

## Collection of note manuscripts and film music of Composer ARAM KHACHATURIAN

(Armenia)

*Ref N° 2012-84*

### 1. Summary

Aram Khachaturian is a world renowned Armenian composer, who is considered as a musician of genuinely universal stature. UNESCO places the name of Khachaturian among the greatest composers of the 20-th century, and in connection with his 100th anniversary, announced 2003 the Year of Aram Khachaturian. His works are part of the world music's "gold portfolio", and his "Sabre Dance" of the well-known ballet "Gayane" takes one of the first places in the list of the most popular compositions of our age.

A. Khachaturian has left a comprehensive musical legacy embracing almost all genres and forms. He wrote 3 ballets - "Happiness", "Gayane" and "Spartacus", three concertos and three concerto-rhapsodies (for piano and orchestra, for violin and concerto, for cello and orchestra), three symphonies, a number of other orchestral works, works for soloists, chorus, and symphony orchestra, songs, incidental music for Armenian and Russian films. 21 incidental music for performances in the Armenian and Moscow theatres ("Macbeth" by William Shakespeare 1955, "King Lear" by W. Shakespeare 1958, "Masquerade" by Michael Lermontov, 1941 etc.), Recitatives and Fugues, Children's Albums, pieces for wind-band. Khachaturian's music sounds also in a number of foreign films, such as "The Onedin Line", Great Britain.

Among his numerous awards, there are several State Prizes of the USSR, medals, orders and diplomas from different countries and statesmen, such as Medal of Pope John XXIII (1963, Vatican). A. Khachaturian was Honored Professor of the National Italian Academy of Musical Art Santa Cecilia (Rome), German and Greece Art Academies, Armenian Academy of Sciences. Remaining a devoted Armenian, Aram Khachaturian played also a great role in the development of the Armenian musical culture. He succeeded in organically combining Eastern and West-European musical traditions and on this basis realized in a new way the rich potentialities of traditional oriental music. Making extensive use of the Armenian rural and urban folklore, A. Khachaturian raised the Armenian composition school to a new classical level, ensuring its place in the world culture. Khachaturian's works influenced the formation of the composition schools in the Republics of Transcaucasia and Central Asia. Aram Khachaturian is the author of the National Anthem of Soviet Armenia.

In his article on Khachaturian's fiftieth birthday Dmitriy Shostakovich wrote; "Khachaturian's services to the music of the Armenian people are immense. No less are the services he has rendered the musical culture of the Soviet Union as a whole. He is the first among our composers to have convincingly brought to light the most varied methods of symphonizing the music of the Soviet East to express strong dramatic emotion, patriotic and profound feelings. Aram Khachaturian is fifty. But he is a young composer. He is young in the best meaning of the term. His creative ardour, his great and original talent are far from being on the wane. I am firmly convinced that Khachaturian has not yet reached his upper limit, that the joys of many creative victories are in store for him. The earnest of this is his inexhaustible optimism, bright outlook characteristic of a Soviet patriot-artist, rich store of

expressive media and, finally, mature and assured craftsmanship”. (G. Shneerson, Aram Khachaturyan, Moscow, Foreign Languages Publishing House, 1959)

Comprehensive information about Aram Khachaturian can be obtained from the enclosed CD Aram Khachaturian: Work and Life, where the composer’s life and works are presented by means of his letters, photos, biography, archive, his contemporaries’ memories, video material and music. The CD received World Summit Award E-Content +Creativity 2005 (<http://www.wsis-award.org/winners>), as well as from the following websites:

1. <http://www.youtube.com/watch?v=fWGaYcan7KA&feature=related>
2. <http://www.youtube.com/watch?v=ypIA4Mv6KXc&feature=related>
3. <http://www.youtube.com/watch?v=NmN0iDADhOs&feature=related>
4. <http://www.youtube.com/watch?v=78I5QZ1Xn6s&feature=related>
5. <http://www.youtube.com/watch?v=tkoqcaPm3J4&feature=related>
6. <http://www.youtube.com/watch?v=3ZDyiU3Ghu4&feature=related>
7. <http://www.youtube.com/watch?v=R6dTFh6BBuQ&feature=related>
8. <http://www.youtube.com/watch?v=z9BuGd15R8&feature=related>
9. <http://www.youtube.com/watch?v=z9BuGd15R8&feature=related>
10. <http://www.youtube.com/watch?v=Bfp3Jlb2sQo&feature=related>
11. <http://www.khachaturian.am>.

**PART 1. Collection of note manuscripts** of Aram Khachaturian is presented in two parts: **A** – manuscripts and editions (of Sabre Dance) kept at Aram Khachaturian home-museum in the capital city of Armenia - Yerevan and **B** - in the family archive of composer’s son – Karen Khachaturian. All the manuscripts are the original forms of Khachaturian’s works composed in 1929-1965.

For many years these manuscripts have served as original examples to issue different publications of the composer’s works in different countries of the world. This fact highlights the importance of their preservation. The demand of the note literature of A. Khachaturian’s works is very high in the world, since his compositions are performed worldwide, on the best theater stages and concert platforms. Music of A. Khachaturian has been performed by such famous musicians as cellists M. Rostropovich, S. Knushevitskiy, A. Odnoosoff, pianists Y. Flier, L. Oborin, W. Kapell, N. Petrov, A. Rubinstein, M. Limpany, B. Berezovsky, violinists I.Permian, V.Pikaizen, D.Oystrah, conductors Herbert von Karajan, Z. Mehta, Y. Ormandy, L. Stokovsky, G. Rozhdestvenski and others, as well as London, Berlin, Vienna, New-York, Paris, Moscow Philharmonic and Symphonic Orchestras.

**PART 2. Film music**. Along with his well-known masterpieces, A. Khachaturian has created music for films. 17 of them are kept in the archives of the Armenian National Cinematheque (ANC). This music has never been played out of screen. And if take into account the fact that regardless of the success, films usually do not return to the big screens, a significant part of the great composer’s heritage is known to a limited number of people and is doomed to oblivion. Moreover, ANC operates under extreme resource limitations, which considerably diminish its capacity to provide duly preservation and safeguarding of the cultural heritage. To avoid destruction and loss of this exclusive cultural property, A. Khachaturian’s film music was digitized in 2005 in the framework of the “Remember the Future” project, in cooperation with the Armenian National Commission for UNESCO and UNESCO Office in Moscow.

2. Details of the Nominators and their relationship to the documentary heritage nominated.

2.1, 2.2

## **Part 1**

**A** Aram Khachaturian home-museum  
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E-mail: [a-khachaturyan@mail.ru](mailto:a-khachaturyan@mail.ru)

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## **Part 2**

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### 2.3 Contact persons

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Ms. Nami Mikoyan, Classical musician  
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### 3. Identity and description of the Documentary Heritage.

