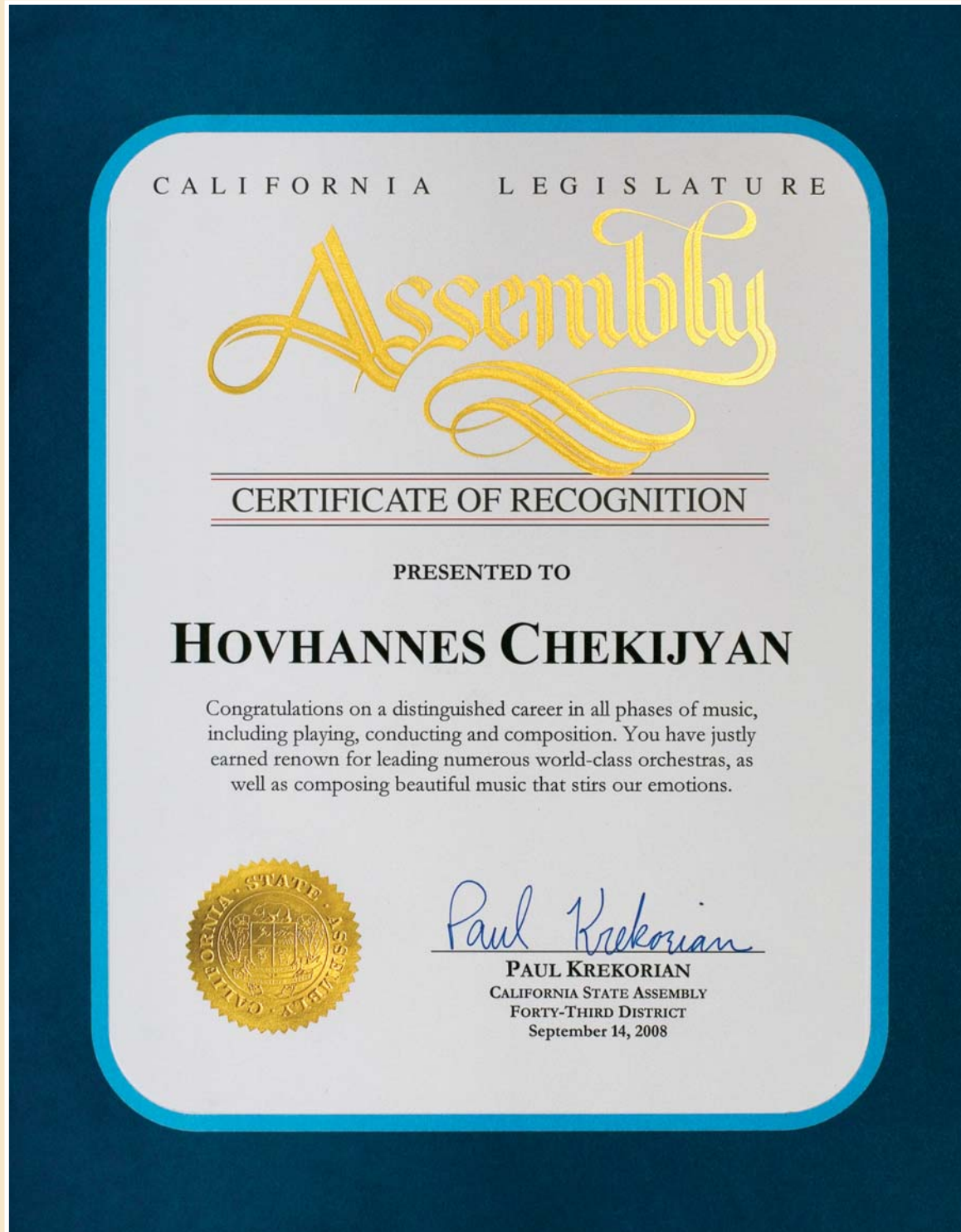
*in recognition of outstanding and invaluable
service to the community.*

September 14, 2008

DATE


MEMBER OF CONGRESS
ADAM B. SCHIFF

47. 14.09.2008
Certificate of Special Congressional
Recognition, Glendale (USA)



48. 14.09.2008
California State Assembly Certificate of
Recognition, Los Angeles (USA)



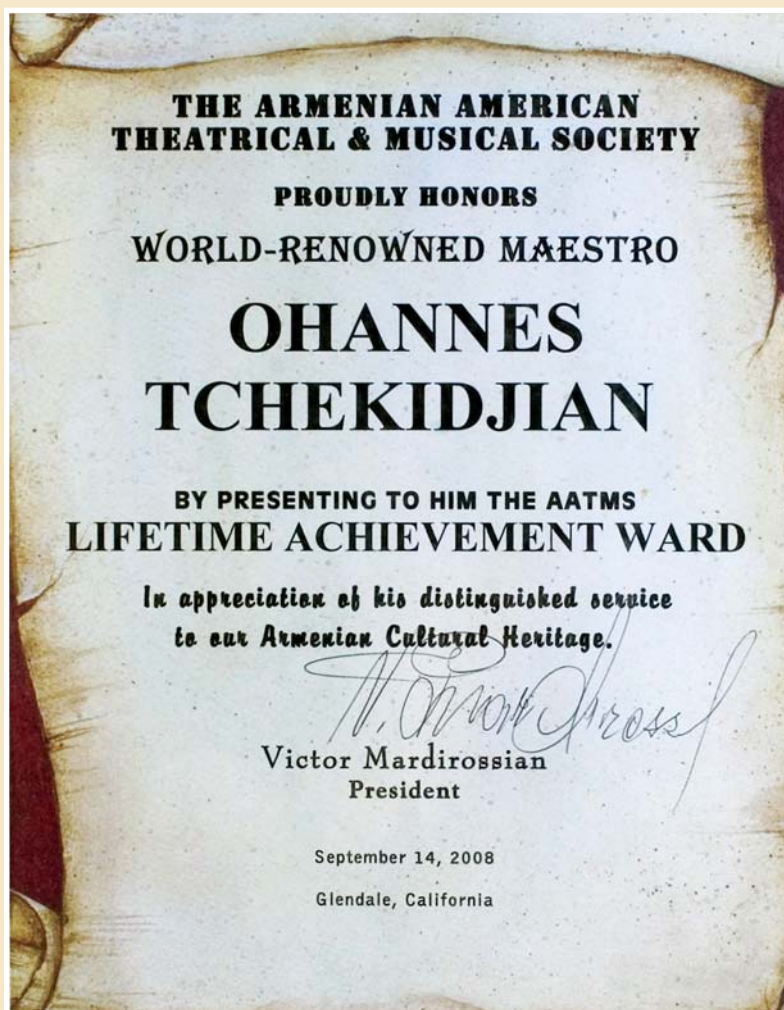
49. 14.09.2008
Certificate of Recognition from the State of
California Senate, Glendale (USA)



