



سنت سان  
چایکوفسکی  
مشایخی

ویلن  
روبن کاسمیان  
پانید فریوسفی

تقدیم به روجیرو ریچی

“کامراتا د کواهیولا”  
“ارکستر سمفونیک ناسیونال اکراین”

Saint Saens  
Tchaikovsky  
Mashayekhi

Violin  
Ruben Kosemyan  
Paniz Faryousefi

**Violinist Ruben Kosemyan** born in Armenia and at the age four began studying violin under the guidance of his father Alexander Kosemyan (violinist with the State Komitas quartet), and Tatyana Hayrapetyan in Special Music School after P. Tchaikovsky.

The age of 11 he was selected to play in Kremlin for the famous Leonid Kogan. First debut with orchestra, was at age 9, when he performed concerts of Mozart and Mendelssohn.

In 1987 he moved to Moscow to continue his musical education at the Moscow State Conservatory with professor Maya Glezarova he also received instruction from Professor Eduard Tatevosyan in Yerevan State Conservatory.

Ruben has attended master-classes under the guidance of Leonid Kogan, Igor Oistrach, Tibor Varga, Ruben Aharonyan, Jean Ter-Merguerian, Ivan Monighetti, and Dominique de Williencourt. In 1997 Ruben was granted the prestigious Vladimir Spivakov scholarship.

In 1998 he began teaching violin and chamber ensemble classes at the Yerevan State Conservatory, and in 2000 Ruben was selected as head of the department of classical music at the House of Music and Culture, Kish Island.

He has appeared in concert in Germany, France, Iran, the USA, Canada, Mexico and Russia and has performed the Brahms double concerto for violin and cello, violin concertos of Khachaturian, Saryan, Tchaikovsky, Mendelssohn, Glazunov, Mozart, Bruch, Bach, Hairapetyan, Shahrmanyan and many others. 2004 Ruben became the scholarship holder of the “Denkmalschmiede Hoefgen” cultural center, for the “Die Brücke” project where he completed transcriptions for violin/piano and cello/piano. Since 2005 Ruben has concentrated on playing more modern music, especially the Armenian classical and modern composers of which he has made a series of recordings.

In 2005 Ruben Kosemyan found the Piano Trio. On October 31st, 2007 he was awarded a gold medal, “Unesco Aram Khachaturian centenary” by the “Composers Union” of R. A. In 2009 Ruben was invited to join the “Khachaturian” State quartet as first violin, where he worked until 2010. Ruben is the author of “Violin technique as a means of musical expression”.

Since 2010 he has been living in Canada where he’s organized a group of professional musicians for live performances and recordings of classical and modern music. He made his Canadian debut with famous Canadian conductor Nurhan Arman and “Sinfonia Toronto”.

Ruben Kosemyan says: “I felt sense of ease and skill of the conductor in role of accompanist”.

Sound level in Saint-Saens and Tchaikovsky, may be uneven, because we used two different versions of live recording (from concert and from last rehearsal).

We have tried to convey the atmosphere of the concerts there. ([www.rubenkosemyan.com](http://www.rubenkosemyan.com))

**Ramon Shade**, Conductor, Born in Torreón, Coahuila, Mexico. He began Piano studies with Ricardo Zermeño, with Alfredo A. González composition and conducting with Manuel de Elías. From 1973 to 1981 resides in Vienna, Austria, where he studied at the Hochschule für Musik and Darstellende Kunst (today Universität für Musik) taking as teachers to Karl Österreicher in orchestral direction; Karl Etti in direction of Opera; Bruno Seidlhofer and Frieda Valenzi on piano; Roswitha Heintze in composition. In addition to conducting courses with teacher Hans Swarowsky and Erich Leinsdorf, in 1980 is the first Mexican that the diploma as Orchestra Director at the Aforementioned School.

In Austria Maestro Ramon Shade directed concerts with the Tonkünstler Orchester and the Hochschule Symphonic Orchester. For the season 1980 - 81 is appointed Musical Director at the theater of the city of St. Pölten. He is also correpetidor in the Viennese Chamber Opera and the Franz Schubert Conservatory.