#### **PART 1 Collection of manuscripts of Aram Khachaturian’s notes: (See CD)**

**A1. Manuscript of the Piano score of Concerto for Violin and Orchestra** was donated to the museum by the composer’s nephew, famous composer Karen S. Khachaturian in 2005. By the end of thirties A. Khachaturyan came to be considered one of the leading Soviet composers... The Violin Concerto appeared in 1940 and brought its author an immediate and universal success. Close contact with David Oistrakh, the outstanding Soviet violinist whom Khachaturyan consulted in the process of work on the Violin Concerto, proved extremely fruitful. The Concerto is dedicated to Oistrakh, in its first performance, who gave it profound study and interpreted it with warm feeling and enthusiasm. The premiere took place in Moscow on November 16, 1940, during a festival of Soviet music. This talented, optimistic and brilliantly virtuosic work got an enthusiastic reception from both professional musicians and Soviet music-lovers at large. Soviet music-lovers and critics were unanimous in their appreciation of Khachaturyan’s Violin Concerto, and it met with the same reception abroad. It was performed with outstanding success by several of the leading violinists in Britain, such as Max Rostal, Thomas Matthews, Henry Holst, and the critics acclaimed it as a brilliant work in which a happy conception had found an unusually lush and finished realization, and commented on its poetry, temperament, wealth of melodies and exceptional rhythmic freedom. Among the foreign artists who played the Concerto were the great Rumanian musician Georges Enescu, Polish violinist Henryk Szeryng, the Belgian Calo Van Neste, and Americans L. Kaufman, Carol Glenn, and Elie Spivak. (G. Shneerson, Aram Khachaturyan, Moscow, Foreign Languages Publishing House, 1959, p.50)

The score of the Concerto was first published in 1944 by the “Muzgiz” publishing house in Moscow. The composer’s edition for violin and piano was published in 1941.

In 1941, A. Khachaturian was awarded a State Prize for this concerto.

Known performers:

Rugiero Ricci - violinist, London Symphony Orchestra under conductor Loris Tjeknavorian 1978

Irina Voloshina - violinist, the Valley Symphony Orchestra under conductor Robert Chauls

Rugiero Ricci - violinist, London Philharmonic Orchestra under conductor Anatole Fistoulari

Valeri Klimov - violinist, the USSR Symphony Orchestra under conductor Yevgeni Svetlanov  
Leonid Kogan - violinist, Soviet Radio Symphony Orchestra under conductor A.Khachaturian  
Boston Symphony Orchestra, Pierre Monteux - conductor  
David Oistrakh the USSR state symphony orchestra under conductor V. Gauck  
Tsugio Tokunaga - violinist, The Tokyo Symphony Orchestra under conductor Kazuyoshi Akiyama  
Misha Elman - violinist, Vienna State Opera Orchestra under conductor Vladimir Colschmann  
Itzhak Perlman - violinist, Israel Philharmonic Orchestra under conductor Zubin Mehta etc.

**A2. Manuscript of the Piano score of the symphony N 1** was donated to the museum by musicologist G. Chubov in 1981. A. Khachaturian's Symphony №1 was written in 1934. It was dedicated to the fifteenth anniversary of the establishment of Soviet government in Armenia and was first performed by the Moscow Philharmonic Orchestra under Hungarian conductor Eugen Szenkar in Moscow on April 23, 1935.

The audience, press, colleagues and friends noted the high artistic value of the new composition, the originality and public importance of its content, the richness of melodies, the generosity of harmonic and orchestra colors, and in particular, the bright national coloring of music. From memories of M.Terian "He suddenly started practicing the cello with such diligence that he hurt his hand. I remember during Mikhail Gnnessin's class in harmony, Aram, quite downhearted, complained that he could not move the fingers of his left hand. He would not accept at the time what I deemed the wise advice of Mikhail Gnnessin to drop the cello and take up composing. Aram and I recalled that incident many times in later years and laughingly agreed that it helped him become a composer and the world to discover Aram Khachaturyan." (V. Yusefovich. Aram Khachaturyan. Sphinx Press, Inc. New York, 1985, p. 26)

First, it was published by the "Muzgiz" publishing house in Moscow-Leningrad in 1939 and then has gone through different editions.

Known performers:

London Symphony Orchestra under conductor Loris Tjeknavorian  
Vienna Symphony Orchestra under conductor Herbert von Karajan etc.

**A3. Manuscript of the song "To the Daughter of Iran"** (1939) was donated to the museum by musicologist Armen Budagyan in 1980. Arrangement of Tadzhik folk song for voice and piano.

Known performers:

N. Postavnicheva with the Moscow state Radio orchestra under conductor V. Fedoseev.

**A4. Manuscript of the song "To My Motherland"** (1950) donated to the museum by the composer's son Karen Khachaturian in 1980. Song for voice and piano.

**A5. Manuscript of the Incidental music to films "The Secret Mission" score (1950) and "People and Beasts" (1962)** score donated to the museum by the composer's nephew, conductor Emin Khachaturian in 1992.

**A6. Manuscript of the suite from Incidental Music to Mikhail Lermontov's Play "Masquerade"** (1944) was donated to the museum by the composer's nephew, composer Karen S. Khachaturian, in 2005. Incidental music to Lermontov's "Masquerade" was written

for the performance at the Yevgeny Vakhtangov Theatre in Moscow. The premiere with Ruben Simonov as the director, took place on June 21, 1941.

In 1944 Aram Khachaturian compiled the Masquerade suite. It was first published by the USSR Union of composers in Moscow in 1947 and then has gone through different editions.

Known performers:

Orchestra of Paris Opera under conductor George Sebastian

Moscow State Orchestra under conductor Genadi Rozhdestvensky

Moscow Bolshoi Theatre Orchestra under conductor Mark Ermler etc.

**A7. Manuscripts of the “Song About the Flourishing Tajikistan”** (1939) was donated to the museum by the composer’s nephew, composer Karen S. Khachaturian in 2005.

**A8. Manuscripts of “Zulpha’s Song”** (1939) was donated to the museum by the composer’s nephew, composer Karen S. Khachaturian in 2005.

**A9. Manuscript of “Valse Caprice” for piano.**(1932) was donated to the museum by the composer’s nephew, composer Karen S. Khachaturian in 2005.

**A10. Manuscript of “Solemn poem”** score (1950) was donated to the museum by the composer’s nephew outstanding conductor Emin Khachaturian in 1992.

Known performers:

Buenos Aires Symphony Orchestra.

*Bibliography:* G. Tigranov “Aram Ilich Khachaturian”, Moscow, Publishing house “Muzika”, 1987

V. Youzefovich “Aram Khachaturian”, Moscow, Publishing house “Sovetsky kompozitor” 1990

R. Kharajanian “A. Khachaturian’s piano music”, Yerevan 1973, Publishing house “Hayastan” “Collected works by Aram Khachaturian”. 24 volumes, Moscow 1982-1984, State Publishers “Music”

Website: <http://www.khachaturian.am>.