51. 14.09.2008
Commendation from Los Angeles County,
Los Angeles (USA)



52. 14.09.2008
City of Glendale Mayor's Commendation,
Glendale (USA)



53. 14.09.2008
Lifetime Achievement Award from
the Armenian American Theatrical and
Musical Society, Glendale (USA)



54. 14.09.2008
“Komitas” Medal from the Choral and Musical
Association of Armenia, Yerevan (Armenia)



ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ
ԳԻՏՈՒԹՅՈՒՆՆԵՐԻ ԱԶԳԱՅԻՆ ԱԿԱԴԵՄԻԱ
ԱՐՎԵՍՏԻ ԻՆՍՏԻՏՈՒՏ

№ 411/344 28. հոկտեմբերի 2008 թ.

Հայաստանի պետական ակադեմիական երգչախմբի
գեղարվեստական ղեկավար և գլխավոր դիրիժոր,
ԽՍՀՄ և ՀԽՍՀ ժողովրդական արտիստ,
ԽՍՀՄ և ՀԽՍՀ Պետական մրցանակների դափնեկիր,
պրոֆեսոր Հովհաննես ՋԵՔԻՋՅԱՆԻՆ

ԹԱՆԿԱԳԻՆ ՀՈՎՀԱՆՆԵՍ ՀԱՐՈՒԹՅՈՒՆԻ

Սիրով տեղեկացնում ենք Ձեզ, որ ՀՀ ԳԱԱ Հայագիտության և
Հասարակական գիտությունների բաժանմունքի բյուրոյի 2008 թվականի
հոկտեմբերի 28-ի նիստում Դուք ընտրվել եք ՀՀ ԳԱԱ Արվեստի ինստիտուտի
գիտական խորհրդի անդամ:

Ի սրտե շնորհավորում ենք Ձեզ և ակնկալում բեղմնավոր
համագործակցություն:

Խորին հարգանքներով՝
ՀՀ ԳԱԱ Արվեստի ինստիտուտի տնօրեն՝
ՀՀ արվեստի վաստակավոր գործիչ,
արվեստագիտության դոկտոր, պրոֆեսոր՝

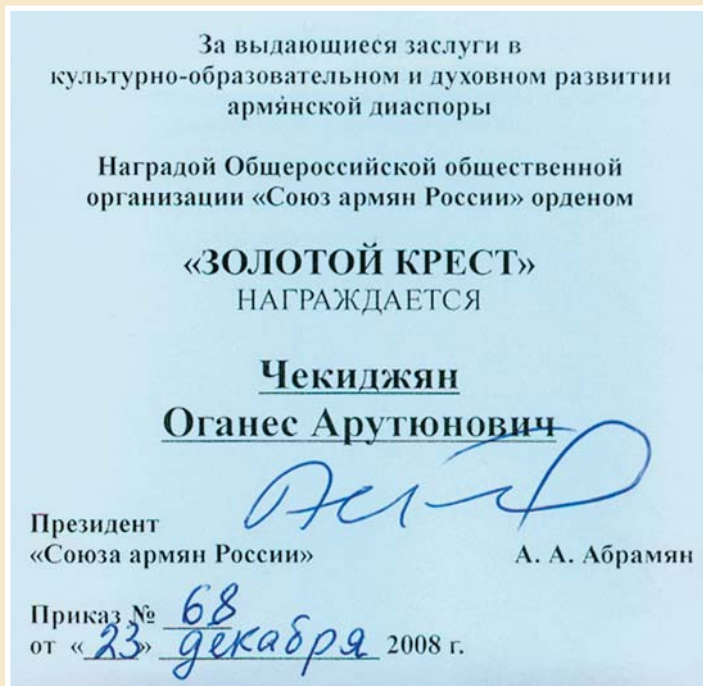


Արարատ ԱՂԱՍՅԱՆ

55. 28.10.2008
Member of the Scientific Council of NAS RA
Institute of Arts, Yerevan (Armenia)



56. 03.12.2008
“Ohannes Tchekidjian” Medal,
Glendale (USA)



57. 23.12.2008
Order of the “Golden Cross” from
the Union of Armenians in Russia,
Moscow (Russia)



58. 20.01.2009
Commemorative Medal from the Ministry of
Education and Science of RA,
Yerevan (Armenia)



59. 14.09.2008
Academic Title of “Honorary Professor of Armenian Music” from the Mashtots College, Glendale (USA)

INTERNATIONAL ACADEMY
OF SCIENCES OF NATURE
AND SOCIETY
(ARMENIAN BRANCH)

pursant to its Chapter

ELECTED

Hovhannes H. Chekijyan

FULL MEMBER OF THE
ACADEMY

Department of Art

on «27th» of February 2009_{y.}

President

General

Scientific Secretary

R. G. Melik-Ohanjanian

V. H. Mnazhakanian

156



60. 27.02.2009
Full Member of the International Academy of
Sciences of Nature and Society (IASNS),
Yerevan (Armenia)

61. 15.04.2010
Address from Garegin II, Catholicos of
All Armenians, Ejmiatzin (Armenia)



**ԵՐԵՎԱՆԻ Բ ԿԵՆՏՐԱԼ ՕՒԻ ԳԻ, ՈՂՈՐԾՈՒԹԵԼԱԲԻՆ ԸՅՈՒ ԵՒ ԿԵՄՈՒԹՅՈՒՆ ԸՋՂԻ
ԵՊԻՍԿՈՊՈՍԵՅԵՑ ԵՒ ԿԵԹՈՂԻԿՈՍ ԵՄԵՆԵՍԵՆ ԼԵՅՈՑ,
ԿԵՐԵՎԱԿԱՆ ՊԵՏՐՈՍԻՔ ԼԵՄԵԶԳԵԵՆ ՆԵՐԵՄԵՏԵԼԻ ԸԹՈՒՈՑ
ԵՐԵՄՅԵՆ ԸՈՒԲԵԼԵԵՆ ՄԵՐ ԵԿԵԼԵՑՈՑ ՍՐԲՈՑ ԷՋՄԵՆԵՐԻ**