In 1982 he returned to Mexico to participate in the Opera de Bellas Artes as Correpetidor and Director. From 1983 to 1988 is Chief conductor of the Symphonic Orchestra of the Universidad Autónoma de Guadalajara, as well as the Symphonic Orchestra of the Juarez University of the Durango State.

Since his return to Mexico he has been invited as guest conductor of major orchestras of the Republic and has directed at the most important festivals in the country. Maestro Ramon Shade was also invited by the Orchestra of Camera of the Academy of Santa Cecilia in Rome: the Cairo Symphonic Orchestra; the Moscow State Symphony Orchestra; as well as symphonic groups in Central and South America. Among other honors his hometown has awarded medal Magdalena Mondragon to artistic merit. The Organizing Committee of the fair of Torreón and the Rotary Club named him distinguished Lagunero in 2004.

In 1994 Maestro Ramon Shade was invited by the Board of Trustees art culture and Symphony of the lagoon to form and conduct "the Camerata de Coahuila", Orchestra with which currently performs seasons in the cities of Torreón and Saltillo; tours of the Mexican Republic and the State of Coahuila; as well as South of the United States and Havana, Cuba.

**Tatul Yeghiazaryan**, violinist and conductor, is from Giumry in Armenia. He began learning violin with Abrosim Melnikov and also in Nicolay Tigran music school, the place where he became the head of it from 1984 to 1993.

Between 1993 to 1995 he was director of cultural deliberation of Grumry. After finishing basic courses in Yerevan, he entered to the State Yerevan Fine Arts Conservatory.

The next year he continued his education in the State Latvia Fine Arts Conservatory on the instructions of famous teachers Voldemr Sturestep (teacher of Gidon Kremer, Leonid Ko gan). In 1974 he was awarded the first prize of student festival in Riga, which caused him to work

formally in Hall orchestra of Latvia. Not only this experience affirmed his improving as a violinist, but also had a deep influence in his solo playing and meeting other famous masters of Soviet Union, Germany, Hungary, Austria, Serbia, Bulgaria and Mexico.

After returning to Armenia, conducting orchestra and string quartet, affirmed his position in teaching. These works were finished by founding the Symphonic Orchestra of Gyumry which was conducted by him until 1999.

He was invited to "Camerata de Coahuila Orchestra" by maestro Ramon Shade as a second violinist and held the conducting of it since 2008.

He has been invited as a conductor to many places and performances such as Acuman, Sabinas, Musquiz, Parras, Francisco, Madero, Viesca, San Pedro, Cuatro Ciénegas, San Buenaventura, Candela, Monclova, Piedras Negras, Teatro Nazas, Escenarios de universidades, En Conciertos Didácticos en el museo regional de languna. Since 2006 he began to cooperate with "Camerata de Coahuila Orchestra" as an assistant of conductor and gave concerts, and at the same time he started to teach as a head of music department of Cervantes College.

**Tchaikovsky**, Early in 1878, he was staying at Clarens as a guest, with his former student, the violinist Iosif Kotek. Together with Kotek, he played through a large selection from the violin repertoire, and in particular the French composer Lalo's *Symphonie espagnole* which it seems inspired him to write a violin concerto.

On 5/17 March Tchaikovsky wrote to Nadezhda von Meck; "This evening I was seized... quite unexpectedly with a burning inspiration..." He set aside his Piano Sonata, on which he had been working at the time, and began composition of the Violin Concerto. In a letter to Nadezhda von Meck of 7/19 March, Tchaikovsky noted that for the first time in his life he had begun a new composition before completing the previous one. "On this occasion I could not overcome my desire to make rough sketches for a concerto, and afterwards became so carried away that I abandoned work on the sonata". In all his letters from this period, the composer remarks that he is carried away with the concerto, which, notwithstanding its novelty of forms, came very easily to him. On 10/22 March, i.e. after five days, Tchaikovsky finished the first movement of the concerto; on 11/23 March he began the second movement (Andante), and on 14/26 March he told Nadezhda von Meck that he had "reached the finale" and the concerto would soon be ready. On 16/28 March 1878, Tchaikovsky wrote: "Today I finished the concerto. It still has to be copied out and played through a few times, and then orchestrated. I shall start the copying out and add the finishing touches". The following day he began to make the fair copy. After playing through the concerto with Iosif Kotek, Tchaikovsky decided to write a new Andante, though the first movement and finale were considered satisfactory. On 24 March/5 April, Tchaikovsky wrote the new Andante, which in his words was: "better suited to the concertos other two movements". He decided to add two other violin pieces to the original Andante (which was restyled *Méditation*) to form the cycle *Souvenir d'un lieu cher*, Op. 42).