For the recently compiled list of compositions and previously not included songs composed by Aram Khachaturian please visit: <http://home.wanadoo.nl/ovar/kachcata.htm>

**A11. Editions of “Sabre Dance” and its mother ballet “Gayane”.**

The oldest of those editions are the following :

**1 Ballet “Gayane”, transcription for piano, 4 hands by M. Karpov .** (in 4 books), 538 pages . State Music Publishers, Moscow – Leningrad, 1945 .

**2. Transcribed for piano by H. Swarsenski.**

Publishing house “Copyright 1948 by Anglo - Soviet Music Press Ltd”, London , Sydney, Cape Town, Printed in London.

**3. Third suit from the “Gayane” ballet .** Score ( Sabre Dance is included in the suite) 180 pages. State Music publishers, Moscow – Leningrad , 1947.

**4. Ballet “Gayane”.**

*Transcribed for piano 4 hands by M. Karpov.*

Ballet is in 4 acts , 5 scenes. The “ Sabre Dance ” is included in the 4<sup>th</sup> act . ( In 1 book , 538 pages) . State Music Publishers , Moscow – Leningrad . 1945 .

**5. “Sabre Dance” from “Gayane” ballet .**

*Transcribed for piano by Oscar Levant .*

Publishing house “ Leeds Musci Corporation ” New York, Chicago, Hollywood, London. 1948 . Printed in the USA).

Ballet “ Gayane” was written in 1942 and premiered in the same year in Leningrad. Dmitri Shostakovich wrote “Gayaneh is one of the most successful realizations of a contemporary theme in ballet. The importance of Khachaturian`s score has reached far beyond the ballet stage: its melodic wealth , vividly colourful orchestral writing and inner dynamics have won for this music a permanent place in the concert repertoire . The three Gayaneh Suites made up of contrasting dramatic , lyrical and dance episodes are frequently performed by many conductors and orchestras ”. (Dmitri Shostakovich, article “ A Festive Art ”, Moscow 1975.)

In 1943 Khachaturian was awarded USSR State Prize .

The musicologist Grigory Shneerson wrote in his book “Aram Khachaturian ” (Moscow , 1959 page 7 ) “It would be hard to name a piece of modern symphonic music that could vie in popularity with Aram Khachaturian`s “ Sabre Dance ”. Its vivid and fascinating melody, the compelling drive of its rhythm, the resplendent colours of its orchestration, never fail to arouse the enthusiasm of audiences of the whole world.

## **B. Manuscripts kept in the composer`s family archive.**

### **B1. Manuscript of the score of Aram Khachaturian`s ballet “Spartacus” (1953-1956)**

1st Act, Scene 1. pages 1-2.

In 1950-1956, Aram Khachaturian composed the most significant work of his life, the heroic and tragic ballet “Spartacus”.

It occupies a deserved place among the best ballets of the 20<sup>th</sup> century for the profoundness of its idea, the brightness of artistic implementation, the scale of dramatic art form, and finally, for the boldness of resolution of actual creative problems related to contemporary musical and choreographic art.

The interaction of different voices, of the many shifting themes, at times confronting each other or blending in harmony, create a dance polyphony, one of the most important characteristics of modern ballet.

The premiere of “Spartacus” took place in 1956 on the stage of Leningrad Academic Opera and Ballet Theatre after S. Kirov (Mariinski Theatre). The first performance was staged by choreographer L. Jacobson (conductor P. Feldman, set designer V. Khodasevich).

“The press unanimously acclaimed Grigorovich's production."The strength of this latest production of Spartacus" wrote Maris Liepa, is in the unbroken continuity of the ballet drama and the music. This turned out that the complex drama of the ballet lay in the music. "The choreography of Spartacus is built on the laws of a symphonic composition," wrote choreographer Oleg Vinogradov. "The interaction of the different voices, of the many shifting themes, at times confronting each other or blending in harmony, create a dance polyphony, one of the most important characteristics of modern ballet." And Galina Ulanova exclaimed, "If the essence of the new Spartacus had to be expressed in one word, I would choose the word 'contemporary. " (V.Yusefovich. Aram Khachaturyan. Sphinx Press, Inc. New York, 1985, pp. 226, 227)

It was performed at the National Theatre in Prague, in November 1957; at Bolshoi Theatre in Moscow (1958, 1962, 1968); at Armenian Opera and Ballet (1961, 1984, 2009 ); in Poland and France (1972 ); in GB (1973 and 2010); in Argentina ( 1978 ); in Romania (1981); in

Berlin (1981); in Belarus (1982); in Vietnam ( 1982); in Montevideo ( 1989); in Greece (1999); in Turkey ( 2001); in Pasadena (2003); in Vienna ( 2005) .

The cinematic quality of his music for *Spartacus* was clearly seen when the *Adagio of Spartacus and Phrygia* was used as the theme for a popular BBC drama series. Some extracts from the music of the ballet were used in a number of films, such as: Terence Young`s “Mayerling” (UK , France), Tinto (Giovanni) , Brosse`s “ Caligula ” (Italy, USA), Cyril Abraham`s “The Onedin Line” (UK), Ice Age: The Meltdown. Since 1956, the score has gone through different editions.

In 1959, for his music to the ballet “Spartacus” A. Khachaturian was awarded the highest prize of the USSR - Lenin Prize .

## **B2. Manuscript of the score of the Second Symphony (1943).**

First part, pages 1-2.

The State Symphony Orchestra of the USSR under famous conductor Boris Khaikin gave its premier at the Large Hall of the Moscow Conservatoire on December 30, 1943.

The Second Symphony is a programme work with a subject dealing with the events of the Great Patriotic War. It would be wrong, however, to try to discover concrete images in the music depicting the tragic events of the war or any “ballet” episodes. Permeated with the spirit of true humanism, the Symphony stirs one with its pent-up emotionality, the passion of its musical speech and the spiritual beauty of its images. The emotional content, musical idiom and imagery of the Second Symphony follow the main line of Khachaturian`s creative work. It is a romantically-agitated tale about things the composer has lived through, combining turbulent passion and epic stateliness, deep meditation and elements of the pathétique. It abounds in colourful images, highly emotional and greater tenseness, and a certain “explosiveness” of its idiom. (G. Shneerson, Aram Khachaturian, Moscow, Foreign Languages Publishing House, 1959, p. 66) Leonard Bernstein conducted the Second Symphony in New York on April 13, 1945, just one day before its Leningrad performance. Since then it has been featured regularly in the repertoires of the best orchestras in Europe and America. (V. Yusefovich. Aram Khachaturian. Sphinx Press, Inc. New York, 1985, p. 176) One of the main themes used here is a wonderful Armenian song *Vorskan Akhper* which the composer heard his mother sing when he was a boy. (G. Shneerson, Aram Khachaturian, Moscow, Foreign Languages Publishing House, 1959, p. 65) Among the conductors who have performed Khachaturian`s Second Symphony, mention should be made of Georges Georgescu, a Rumanian, whose talented interpretation has enriched our understanding of the Symphony. Incidentally, he has been able to determine the correct tonal balance in the finale, as a result of which it impresses one not with its thunderous sound but with the beauty and expressiveness of the music. (G. Shneerson, Aram Khachaturian, Moscow, Foreign Languages Publishing House, 1959, p. 66)