**ԳԻՐ ՀԱՅՐԱՊԵՏԱԿԱՆ ՕՐՀՆՈՒԹԵԼՆ ԵՒ ԳՆԱՀԱՏԱՆԱՑ
ԱՌ ՍԻՐԵՑԵԱԼ ՈՐԴԻՆ ՄԵՐ ԵՒ ՀԱՐԱՋԱՑ ԶԱԽԱԿՆ
ՄԱՅՐ ԱԹՈՒՈՑ ՍՐԲՈՑ ԷՋՄԵՆԵՐԻ
ՄԵՐԱԳՈՑ ՏԻԱՐ ՅՈՎՀԱՆՆԵՍ ՉԵՔԻԶԵԼՆ
ՈՐ ԵՐԵՎԱՆ**

Մայր Եթո՝ Սոբբ Էջմիածնից ուրախութեամբ Հայրապետական
Մեր օրհնութիւնն էն՝ յղում անուանի ճայողութեւն էւ շնորհաւորում
ձեռնարկն 80-րդ տարեդարձի առթիւ:

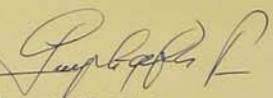
Մեծարգոյ պըն. Չեկիջեան, շուրջ յիսուս տարիներ Գոտի ղեկավարում
է՛լ Հայաստանի պետական Բնաբանական երգչախումբը՝ նպաստելով Հայ
երգչախումբի պարզաման ու պարզաման ամբողջ աշխարհում:
Երգչախումբի բարձրարժեք կարգադրումները, որոնցով ներկայացում են Հայ
էւ ալիքի երգչախումբի պարզութեամբ ինչպէս Հայաստանում, այնպէս էւ
արգիւտել Հայաստանի ունեւորներին ինչպէս Հայաստանում, այնպէս էւ
աշխարհի շար ու շար երկրներում: Մասնաւոր գնահատանք էն արժանի
Չեք ջանքերն միշտ Կոմիտասի երաժշտական վարժարանի երաժշտաւոր
Հասարակայնութեանը մարտնչելու էւ Հայ երգի կոմիտասեան աւանդները
անաղարտ պահպանելու նուիրական գործում:

Ընկնական գնահատանքն էն՝ նշում, որ Չեք գործունեութեան
ողջ ընթացիկն Գոտի Կրեւորել է՛լ անկեղծ սեր ու նուիրում մեր Սոբբ
Էկեղեցո՝ էւ Մայր Եթո՝ Սոբբ Էջմիածնի ճանապարհ էւ, ի
գնահատանքն Չեք վարժարանի, երջանկայեղարար Գարեգին Ե. Բենեյան
Հայոց Կաթողիկոսի կողմից արժանացել «Սոբբ Սահակ-Սոբբ
Մերող» պարգևատրման շքանշանին:

Ի խորոց սրբի մաղթում էն՛, որ Բարին Երդաստ պարգիւն Չեք
վաճառողութիւն, նոր էստիպում ու ներշնչումներով լիցան կեանքի երկար
օրեր, որպէսզի շարունակէ Չեք արդիւնաշար ծառայութիւնը Հայ
երգչախումբին, մեր Հայրենիքին ու սիրելի երկրներին:

**Հնորձ Տեան մերոյ Բնորդ Բրդարոյ եղիցն ընդ յեղ Է ընդ
ամենեւեանք. Լ՛մն:**

Օրհնութեամբ՝


**ԳԱՐԵԳԻՆ Բ
ՍԻՐԵՑԵԱԿԱՆ ԱՄԵՆԱՅՐ ՀԱՅՈՑ**

Տնւա. Գիւր Օրհնութեան ի 16-ն Ապրիլ
յառի Տեան 2010 Է ի քաղիկ հայոց ՈւՇԹ
ի Մայրապետ Սրբոյ Էջմիածնի
ընդ համարաւ. 1032



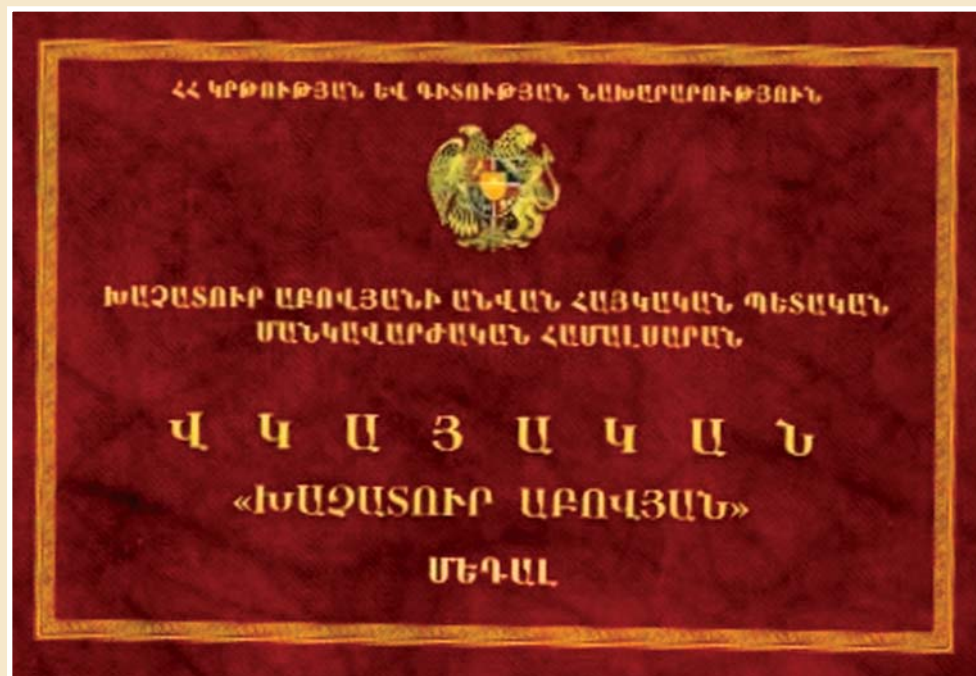
62. 24.05.2010
“Order of St. Mesrop Mashtots” from President
of RA, Yerevan (Armenia)