Therefore, by 24 March/3 April all the sketches were ready, including the new Andante, and the piano arrangement of the first movement. In a letter of 24 March/5 April, Tchaikovsky told

Nadezhda von Meck: "Today my concerto might be called completely finished. Tomorrow I shall launch myself into the full score, and aim to finish this while the work is still fresh in my thoughts". On 30 March/11 April the full score was ready:

After some vacillation over who the dedicatee of the concerto should be - Iosif Kotek or Leopold Auer - Tchaikovsky decided upon the latter.

The first performance of the concerto was scheduled for 10/22 March 1879 at a concert of the Russian Musical Society in Saint Petersburg, to be performed by Leopold Auer. But Auer and Karl Davydov declared that it was too difficult, and the performance of the concerto did not take place. Attempts by Iosif Kotek and Emile Sauret to play the concerto in Moscow were also unsuccessful. The concerto gained a reputation as unplayable, and no-one would perform it. The concerto was performed for the first time in 1879 [in the version for violin with piano] in New York by the violinist Leopold Damrosch (the exact date of the performance is not known). In Europe, and later in Russia, the first performer and advocate of the concerto was Adolph Brodsky. Enraptured by the concerto, Brodsky introduced it in Vienna, at a special *Novitätenprobe*, conducted by Hans Richter. After the preliminary hearing, it was approved for performance at a Philharmonic Concert on 22 November/8 December 1881. Its success was sensational, despite an unfavourable reception by parts of the audience. The critics behaved with hostility to the work, particularly the well-known critic Eduard Hanslick. Nevertheless; the concerto attracted considerable attention, and Brodsky received offers for concerts in the following season.

The concerto's standing was affirmed by its performance by Adolph Brodsky in London at a "Richter Concert" on 26 April/8 May 1882. Tchaikovsky was impressed by Brodsky's audacity, the young violist having dared to appear before the Viennese public with a new work by a Russian com poser. The composer withdrew the original dedication to Leopold Auer, and replaced it with one to Adolph Brodsky.

In Russia, the Violin Concerto was performed for the first time on 8/20 August 1882 at a concert in the Art and Industrial Exhibition, by Adolph Brodsky, conducted by Ippolit Al'tani. The concerto had exceptional success.

The concerto was published by Petr Jurgenson - the arrangement for violin with piano in October 1879; the orchestral parts in August 1879; and the full score in June 1888. "

**Camille Saint- Saëns.** like many other French Romantic composers such as Édouard Lalo and (Georges Bizet, held a deep interest in the style of Spanish dance music. This style permeates his solo violin works, particularly the *Havanaise*, Op. 83, and the *Introduction et Rondo Capriccioso*. In 1859, the 15 year old violin prodigy Pablo de Sarasate approached the celebrated composer and commissioned a violin concerto, which the flattered Saint-Saens proceeded to compose (this piece became Saint-Saens' Violin Concerto No. 1 in A major). [Citation needed] Four years later, in 1863, Saint-Saens wrote yet another solo piece for Sarasate: The *Introduction and Rondo Capriccioso* in A minor for violin and orchestra. Sarasate premiered

this piece in Paris on April 4, 1867. Despite their later disagreements, Claude Debussy arranged the piece for two pianos in the earlier years of his career.