It was performed by many orchestras of the world, such as: Philharmonic Orchestra of Acapulco, conductor Davit Terzyan; Bucharest Philharmonic Orchestra, conductor Vladimir Conto; Bucharest Symphony Orchestra, conductor George Georgescu; The Royal Scottish National Orchestra, conductor Neeme Jarvi; Vienna Philharmonic Orchestra, conductor A. Khachaturian; Washington National Symphony Orchestra, conductor A. Khachaturian; Hartford Symphony Orchestra, conductor A. Khachaturian; Armenian Philharmonic Orchestra, conductors Loris Tjeknavorian, Hisayoshi Inoue (Japan), etc.

In 1946, for the Second Symphony Aram Khachaturian was awarded First Degree Stalin Prize.

## **B3. Manuscript of the score of the Concerto for Piano and Orchestra (1936).**

3<sup>rd</sup> movement, pages 1-2.

It was dedicated to the prominent Soviet pianist Lev Oborin, who played the Concerto for the 1<sup>st</sup> time with Orchestra under L. Strainberg on July 12, 1936.

The Piano Concerto won the immediate recognition of Soviet audiences and brought Khachaturyan world fame. It was particularly successful in Britain and America where it was performed by some of the best pianists. The critics noted that Khachaturyan's Concerto was deservedly popular in Britain and, although his music showed the influence of Moscow, was very up-to-date. ... After the Boston premier of the Concerto by William Kapell, Serge Koussevitsky sent a message of congratulations to Moscow, saying that the performance had been a real triumph of the composer and the young pianist. The next to play the Concerto in America was Artur Schnabel, one of the world's greatest pianists. For several months the two pianists toured the U.S.A. competing in the performance of the Soviet composer's work. Recordings of Khachaturyan's Piano Concerto have been made by several British, American and German firms. (G. Shneerson, Aram Khachaturyan, Moscow, Foreign Languages Publishing House, 1959, pp.41, 44)

The Concerto was first published in 1938 by the State Music Publisher in Moscow and was included in the repertoires of many leading Soviet and foreign pianists, such as:

- Margot Pinter with Berlin Symphony Orchestra of radio, conductor Arthur Rother,
- Peter Katin with London Symphony Orchestra, conductor Hugo Rignold,
- Leonard Pennario with Concert Art Orchestra, conductor Felix Stalkin,
- Iakov Flier with Moscow Philharmonic Orchestra, conductor Kyril Kondrashin,
- Mindru Katz with London Philharmonic Orchestra, conductor Sir Adrian Boult,
- Eddie Wunderlich with National Symphony Orchestra of Guatemala, conductor Augusto Ardenois,
- Maura Lympany with London Philharmonic Orchestra, conductor Anatole Fistoulari,
- Annette Servadei with London Symphony Orchestra, conductor Joseph Giunta,
- Joshua Pierce with Rundfunk Sinfonie Orchestra, Berlin, conductor Paul Freeman,
- Alicia Larrocha with London Philharmonic Orchestra, conductor Rafael Fruhdeck de Burgos,
- Mirka Pokorna with Prague Symphony Orchestra and Dresdner Philharmonic, conductor Horst Forster,
- Dora Serviarian – Kuhn with Armenian Philharmonic Orchestra, conductor Loris Tjeknavorian,
- Peter Katin with London Symphony Orchestra, conductor Hugo Rignold,
- Alberto Portugheis with London Symphony Orchestra, conductor Loris Tjeknavorian,
- Oxana Yablonskaya with Moscow Symphony Orchestra, conductor Dmitri Yablonsky,
- William Kapell with Boston Symphony Orchestra, conductor Serge Koussevitzky,
- Mikhail Voskresensky with USSR Symphony Orchestra, conductor Emin Khachaturian,
- Mindru Katz with London Philharmonic Orchestra, conductor Sir Adrian Boult.

The eminent pianist Lev Oborin wrote:

“I am at a loss to mention a pianist of any standing whose repertoire does not include Aram Khachaturian's Piano Concerto. What is it about this music that has been captivating me for many years? It is its tempestuous temperament, originality and the dazzling virtuosity.

#### **B4. Manuscript of the score of the Concerto - Rhapsody for Cello and Orchestra (1963).**

First time it was performed in the city of Gorky, Russian, in 1964.

Its Moscow premier took place 10 days later. It was first published by the “Music Fund of the Soviet Union”, in 1963; the State Publishers Music issued it in 1964.

The Concerto - Rhapsody has been incorporated in the repertoire of many cellists, both in the USSR and abroad. Some of the best performers of this composition are: Marina Tarasova, Karine Georgian, Mstislav Rostropovich, Cesar M. Bourguet, Ani Aznavoorian, Dmitri Yablonsky and others.

**PART 2: Film-Music  
Identification**

N	Film name	Music name	Filmography
01	“Pepo”	Overture and Pepo’s song	Archive № 511. “Armenkino” film-studio production, 1935, Yerevan. Film director Hamo Bek-Nazarov. Composer - Aram Khachaturian. Sound producer - D. Blok. Sound technician- N. Pisarev. Sound track recorded by TAGEPHONE system. Received from “Armenfilm” film-studio in 1974. Stored on three types of film-tape of 35mm format: a)duplicate( internegative) -12 boxes b) lavender (interpositive) - 12 boxes, positive - 12 boxes.
02	“Pepo”	Finale	
03	“Zangezur”	Songs of Ashugh	Archive № 513. “Armenkino” film-studio production, 1938, Yerevan. Film director - Hamo Bek-Nazarov. Composer - Aram Khachaturian. Sound technician - A. Korobov. Second sound technician – T. Shabalina. Received from “Armenfilm” film-studio in 1974. Stored on two types of film-tape of 35mm format: a) duplicate (internegative) - 8 boxes; b) positive-8 boxes.
04	“Zangezur”	The Death of Agul	
05	“Zangezur”	Duduk Theme and a March	
06	“The Garden”	Overture	Archive № 2757. “Tajikfilm” film-studio production, (Stalinabad film-studio), 1938. Stage-management - film-director Nikolai Dostal. Composer- Aram Khachaturian. Lyrics – Order Holder poet V. Lebedev-Kumach. Sound technicians – Alexander Bekker, Viktor Chechetkin. Received from Gosfilmfond of Russian Federation in 1992. Positive film-tape in 35mm format, 7 boxes.
07	“The Garden”	Postman’s song	
08	“Salavat Yulayev”	Prologue	Archive № 2775. “Soyuzdetfilm” film-studio production, 1940. Tashkent State Academic Drama Theatre actors participating. Film-director – Yakov Protazanov. Composer – Aram Khachaturian.