63. 29.11.2010
 “Hakob Meghapart” Commemorative Medal
 from the National Library of RA,
 Yerevan (Armenia)



64. 03.12.2010
“Komitas” Medal from the Ministry of Diaspora
of RA, Yerevan (Armenia)



65. 28.03.2011
 “Khachatur Abovyan” Medal from
 the Khacahtur Abovyan Armenian State
 Pedagogical University,

Մեծարգո մանեսորո Չեքիջյան,

Կայացավ 2011թ.-ի Կոմիտասի անվան առաջին միջազգային փառատոներ, որի պատվավոր հյուր ու մրցանակային ժյուրիի պատվո նախագահ էիք ընտվել Դուք: Ձեր ներկայությունը իմաստավորեց ու յուրահատուկ նշանակություն տվեց փառատոնին, քանզի Ձեր երկարամյա տարիների ավանդը, ուղղված Կոմիտասի արվեստի վերծանմանն ու մեկնմանը, իր առասպելական արդյունքներն է տվել հայ երգարվեստում: Ձեր անձն ու էությունը մարմնավորում է հայ երգչախմբային արվեստն իր բոլոր նրբերանգներով ու նրբություններով: Այս կապակցությամբ մեզ՝ կազմակերպիչներին, համար մի առանձնագին շնորհ ու պարգև էր վայելելու Ձեր ներկայությունը եւ բաժին ստանալու այն առասպելի խորին իմաստներից, ում անունն է Հովհաննես Չեքիջյան:

Միբելի՝ մանեսորո, Կոմիտասի անվան առաջին միջազգային փառատոնի կազմակերպիչներն ու գեղարվեստական խորհուրդը մեծագույն բավարարվածությամբ միաձայն կերպով ընդունեցին ու հաստատեցին Ձեր անվամբ պարգևատրումներ եւ վկայականներ կազմելու-բաժանելու երգչախմբային եւ a-cappella կատարմամբ մրցույթի հաղթողներին՝ ի վերուստ ստանալով Ձեր ծանրակշիռ համաձայնությունը սույնի վերաբրյալ: Այս պարգևները վերը նշված կատեգորիաներում կշարունակվեն մրցանակաբաշխվել վերոնշյալ փառատոնի ամենամյա մրցանակակիրներին՝ այն դառնալով կոմիտասյան մշակույթի տարածման անքակտելի մաս: Ձեր խորհմաստ խորհուրդներն ու երկարամյա փորձի հաղորդումը փառատոնի կազմակերպիչներին կծառայի մեզ որպես մշտական արդյունավետ մի ուղեցույց շարունակական գործունեություն ծավալելու ընթացքում:

Աստծո կամոք մաղթում ենք Ձեզ քաջ առողջություն, ստեղծագործական տեւական կամք ու կորով եւ ցանկանում Ամենայն Բարիք:

Փառատոնի կազմակերպիչ՝

Փառատոնի հասարակական կապերի
տնօրեն՝

Վահրամ Եկավյան

Միքայել Մինասյան

66. 07.08.2011
“Tchekidjian” awards and certificates for winners of Komitas International
Classical Music Festival in Protzel, Brandenburg (Germany)



EHRENURKUNDE
ՊԱՏՎՈԳԻՐ



*Erstes Internationales Komitas Festival 2011
im Schloss Prötzel*

*2011թ.-ի Առաջին Ինտերնացիոնալ Վերականգնման
Փառատոնի շրջանակում*

An den Maestro

Professor Hovhannes Tchekijyan

*für sein Engagement und seinen Beitrag zur künstlerischen Gestaltung des 1. Internationalen
Komitas-Festivals für klassische Musik 2011.*

Prötzel, den 07.08.2011



Տրվում է ևստացրո

Պրոֆեսոր Հովհաննես Շեքիջյանին

*2011թ.-ի Առաջին Ինտերնացիոնալ Վերականգնման Փառատոնի շրջանակում գործիս ազակցելու
և վերականգնման նպատակով անցկացրելու համար:*

ի շրջանակում, 07.08.2011թ.

*Veranstalter des Festivals
Փառատոնի կազմակերպիչ*

*Festivallleitung
Փառատոնի ղեկավար*

*Künstlerische Leitung
Գեղարվեստական ղեկավար*



Hovhannes Tchekijyan

Hans Triller

Prof. Thomas Buchholtz

67. 07.08.2011
Honorary Diploma of Komitas
International Classical Music Festival,
Brandenburg (Germany)



68. 17.04.2012
 Doctor Honoris Causa Degree from
 the International Academy of Education,
 Yerevan (Armenia)



69. 01.07.2012
 Certificate of Recognition from
 Armenian General Benevolent Union,
 Buenos Aires (Argentina)

ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅՈՒՆ
ք.ԵՐԵՎԱՆ «ԿԵՆՏՐՈՆ» ՎԱՐՉԱԿԱՆ ՇՐՋԱՆ

ՊԱՏՎՈԳԻՐ

Տրվում է

Հայաստանի պետական
ակադեմիական երգչախմբի ղեկավար

Հովհաննես Զեքիջյանին

Կենտրոն վարչական շրջանի հետ սերտ
համագործակցության և նրա մշակութային կյանքում
ունեցած ակտիվ մասնակցության համար:

Կենտրոն վարչական
շրջանի ղեկավար՝



Արա Սահակյան

ԵՐԵՎԱՆ
2012 թ.

70. 02.10.2012
Honorary Diploma from
the “Kentron” District of Yerevan,
Yerevan (Armenia)



ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ ԿԱՌԱՎԱՐՈՒԹՅՈՒՆ Ո Ր Ո Շ ՈՒ Մ

15 նոյեմբերի 2012 թվականի N 1437 – Ա

«ՀԱՅԱՍՏԱՆԻ ՊԵՏԱԿԱՆ ԱԿԱԴԵՄԻԱԿԱՆ ԵՐԳՉԱԽՈՒՄԲ» ՊԵՏԱԿԱՆ
ՈՉ ԱՌԵՎՏՐԱՅԻՆ ԿԱԶՄԱԿԵՐՊՈՒԹՅԱՆԸ «ԱԶԳԱՅԻՆ» ԿԱՐԳԱՎԻՃԱԿ
ՇՆՈՐՀԵԼՈՒ ՄԱՍԻՆ

«Մշակութային օրենսդրության հիմունքների մասին» Հայաստանի Հանրապետության օրենքի 26.1-ին հոդվածի 2-րդ մասին և Հայաստանի Հանրապետության կառավարության 2012 թվականի փետրվարի 9-ի N 176-Ն որոշմանը համապատասխան՝ Հայաստանի Հանրապետության կառավարությունը որոշում է.