The piece opens with a 36-bar theme in A minor, establishing key as well as rhythmic and harmonic themes. The orchestra supports the violin with block chord progressions while the soloist plays virtuosic arpeggios and chromatic scalar passages. Saint-Saëns destabilizes the rhythm of the soloist oscillating between syncopated rising arpeggios and chromatic scalar passages. Saint-Saëns destabilizes the rhythm of the soloist oscillating between syncopated rising arpeggios and falling eighth notes. In bar 18 the motion picks up when the tempo indication changes from “Andante malinconico” to “animato” and the soloist jumps into a rapid thirty-second note line.

In bar 37 the orchestra then takes over the rhythmic motion with a steady 6/8 pulse. The soloist then enters with the lilting syncopated melody of the rondo. Saint-Saëns employs the harmonic minor rather than the melodic minor mode to emphasize the innate Spanish flair of the melody. The violin sways down the melody in a scalar passage just to jump up again with dominant arpeggios and finally land on the second theme in bar 73. The second theme brings back the dotted eighth note theme from the introduction and ornaments it with trills and octave jumps in the solo and steady rhythmic accompaniment. The soloist then jolts into upward scalar patterns in bar 88 followed by falling arpeggios and one final flourish bringing back the rondo theme.

After a short orchestral interlude and a violin imitation the rhythm takes on an even more unstable twist as the violin moves into 2/4 while the orchestra stays in 6/8. The pleading melody of the violin changes from a single line to a two voice double stop passage climbing up into the higher register of the instrument just to snap back to a quick and winding melody back in 6/8. With an extended falling chromatic scale and another upward flourish, the rondo theme returns and is shortly followed by a reiteration of the orchestral interlude in a new key which is again imitated by the violin.

The solo then proceeds to the second theme but rather than returning to the first theme itself, it throws it off to the orchestra. The orchestra is brought to a stop when the soloist cuts through the texture with a rhapsodic triple-stop passage followed by a faster paced extended coda in A Major to finish the piece.

Saint-Saëns' intimate knowledge of violin technique is obvious in the Introduction and Rondo Capriccioso. Most importantly, his choice of key allows the soloist to use harmonics on the tonic, dominant, and dominant of the dominant to bring brightness and color to the fast paced sea of notes as well as allowing the soloist to easily jump octaves for added flavor and texture. The use of range as well shows off the violin's capabilities. The melancholic introduction remains in a darker low range while the brighter coda stays on the E string for nearly the entire 32 bars. Also, the use of repeated staccato up bows implies that this piece was meant to be a show piece, showcasing both the instrument and the performer. Finally, the two most emotionally intense passages employ the use of multiple strings, emphasizing the power and harmony of the music.

## Camille Saint Saens (1835-1921)

1 Introduction and Rondo Capriccioso in a minor Op. 28 ..... 9:02

“CAMERATA DE COAHUILA”

Violin: **Ruben Kosemyan**

Conductor: **Tatul Yeghiazaryan**

Live Recording in 2011 in Torreón

## Pyotr Ilyich Tchaikovsky (1840-1893)

Concerto for Violin & Orchestra in D Major Op. 35

2 Allegro moderato ..... 16:30

3 Canzonetta: Andante ..... 5:48

4 Finale: Allegro vivacissimo ..... 10:24

“CAMERATA DE COAHUILA”

Violin: **Ruben Kosemyan**

Conductor: **Ramon Shade**

Live Recording in 2012 in Torreón

## Alireza Mashaykhi (1940)

Concerto for violin & orchestra No.1, Op. 96

5 I Movement ..... 7:06

6 II Movement ..... 5:58

7 III Movement ..... 7:02

“National Symphony Orchestra of Ukraine”

Violin: **Paniz Faryousfi**

Conductor: **Vladimir Sirenko**

Graphic: Shaghayegh Taheri  
Translation: Amin Ghaffari



Ruben Kosemyan

Paniz Faryousefi

کلیه حقوق ملدی و معنوی این اثر به شماره مجوز (۹۲-۷۷۵۳) و شماره ثبت (۱۴۸۵۰) و در کتابخانه ملی متعلق به مؤسسه فرهنگی هنری آهنگ پارسیان می باشد.