			Sound technician – S. Yurtsev. Received from Gosfilmofond of the Russian Federation in 1992. Positive film-tape in 35mm format, 8 boxes.
09	“Duel”	Overture	Archive № 2740. Production of “Mosfilm” film-studio, 1957. Scenario and film director – Vladimir Petrov. Composer – Aram Khachaturian. Sound technician – A. Ryabov. Orchestra of the Chief Department of Film Production. Conductor - G. Gamburg. Received from Gosfilmofond of the Russian Federation in 1992. Positive film-tape in 35mm format, 11 boxes.
10	“Man No 217”	Overture	Archive № 2724. “Mosfilm” film-studio and Tashkent film-studio joint production, 1944. Art supervisor of “Mosfilm” film-studio – G. V. Alexandrov. Film-director Mikhail Romm. Composer – Aram Khachaturian. Sound technician – S. Minervin. Second sound technician – K. Petrichenko. Received from Gosfilmofond of the Russian Federation in 1992. Positive film-tape in 35mm format, 11 boxes.
11	“The Russian Question”	Prologue	Archive № 2731. “Mosfilm” film-studio production, 1948. Film director – Mikhail Romm. Composer – Aram Khachaturian. Sound technicians – V. Lestchev, E. Kashkevich. Orchestra of the Cinematography Ministry of the USSR. Conductor – G. Gamburg. Piano soloist – A. Zvasman. Received from Gosfilmofond of the Russian Federation in 1992. Positive film-tape in 35mm format, 9 boxes.
12	“The Battle of Stalingrad”	Prelude	Archive № 2773. “Mosfilm” film-studio production, 1949. Stage-management – Vladimir Petrov. Composer – Aram Khachaturian. Sound technician – V. Popov. Orchestra of the Cinematography Ministry of the USSR. Conductor – G. Gamburg. Received from Gosfilmofond of the Russian Federation in 1992. Positive film-tape in 35mm format, two-part film in 20 boxes.
13	“The Battle of Stalingrad”	March, Invasion	
14	“The Battle of Stalingrad”	Victory March	
15	“ Secret Mission”	Allegro	Archive № 2898. “Mosfilm”, film-studio production, 1950. Film director

			Mikhail Romm. Composer – Aram Khachaturian. Sound technician – V.Popov. Orchestra of the Cinematography Ministry of the USSR. Conductor – G. Gamburg. Received from Gosfilmofond of the Russian Federation in 1992. Positive film-tape in 35mm format, 11 boxes.
16	“They have Motherland”	Prologue	Archive № 2725. Production of Moscow film-studio named after Maxim Gorky, 1949. Film-directors Alexander Fainitsimmer and Vladimir Legoshin. Composer – Aram Khachaturian. Sound technician – D. Fliangolts. Orchestra of the Cinematography Ministry of the USSR. Conductor – G. Gamburg. Received from the State Film Fund of Russian Federation in 1992. Positive film-tape in 35mm format, 10 boxes.
17	“ Admiral Ushakov”	Overture and the Chorus	Archive № 2737. “Mosfilm” film-studio production, 1953. Film director Mikhail Romm. Composer – Aram Khachaturian. Lyrics – A. Surkov. Sound technician – S. Minervin. Received from Gosfilmofond of the Russian Federation in 1992. Positive film-tape in 35mm format, 11 boxes.
18	“Ships Attacking Bastions”	Overture	Archive № 2784. . “Mosfilm” film-studio production, 1953. Director Mikhail Romm. Composer – Aram Khachaturian. Lyrics – A. Surkov. Sound technician – S. Minervin. Received Gosfilmofond of the Russian Federation in 1992. Positive film-tape in 35mm format, 9 boxes.
19	“Ships Attacking Bastions”	Ushakov’s Death	Archive № 2759. “Mosfim” film-studio production, 1955. Director V. Pronin. Composer – Aram Khachaturian. Sound technician – R. Margachov. Orchestra of the Chief Department of Film Production. Conductor – G. Gamburg. Received from the State Film Fund of Russian Federation in 1992. Positive film-tape in 35mm format, 10 boxes.
20	“Saltanat”	Overture	Archive № 2734. Kiev feature film studio production, 1955. Director Naroditski. Composer – Aram Khachaturian. Sound technician – N. Medvedev.
21	“The Immortality Fire”	Overture and a Song about Italy	

			Orchestra of the Ministry of Culture of the Ukrainian SSR. Conductor – K. Simeonov. Received from the State Film Fund of Russian Federation in 1992. Positive film-tape in 35mm format, 10 boxes.
22	“Othello”	Desdemona’s Song	Archive № 2727. “Mosfilm” film-studio production, 1956. Director Sergei Yutkevich. Composer – Aram Khachaturian. Sound mounting – B. Yevgann. Sound technician – B. Voiski. Received from Gosfilmofond of the Russian Federation in 1992. Positive film-tape in 35mm format, 11 boxes.
23	“Othello”	Desdemona’s Theme	
24	“Othello”	Finale	
25	“People and Beasts”	Overture	Archive № 2721. Film studio named after Maxim Gorky and DEFA film-studio of the German Democratic Republic joint production, 1962. Director Sergei Gerasimov. Music – Aram Khachaturian, P. Chekalov. Sound technicians – V. Khlobinin, V. Blass. Orchestra of the Chief Department of Film Production. Conductor – Emin Khachaturyan. Received from Gosfilmofond of the Russian Federation in 1992. Positive film-tape in 35mm format, two-part film in 21 boxes.
26	“Spartacus”	Adagio	Archive № 2707. “Mosfilm” film-studio production, 1976. Music – Aram Khachaturian. Choreography – Yuri Grigorovich. Film directors Vadim Derbenev, Yuri Grigorovich. Sound-technicians – V. Kurganski, Y. Kokjayan. Orchestra of the Bolshoi Theatre of the USSR. Conductor – A. Juraitis. Received from Gosfilmofond of the Russian Federation in 1992. Positive film-tape in 35mm format, 9 boxes.

## Description

*“I totally agree with Shostakovich, - said Aram Khachaturian, - cinema is a school for a composer and a second conservatorium for a young one. Many of my sound effects have been found in cinema. Cinema disciplines the composer, and the most important is that it brings up a dramaturge in him. He writes for a “scene” and has to reflect the very situation on the screen. The visibility and accuracy of musical thinking is crucial. When my students show me music for the screen, I always keep asking: “What is going on here?”*

## 01/02 “Pepo”

Aram Khachaturian’s first work in cinema is the music he wrote for Hamo Bek-Nazarov’s film “Pepo”. Based on the play by Gabriel Sundukyan the film was shot in 1934 in Tiflis where the plot of the play develops. Nowadays it is among the classics of Armenian cinema and even today it is watched with unfading interest. The film represents that happy coincidence when the talents of film-director, cameraman, composer and actors intertwine in absolute harmony.