1. «Հայաստանի պետական ակադեմիական երգչախումբ» պետական ոչ առևտրային կազմակերպությանը շնորհել «ազգային» կարգավիճակ:

2. Հայաստանի Հանրապետության մշակույթի նախարարին՝ սույն որոշումն ուժի մեջ մտնելուց հետո եռամսյա ժամկետում համապատասխան փոփոխություն կատարել «Հայաստանի պետական ակադեմիական երգչախումբ» պետական ոչ առևտրային կազմակերպության կանոնադրության մեջ և ապահովել կանոնադրության փոփոխության գրանցումը:

ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ
ՎԱՐՉԱՊԵՏ

Տ. ՍԱՐԳՍՅԱՆ

2012 թ. նոյեմբերի 21
Երևան



MAR-1437[1].doc

71. 21.11.2012
RA Government bestowed the status “National”
upon the State Academic Choir of Armenia,
Yerevan (Armenia)



ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ ՄՇԱԿՈՒՅԹԻ ՆԱԽԱՐԱՐՈՒԹՅՈՒՆ

ՀՐԱՄԱՆ N 980-Վ « 14 » 12.12

ՊԱՐԳԵՎԱՏՐԵԼՈՒ ՄԱՍԻՆ

Ղեկավարվելով Հայաստանի Հանրապետության կառավարության 2003 թվականի սեպտեմբերի 11-ի N 1298-Ն որոշմամբ հաստատված Հայաստանի Հանրապետության մշակույթի նախարարության կանոնադրության 9-րդ կետի 23-րդ ենթակետով՝ հայ և համաշխարհային խմբերգային արվեստի զարգացման և տարածման գործում ունեցած ծանրակշիռ ավանդի, ինչպես նաև Հայաստանի պետական ազգային ակադեմիական երգչախմբի հիմնադրման 75-ամյակի առթիվ

ՀՐԱՄԱՅՈՒՄ ԵՄ՝

Հայաստանի պետական ազգային ակադեմիական երգչախմբին /գեղ. ղեկ. և գլխավոր դիրիժոր՝ Հովհ. Չեքիջյան/ պարգևատրել Հայաստանի Հանրապետության մշակույթի նախարարության Ոսկե մեդալով:

Նախարար՝



Հ. ՊՈՂՈՍՅԱՆ

Կադր. Ա. Դանիելյան

72. 14.12.2012
Gold Medal from the Ministry
of Culture of RA,
Yerevan (Armenia)



73. 02.10.2013
Gold Medal from the Ministry of Diaspora
of the RA, Yerevan (Armenia)

ՀԱՅԱՍՏԱՆԻ ՃԱՐՏԱՐԱՊԵՏՆԵՐԻ ՄԻՈՒԹՅՈՒՆ
СОЮЗ АРХИТЕКТОРОВ АРМЕНИИ
THE UNION OF ARCHITECTS OF ARMENIA



ՊԱՏԻՈՒ ԴԻՊՈԼՄ

Հայաստանի ճարտարապետների միությունը
պարգևատրում է

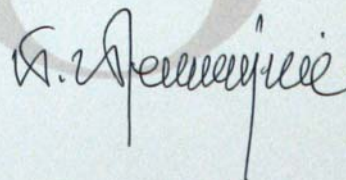
Խմբավար, ԽՍՀՄ ժողովրդական արտիստ,
պետական մրցանակների դափնեկիր

ՀՈՎՀԱՆՆԵՍ ՉԵՔԻԶՅԱՆԻՆ

հայ երգչախմբային արվեստի զարգացման գործում
ունեցած բացառիկ ավանդի և ծննդյան
85 ամյակի կապակցությամբ

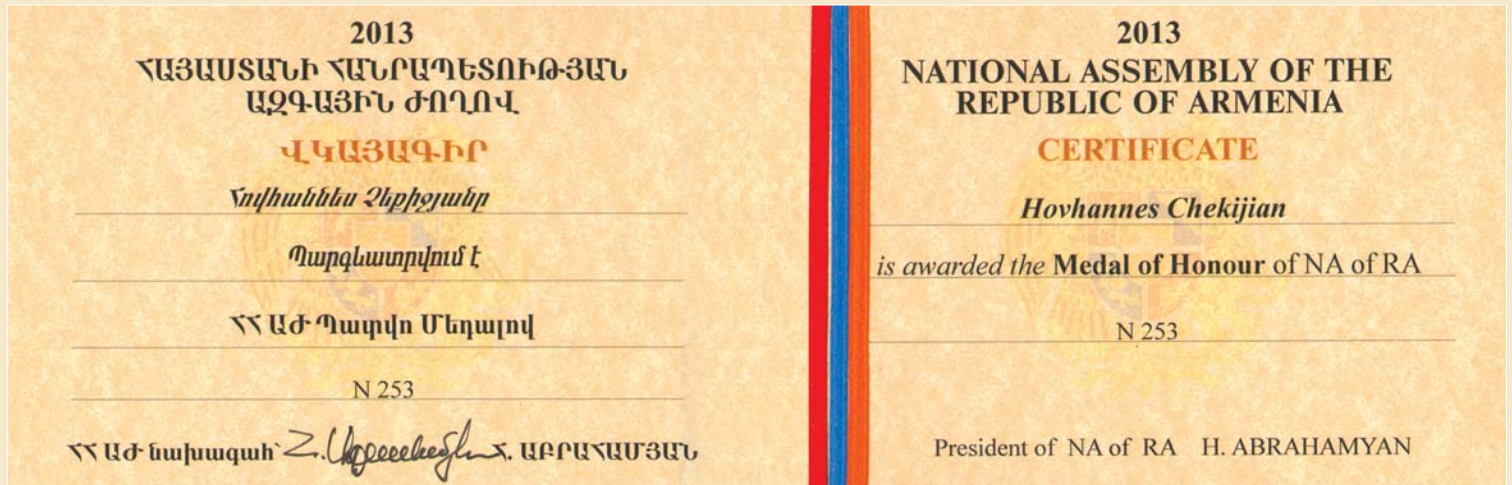


ՅԵՍ Մախազան

 Ս. Մինասյան

Երեվան 2013

74. 26.11.2013
Honorary Diploma and Medal from
the Union of Architects of RA,
Yerevan (Armenia)