Aram Khachaturian’s music for this film made a bright *mélange* of musical traditions which originated in Tiflis since the 13<sup>th</sup> century and were still alive in the 20<sup>th</sup> century when the film was shot.

The first symphony of Aram Khachaturian drew a perspective for the development of new professional music of Armenia and the whole East. It carried a fertile cohesion of the musical traditions of the East and the classic traditions of the Russian and European art of symphony.

What a touching and captivating scenery is revealed in that theme - “Pepo”. The musical Tiflis... there is so much in here. Polyphonic male chorus, that is born quite spontaneously at the table, passionate *lezguinkas*, national instruments - *duduk and dhol*, the indispensable participants of both sad and cheerful events, *qamancha*, sweetly following the love singings ... And finally at the top of this wealthy world of music are the songs of Sayat-Nova – the unsurpassed and consummate *ashugh* of the 18<sup>th</sup> century. His lyrics and songs in Armenian, Georgian and Turkish have formed a powerful tradition that founded and initiated the further development of *gusan* music and poetry in Armenia and the whole East.

It should be particularly noted that the original music, written by Khachaturian, fully merged in styles with the national melodies, but was richer in expression.

Watching “Pepo” today, one understands that Aram Khachaturian, maybe even unconsciously chose the opera form for the music of that film, which is the form of a musical theatre... It was the perfect decision, which organically coincided with the specifics of the place - the old Tiflis, representing a truly colourful and principally theatrical spectacle. There was theatre in front of the people here, just in the streets. And whoever happened to be in the streets of Tiflis, became an actor.

A home drama - the conflict between a debtor and a creditor grows into a clash in “Pepo” between the governing class and the people, it turns into a social conflict, ready to burst into rebellion. The hero of the film, Pepo, is unfairly put to jail and the people unite against the offenders. There comes the wonderful ending of the film, emotional and optimistic. Pepo’s friends and the people, who joined them, come to the prison building holding trays with generous and various viands on them. Just here in the festive and big crowd sounded the heroic and national song “Ker-Oghli”, arranged by Aram Khachaturian. It sounded in the style of Verdi finals, reminding the marvelous chorus of the opera “Nabucco”, when the song, represented by a male chorus, embodies an optimism of the highest, civil nature.

The music followed all the plot of the film, reflected all the situations, changed in style, in characters in tint and color, depending on where the act took place.

The music of “Pepo” embodied and expressed the environment, where the characters of Sundukyan’s drama lived, loved and suffered, and it appeared to be vivid and colorful as the life itself.

Many years after “Pepo” was screened, Aram Khachaturian was present at an amateur’s night in one of the regions of Armenia. “Instrumentalists and singers performed, - he writes, - and how surprised I was when the very song, my Pepo sang, casting fishing net in the river, was presented to the audience as one of the national songs. What happened after all? People loved that song, took it as a national one. Could I receive a greater appreciation for my work?”

## 03/04/05 “Zangezour”

In 1938 Bek-Nazarov decided to make a film about the civil war in Armenia caused by the revolutionary movement in the early 20s of the 20<sup>th</sup> century (“Zangezur”). He again invited Aram Khachaturian for collaboration. By that time Aram Khachaturian had gained wide recognition. He was composing music in a variety of genres from songs to Symphony and Concerto for piano and orchestra. He was the symbol of the contemporary creative potential, his music opened new ways and horizons in development of professional music in Armenia and the East in general. Aram Khachaturian’s music inspired the film director to create a character of a folk singer emphasizing with the new transformations in his country. The singer- gusan accompanied a detachment in its advance in the mountains; he was a participant in all those events which he then narrated in his songs.

The music for both films – “Pepo” and “Zangezur” - was genuinely welcome by people and Aram Khachaturian used to say it was the best reward possible.

“In the mainstream of work, - writes Khachaturian, - I found that a number of unexpected and original challenges turn up. For instance, the dependence of the composer on the quick changes in plans, events and moods, was completely new. It was interesting and cultivated the fantasy.

Later I understood that the emotional impact of the music grows significantly when it coincides with the audience perception. I was to take that into consideration, as I was going to play with the actors, to achieve, along with them, a certain contact with the spectators and the audience. And here I faced unusual and unexpected questions.

Let us take the following case, for example. A melody, expressing human sorrow, is written. The face of the actor is on the screen then. All of a sudden I realize that in my imagination the music is “dure” and it does not go with the image of a suffering man. It sounds tragic, but it is isolated from the intimate pain of an individual. At the same time I knew that there was no need to search for another melody. Maybe the matter is in the timbre, the tone? - I guessed.

When the musical theme was assigned to the national instrument, duduk, everything changed. Suddenly it started to speak, to sing in a weeping human voice, and the spectator could realize, without even looking at the screen, that the hero was crying.

I gave myself a notice then: “How important is the right choice of the instrument, of timbre, while working on a film”!

Aram Khachaturian, passionately and with a great commitment, learnt to work on a film. And if the music to “Pepo” was written in a form of opera, the music to “Zangezur” evolved in a vocal-symphonic composition. The unity of the form has always been a rule for Aram Khachaturian in creating film-music.

The music in “Pepo” and “Zangezur” became popular nationwide.

Just like with “Pepo”, when the people sang the song of Pepo, not differentiating it from their national songs, the same happened to the military, courageous and luminous march that Aram Khachaturian wrote for “Zangezur”.

“The march,- says Aram Khachaturian,- seemed to sound not bad in the film, but, when I later found out that it was taken as a contemporary military march and when I hear it during a parade on the Red Square, I made a conclusion for myself: the most successful works are those, where the author does not think of crossing the borders of the dramaturgic task, on the contrary, aspires for his “utilitarian” goal of expressing as well as possible the concrete content. If the work is successful in that case, it will carry those common features that make the composition valuable for long.

Enriched by some new assumptions on the musical dramaturgy, I went on writing for cinema”.

## **08 “Salavat Yulaev”**

In 1938 Aram Khachaturian composed music to “Salavat Yulaev” - a film by Protazanov dedicated to the historical revolutionary transformations in Bashkortostan. Aram

Khachaturian's music to this film reflected the beauty and uniqueness of Bashkirian folklore. This was exactly what he attempted to achieve. Having an excellent mastery of Armenian, Georgian and Azerbaijani folk music he perceived a different folklore with the same love, keenness and consideration embodying it in new forms and sounds.

"Working on "Salavat Yulaev" I got acquainted with the Bashkirian folklore, which probably I would not ever encounter in my common composer's practice. Afterwards composing battle- scene music, and what was most attractive, more big symphonic scenes appeared to be a new challenge for me".