75. 23.12.2013
Medal of Honor from the National Assembly of RA,
Yerevan (Armenia)



76. 27.12.2013
 Certificate of Appreciation from the Komitas
 Yerevan State Conservatory, Yerevan (Armenia)



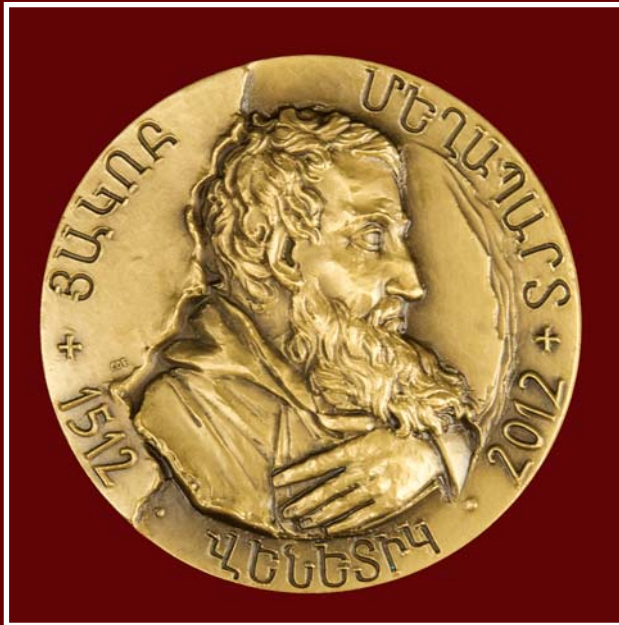
77. 23.01.2014
Gold Medal from Yerevan State University,
Yerevan (Armenia)



78. 06.04.2014
Armenian Music Awards
“Legend Ohannes Tchekidjian”,
Moscow (Russia)



79. 17.04.2014
Interstate Prize “Stars of Commonwealth” from
the CIS Council for Humanitarian Collaboration,
Moscow (Russia)



82. 24.12.2014
“Order of ‘Hakob Meghapart’” from the Ministry of
Diaspora of RA and the Mekhitarist Congregation of Venice,
Yerevan (Armenia)



83. 22.11.2016
 “Order of ‘Knight’” from Aram I,
 the Catholicos of the Great House of Cilicia,
 Antelias (Lebanon)



84. 22.11.2016
Honorary Diploma from the “Malatia-Sebastia” District of
the Municipality of Yerevan, Yerevan (Armenia)



85. 23.02.2017
Honorary Diploma from the Border Administration of
the FSB of Russia in Armenia, Yerevan (Armenia)



86. 14.05.2017
 “Patriarch Maghakia Ormanian Gold Order”
 from the Armenian Patriarchate of
 Constantinople, Istanbul (Turkey)



ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ ՆԱԽԱԳԱՀԻ
Հ Ր Ա Մ Ա Ն Ա Գ Ի Ր Ը

Հ. Հ. ՉԵՔԻՉՅԱՆԻՆ «ՀԱՅԲԵՆԻՔԻՆ ՄԱՏՈՒՑԱԾ ԾԱՌԱՅՈՒԹՅՈՒՆՆԵՐԻ
ՀԱՄԱՐ» 1-ԻՆ ԱՍՏԻՃԱՆԻ ՇՔԱՆՇԱՆՈՎ ՊԱՐԳԵՎԱՏՐԵԼՈՒ ՄԱՍԻՆ

Ղեկավարվելով 2005 թվականի փոփոխություններով Հայաստանի Հանրապետության Սահմանադրության 55-րդ հոդվածի 16-րդ կետով և հիմք ընդունելով «Հայաստանի Հանրապետության պետական պարգևների և պատվավոր կոչումների մասին» Հայաստանի Հանրապետության օրենքը՝ որոշում եմ.

Հայաստանի Հանրապետության Անկախության տոնի առթիվ, երաժշտարվեստի զարգացման գործում ներդրած նշանակալի ավանդի, երկարամյա նվիրումի, ինչպես նաև հայկական մշակույթն աշխարհում արժանավայել ներկայացնելու համար Հայաստանի պետական ակադեմիական երգչախմբի ղեկավարական ղեկավար և զվիավոր դիրիժոր Հովհաննես Հարությունի ՉԵՔԻՉՅԱՆԻՆ պարգևատրել «Հայրենիքին մատուցած ծառայությունների համար» 1-ին աստիճանի շքանշանով:

ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ
Ն Ա Մ Ա Ն Ա Գ Ա Հ

Ա. Սարգսյան

Ա. ՍԱՐԳՍՅԱՆ

2017թ. սեպտեմբերի 15
Երևան
ՆՀ- 825 -Ա



87. 15.09.2017
“I Degree Medal of Services to
the Motherland” from President of RA,
Yerevan (Armenia)



88. 20.09.2017
Grand Prize of the “Nairi” Pan-Armenian Music
Festival, Yerevan (Armenia)



89. 21.09.2017
 “Letter of Acknowledgment” from the Vanadzor Municipality of Lori Marz, Vanadzor (Armenia)



90. 02.12.2017
 “Valery Bryusov” Medal,
 Moscow (Russia)



ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ ՆԱԽԱԳԱՀԻ
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Հ. Հ. ՉԵՔԻԶՅԱՆԻՆ «ՀԱՅԱՍՏԱՆԻ ԱԶԳԱՅԻՆ ՀԵՐՈՍ»
ԲԱՐՁՐԱԳՈՒՅՆ ԿՈՉՈՒՄ ՇՆՈՐՀԵԼՈՒ ՄԱՍԻՆ

Ղեկավարվելով 2005 թվականի փոփոխություններով Հայաստանի Հանրապետության Սահմանադրության 55-րդ հոդվածի 16-րդ կետով և հիմք ընդունելով «Հայաստանի Հանրապետության պետական պարգևների և պատվավոր կոչումների մասին» Հայաստանի Հանրապետության օրենքը՝ ո Ր Ո Շ ՈՒ Մ Ե Մ.