Right there, wrapped in the atmosphere of Bashkirian folklore, which the composer masterly dilutes with the Armenian one, he finds melting points and artistically plays on differences. Khachaturian composes music freely, according to his own way already that obviously contains tendency for opera. A symphonic overture at the beginning, then there come songs. The song of the shepherd Yulaev is built in the form of an opera –aria.

However, here, according to the plot of the film, which is dedicated to a peasant revolt, headed by the shepherd Salavat Yulaev, the Russian folklore is also noticed: the film tells about the brotherhood born between a Russian state convict and a Bashkirian shepherd. The story of the movie goes to 1773, picturing Russian countryside, involved in a peasant movement. Nevertheless the film was too schematic, the development of the plot was too "worked out" and from time to time the gorgeous opera music, sounding in the frame of classical traditions, did not correspond to and harmonize with the film environment. Still, the music softened the faults of the film and created a very special emotional mood, both pathetic and romantic.

## **10 "Man No 217"**

A well- known Soviet director Mikail Romm invited Aram Khachaturyan to work on the film "Man No 217". The plot evolves during the war time in a concentration camp.

## **11 "The Russian Question"**

The next film with Mikhail Romm was the "Russian Question". It tells the story of an American journalist who, coming to know Russia and its people during his business trip, decided to write an objective and positive book about it.

Two worlds are opposed in the musical score of the film: America is characterized by the jazz music, always heard on the radio, while the inner world of the hero is presented through the music of good will, composed by Aram Khachaturyan. The simple and naïve schematics of this concept did impress. The spectators, coming to the cinema hall, thought in the same way.

Khachaturyan was greatly inspired working with Romm, being assured in his musicality and deep understanding of the role of music in films not once. He remarked that the most valuable and thriving while working with Romm was his readiness to substitute the text of the hero with music any moment he wanted.

Aram Khachaturyan always composed his film music with great enthusiasm. He thoroughly studied the theme, its literary sources, captured the essence of the characters, sought and found the most appropriate solutions.

## **12/13/14 "The Battle of Stalingrad"**

V. Petrov started the cast of the film "The Battle of Stalingrad" and offered Aram Khachaturian to compose music for it. He took the initiative with great inspiration. The composer decided to keep it as an independent piece and elaborated it into a Suit for symphonic orchestra and chorus. Suit. It consists of eight parts. 1. A city on Volga 2. Invasion 3. Stalingrad on Fire 4. The Enemy is Doomed 5. Battle for the Motherland 6. To the Eternal Glory of Heroes 7. Forward to Victory 8. A Cliff on Volga.

Aram Khachaturian writes music for the film and writes perfect music, which is symphonic and heated, powerful in its musical-dramatic development, melodic and agreeable at the same time, carrying the romantics of fighting evil, unprecedented heroics, sincere suffering for those who fell in battle.

He realized clearly that in a battle-film, which is almost a documentary and in the shooting process of which huge tank divisions, land forces, artillery and air-navy are involved, one should not rely on a correct treatment to music. Music in that film had to serve as a background. But meanwhile it should not have repeated the noise of the war. Thus, that is why, only in the after-fighting silence Khachaturian's music comes. The composer did not illustrate or justify war; he merely expressed the feelings, shared by all- the director, the operator, the actors and the spectators. Khachaturian's music from time to time contradicted to the screen, but it was a fabulous contradiction. The music built the very background of the movie that empowered the first plan, emphasized its strong psychological aspects, and after all activated in the film the individual voice of the great composer.

### **17/18/19 “Admiral Ushakov”, “Ships attacking Bastions”**

Aram Khachaturian collaborated with Mikhail Romm in two other films later – “Admiral Ushakov”, “Ships attacking Bastions”, which were dedicated to the grandeur of the Russian Navy. The films describe the events of the 18<sup>th</sup> century.

Aram Khachaturian recollects: “The multifaceted depiction of the plot – the development of characters, scenes in the palace, events in Kherson, the celebration on the occasion of launching the first ships, large battles, lyrical scenes, battles again ( this time in an alien land), and finally, the requiem to the deceased heroes - explains my decision to suggest an almost monothematic musical accompaniment. The more diverse the material, the more internal unity it requires”.

“I found it very responsible to work on a requiem. In those scenes, made by the director with tremendous power, in my opinion, a diverse sorrow is pictured; it is woven from the reflections of different understanding of death, different perception of it. I could not help thinking over that. Yes, the Greeks, emancipated by the Russian sailors, saw them off in their own way of course, the battle comrades did it in their own way as well, and, finally, the admiral himself, equaled with his soldiers on the battle field and near the brother graves, did it his way. I wanted to pass all that through the requiem so that the fear of the eternal silence of death did not sneak into the big human tragedy, as that fear is not typical for the Russians”, - writes Khachaturian.

In the overture already, in the titles and the beginning of the film sounds the sailor March song “Enemy force, go away!” performed by an orchestra. It becomes the leitmotif of the sequel, sounds in all the battle episodes later, sometimes in a bright, festive way. And in the requiem as well, when the film ends, the motive of that song is heard.

The composer's idea of involving a direct quote from the lives of Russian sailors - a song, once the symbol of Russian navy, unbelievably affirmed the patriotic spirit of the movie, and the song regained fame after the film was screened.

Aram Khachaturian included his own philosophy and outlook in each of the films. His natural optimism, love for life, its colors, his inspiration by civil ideas created the second and very active plan of the films. . Very often directors, listening to his music for the film, made some changes, edited the movie.

The same happened with “Ships attacking Bastions”. The scene of farewell with the heroes was edited with a united musical episode, already recorded by the orchestra and chorus, which Khachaturian called “Requiem”.

“The exceptional power and strength of music in that episode”, writes Romm on this occasion, “the beautiful nature and wonderful faces of the members of the group saved the situation”. A core role in organization of the episode belonged to Khachaturian's “Requiem”.

The sketch of requiem was played for us by Khachaturian in Yalta almost impromptu and this gave an emotional drive for shooting the material. The draft helped Khachaturian to create the final variant of the music. When the “Requiem” was performed by the orchestra and taped, we concurred the episode with the music. This is an ideal case of cooperation with a composer.”

## **22/23/24/26 “Othello”, “Spartacus”**

In 1956 S. Yutkevitch’s film “Othello” with Aram Khachaturian’s music featured on the screens. Then Aram Khachaturian had also completed the score for the ballet “Spartacus” and the rehearsals had already commenced in the Kirov Theatre in Leningrad. Virtually the same musical theme was underlying both compositions and this was conditioned by the similarities between the major developments occurring in the same country though in different time periods.

Aram Khachaturian demonstrated a staggering intuition and brilliance in “Spartacus” by creating a unique musical - historical space, his own Mediterranean musical language and carried it through the music for “Othello” as well.