Հայաստանն աշխարհին ներկայացնելու ազգանվեր գործում դրսևորած անմնացորդ նվիրումի, մշակույթի բնագավառում ներդրած անձնական մեծ ավանդի, ինչպես նաև հայ ժողովրդին մատուցած բացառիկ ծառայությունների համար ժողովրդական արտիստ Հովհաննես Հարությունի ՉԵՔԻԶՅԱՆԻՆ շնորհել «Հայաստանի ազգային հերոս» բարձրագույն կոչում՝ հանձնելով Հայրենիքի շքանշան:

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Ս. Սարգսյան

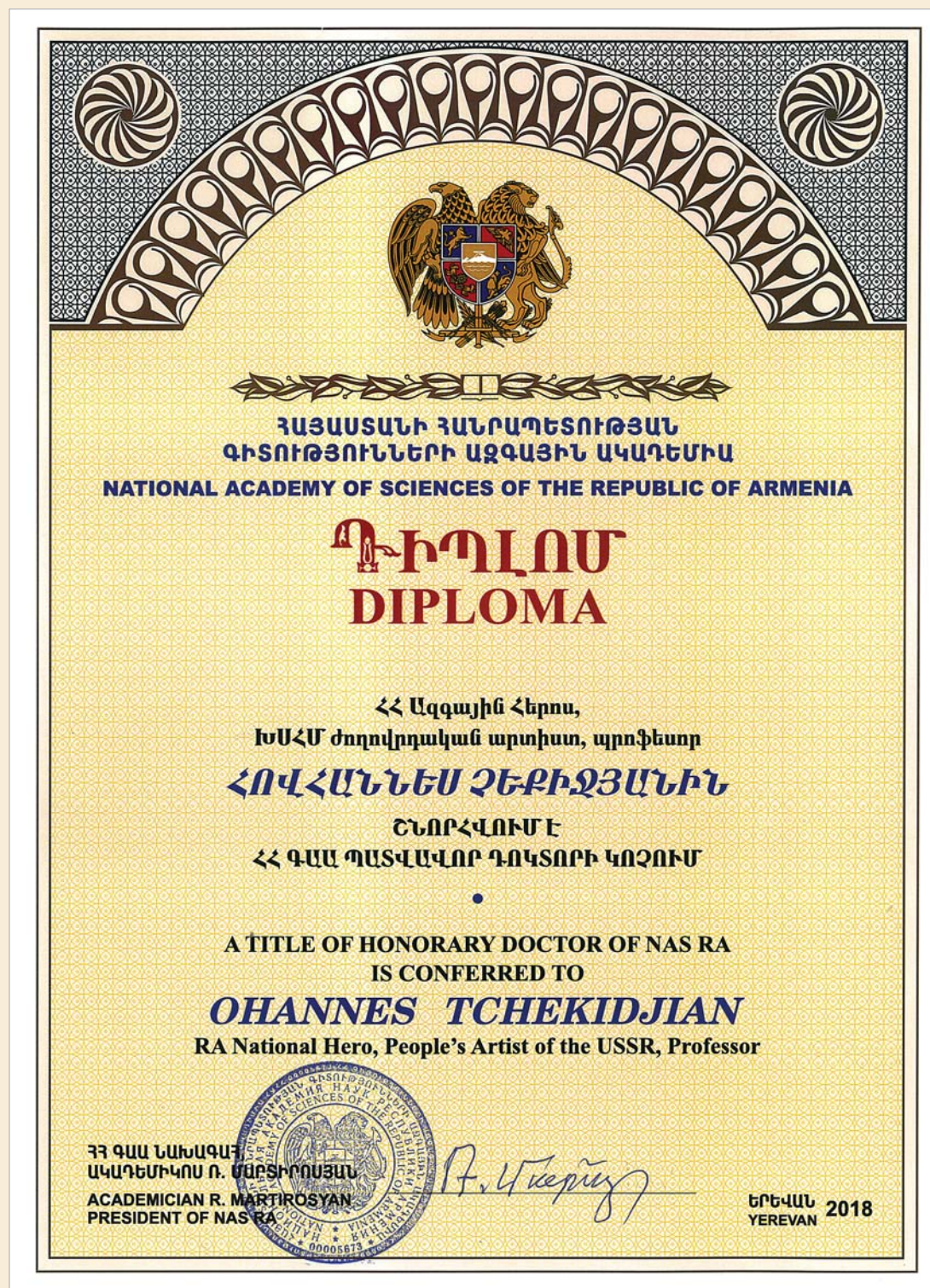
Ս. ՍԱՐԳՍՅԱՆ

2017թ. դեկտեմբերի 30
Երևան
ՆՀ- 1014 -Ա



91. 30.12.2017
“Order of Motherland” and title of
“National Hero of Armenia” from
President of RA, Yerevan (Armenia)





92. 18.10.2018
NAS RA Honorary Doctor,
Yerevan (Armenia)



ՀՈՒՄԱՆԻԶՄԻ ՊՐՈԲԼԵՄՆԵՐԻ ԱԿԱԴԵՄԻԱ
АКАДЕМИЯ ПРОБЛЕМ ГУМАНИЗМА
THE ACADEMY of HUMANISM PROBLEMS

ԻՍԿԱԿԱՆ ԱՆԴԱՍԻ ԴԻՊԼՈՄ
ДИПЛОМ ДЕЙСТВИТЕЛЬНОГО ЧЛЕНА
DIPLOMA of FULL MEMBER

АПГ № 083

ԵՐԵՎԱՆ • YEREVAN • YEREVAN

Чекиджян

Оганес Арутюнович

является действительным членом

Академии проблем гуманизма, избранным на
Общем собрании Академии 20 октября 2018 года.

Президент Академии,
доктор философских наук *Г.Е. Асатрян* Асатрян Г.Е.



93. 20.10.2018
Full Member of the Academy of Problems of
Humanism, Yerevan (Armenia)



94. 30.11.2018
Musical Award “SOGLASIE [CONCORD]”,
nomination “Pride of the Nation”,
Moscow (Russia)



95. 30.09.2023
This Certificate is proudly presented to
Hovhannes Chekijyan as KNIGHT OF
THE CENTENARY OF MUSIC

Academic conference
“The Historical Significance of Christapor Kara-Murza’s Activity”,
dedicated to the 170th anniversary of the birth
of Christapor Kara-Murza,

Yerevan, May 16, 2023





AFTERWORD

FINALE

Dear devotee of Ohannes Tchekidjian's art,

Thank you for having patiently read this book – the narrative of Ohannes Tchekidjian's glorious life story; thank you for walking with me along the fruitful path of his career, for rejoicing at his attainments and success, and together with me looking forward to new concerts, musical and performing revelations.

I am not sure if you have found answers to all your questions, if I was able to give an accomplished picture of the way Maestro Ohannes Tchekidjian and the National Academic Choir of Armenia have gone together.

It is symbolic that this book about the Maestro – the first intended for English-language readers – comes out in the year of the 85th anniversary of his Choir (Director David Terzyan).

The Maestro and the Choir continue their successful mission in the name of the progress of Armenian choral art, for the benefit of Armenian music.

Still, what is the secret of the Choir's success? First of all – the personality of Ohannes Tchekidjian. Strangely enough, under his baton, the Choir sounds differently compared to other, no less venerable conductors. It is a Tchekidjian phenomenon, a mystery, unresolved up to this day. I have been studying the great conductor's career for many years, and yet, I never found an answer to that question, because the answer does not exist. Simple as that!

With Maestro O. Tchekidjian, the Choir has set the highest bar of interpretation of Armenian classical choral music, in particular, the *a cappella* choral pieces by Makar Yekmalyan and Komitas. The Choir is the initiator and the principal participant of performance of choral symphonic works, many of which sounded for the first time in Armenia and the Soviet Union due to Maestro Tchekidjian and the Armenian Choir. Some works – the anthem of the National Academy of Sciences of Armenia being one of them – were composed specifically for the Choir and Ohannes Tchekidjian, and they were the first performers of those pieces.

The Armenian Choir with Maestro Tchekidjian is not just a choir, it is a school for fostering a creative personality in the singer-artist. The choir members are not just singers, but talented artists, bright individualities endowed with all the qualities of soloists, and the aura in the Choir is favorable for the particularly gifted singers to become soloists. Some of those who were invited to the A. Spendiaryan National Academic Theater of Opera and Ballet as soloists, namely – Kristine Sahakyan, Sargis Aghamalyan and Perch Karazyan, continue working as chorists in Maestro Tchekidjian's Choir.

The assiduous, yet very fruitful joint work for over 60 years have in a way coalesced Ohannes Tchekidjian and the Armenian Choir, so that since long, Armenians have designated the Choir as "Tchekidjian's Choir". So then, in my view, it is high time that, from now on, the Choir proudly bore the name of Ohannes Tchekidjian.

Having passed an illustrious path of 85 years and achieved performing perfection, the forever young Choir under the masterly direction of its permanent Artistic Director and Chief Conductor Ohannes Tchekidjian is ready to present novel pleasing surprises to the audience, to realize novel creative projects, to keep holding high the banner of the best performer of Armenian classical choral music, to remain an unreachable peak of Armenian performing art and the pride of our music culture.



Generally, when we speak about artists, we examine their artistic career. And we rarely address their human qualities.

Meanwhile, the way I see it, the latter is far more important. Don't outstanding figures in the field of art and culture very often become heroes of our time? Their life and career serve as a model for the contemporaries and, most importantly, for the young.

I have been fortunate enough to enjoy Maestro Tchekidjian's friendship for many years now. It makes me happy indeed. I keep learning from him and never hesitate to follow his wise advice. He finds the most judicious and the only correct way out of any circumstance, no matter how entangled it is.

If I were to characterize in short the life he has lived and the way he has come, it would be patriotism through work.

It is hard to divine Ohannes Tchekidjian's creative lot, had he not left in 1961 his birthplace, Istanbul, where he had already established himself as an individuality and musician, and moved to his Homeland, Soviet Armenia. Very likely, today he would be one of the most renowned representatives of Turkish performing art, the first prominent representative of Turkish conducting art – much ahead of the conductor Gurer Aykal. He might be the originator of Turkish art of conducting. And that would be perceived quite normally. Isn't Tigran Chukhajyan, who was also born in Istanbul and lived his whole life in Turkey, rightfully considered the originator of Turkish operetta (and not only)? Tchekidjian might be the Artistic Director and Chief Conductor of one of the most renowned Turkish orchestras...

It is also hard to divine Ohannes Tchekidjian's creative lot, had he, upon his arrival in Moscow in 1961, settled down in the capital of the Soviet Union, where he was, as a talented and promising musician, offered a job and abode, and not moved to his Homeland, Soviet Armenia. A full-fledged member of the family of the greatest Soviet conductors, O. Tchekidjian, after the collapse of the Soviet Union, could have been one of the distinguished Russian conductors. He might occupy the post of Artistic Director and Chief Conductor of a Moscow or Leningrad orchestra...

In either case, there would be no other option for us than to follow his art from afar, through audio and video recordings, or else – during his guest performances in the Homeland.

But he had made up his mind: he came to his Homeland, to Yerevan. He came to Armenia to serve with his art his own people and his own land.

In the 1920s, many prominent figures of Armenian musical culture moved to Armenia to participate in the rise of musical art of the Homeland. They came on the invitation of the Government of Soviet Armenia and personally the then Prime Minister Alexander Myasnikyan. Unlike them, it was O. Tchekidjian's own choice to live in his Homeland.

He came, because he could not but come, because his people and his Homeland needed his professional presence.

And he remained faithful to his pledge, did not leave his country like many-many others. Couldn't he, like many-many musicians, leave Yerevan, settle in another country, find himself a cozy corner and remotely edify us, Armenians in Armenia, how to live?

He did not do that, because he could not abandon his Homeland at the time, when it was going through hard times of its history, like you cannot condemn to abandonment your parent who needs your help and support. He did not do that, because patriotism is not for him thunderous and hollow words, but – his work, done at the superior professional level.

On the whole, O. Tchekidjian's life path – as a person, performer, organizer, pedagogue and public figure – can and ought to serve as a model for our younger generation. To serve as a model of an artist – to show that being an artist does not necessarily mean to take on a stance of a protester, but what it does mean is to do one's work at the highest possible level. A person, who, with all his activity, has been proving that the strength of the Armenian people is in its unity, just as united is his Choir for over 60 years under his direction...

And I can state assuredly that Maestro Ohannes Tchekidjian is exceptional not only as an artist – with his creative career, the indelible trace, left by him in the history of Armenian and Soviet performing art – but also as a Citizen, Intellectual, Individuality...

November 20, 2022

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ANNA G. ASATRYAN

OHANNES
TCHEKIDJIAN:
Life and Career