In “Spartacus” already he managed to find and maybe grow himself a new musical continent, which united in the broadest sense the whole musical Mediterranean .Here you see Greece in the aerial of its antiquity, Italy coming in touch with the East and, no doubt, the permanent feeling of his, Khachaturian’s, deep national basis, which was the most principal argument to him for the international ties.

Naturally, the music to “Spartacus” belonged to the same musical continent of Khachaturian as the music to “Othello”. We might as well say, to put it more directly, this was the musical Italy of Khachaturian. Because of that he used the same interval structure, rhythms and themes of that “country”, but he also invented his own language of that communized musical congregation, and that language contained a great number of Armenian words.

The expanded and picturesque orchestra, the choral, the inclusion of organ in the orchestra instead of the chorus immediately transmit the reality of life on screen to us. A secret drama and ambiguity sneak into the solemnity and severity of Othello’s and Desdemona’s wedding. All this comes through music. It is so active, so operating, that it seems sometimes that there could be no text at all. Khachaturian’s music plays a role of deep thematic, that unites the whole action in the film. Being a master of symphonic orchestra, he finds the thinnest strokes to show the tragic of lost trust. As a wonderful dramaturge he constructed the musical development on the contrasts of light and shadow, the melody pureness and the gloomy thickness of the harmony. He perceived himself as an actor.

The expanded symphonic overture and epilogue frame the film. The chorus comes in the end of the film. The bright musical prologue concludes the story told, gives it a character of a saying, a parable.

## 4. Justification for inclusion assessment against criteria

### 4.1 Is authenticity established?

**Part 1 AB.** The authenticity of the nominated documentary heritage is firmly established as it consists of manuscripts donated to the museum by the composer’s son and nephews and those kept in his son’s family archive. Moreover, since a great number of letters and other documents written by the composer are included in the collection of the museum, his handwriting is well known to the custodian and the research workers of the museum.

**Part 2** The phonogram (sound-track) of Aram Khachaturian’s music written for films is printed out on film-tapes in 35mm format together with the cast of those films. The phonogram is a component of those films and therefore its authenticity is indisputable.

The authorship of the composer is noted in the captions of the films, in the layout sheets as well as in all the scientific publications with the filmography of Soviet films (for example “Kinoslovar”, publ. “Sovetskaya Entsiklopediya”, Moscow, 1987).

#### 4.2 Is world significance, uniqueness and irreplaceability established?

**Part 1** Aram Khachaturian created in the 20<sup>th</sup> century. He was the first composer to combine symphony music with the musical tradition of the East. The unique value of Khachaturian’s music cannot be underestimated having in mind the fact that it was a quintessence of all significant events of that period as well as its continuous relevance and vitality. His colorful orchestration technique, admired by Shostakovich and others in the past, is still noted for its freshness and vitality by modern composers.

As well-defined by American music critic George Mason in “The California Courier” (February 3, 1972):

“A. Khachaturian is truly one of the greatest living composers in terms of the contributions he has made to the world and of the recognition he has received and will receive from generations to come.”

Aram Khachaturyan once said in an interview that he had performed in 42 countries. He was applauded in the United States and Latin America, in Japan, Egypt and Lebanon, Great Britain, France and Australia, Italy, the Federal Republic of Germany, Belgium, The Netherlands, Finland, Norway, Poland, Bulgaria, Czechoslovakia and the German Democratic Republic. (V. Yusefovich. Aram Khachaturyan. Sphinx Press, Inc. New York, 1985, p. 199)

In Mexico he was made an honorary member of the Academy of Music and a member of the National Conservatory of Music. In Argentina he was mobbed by eager crowds, and in Brazil people threw their hats in front of his automobile. During his debut in the United States in 1968, the critics jokingly remarked that the American public became Khachaturyan-conscious. (V. Yusefovich. Aram Khachaturyan. Sphinx Press, Inc. New York, 1985, p. 199)

A. Khachaturian’s some works have undergone many changes in the publications, which highlights the irreplaceability of the manuscripts.

**Part 2** The film music of Aram Khachaturian had a serious impact on the development of the whole genre. It was an incentive for the formation of film music traditions of the Eastern cinematography. Aram Khachaturian was the first to bring the Eastern musical culture to cinematography. Before him, oriental music based on stylizations sounded, as a rule, in the films describing the East. Aram Khachaturian not only synthesized the Eastern melodies and the European classics (particularly the culture of symphony), he also daringly interweaved national songs, instrumental and dancing melodies in their pure ethnographic way with the common fabric of his cinematographic compositions.

The music, written for the films “Pepo”, “Zangezour”, and “Garden” laid a foundation for the tradition of creating a musical film image on the whole territory of the Near and Middle East. The film music of Aram Khachaturian opened ways for convergence of the traditional musical culture of Eastern nations with the European classical culture.

The value of Aram Khachaturian’s film music is also in the fact that it belongs to and was created by the greatest composer of the 20<sup>th</sup> century and therefore is a specially meaningful pattern of a composer’s work in cinema. The loss of Aram Khachaturian’s film music would result in losing a whole layer, a stratum of cinematographic and musical culture of the foundation and formation period of sound cinema.

4.3 Is one or more of the criteria of (a) time (b) place (c) people (d) subject and theme (e) form and style (f) social, spiritual and community significance satisfied?

**Part 1 a) Time**

Aram Khachaturian is a classic of Soviet music, whose works constitute a precious contribution to the treasury of the Soviet as well as of world classical music of the 20<sup>th</sup> century.

Another world – known Soviet composer Dmitry Shostakovich wrote: “Aram Khachaturian is a composer endowed with a daring and original mind, an independent attitude to the world and capable of solving confidently the most complex problems of symphonic development and orchestration. The musical art had been enriched by a vivid, original and powerful talent, one who was destined to open new vistas in twentieth – century music and take a place of honour in the front ranks of creators of contemporary music”.(See: Shostakovich D. “A Festive Art” in: Aram Khachaturian, Moscow, Soviet Composer, 1975, page 15)

**b) Place**

Being Armenian by origin, born in Tbilisi (Georgia), A. Khachaturian received his entire musical education at Moscow Conservatoire, where his teachers were outstanding musicians of Russia.

Khachaturian spent most of his professional activity in Moscow, famous as a city of great composers.

The early impressions that Khachaturian received from the Armenian, Georgian, Russian and West European music found their reflection in his compositions. Most of Khachaturian’s works were composed and had their first performances in Moscow. He began his career as conductor in Moscow and for 38 years was a professor at Moscow Conservatoire.

**c) People**

In his compositions Aram Khachaturian succeeded in revealing through musical means the atmosphere of the time, culture and public life, the emotions and feelings of the Soviet people.

Aram Khachaturian used to say: “To me a composer is a creative personality, a son of his people, a man of his time who has something to say and who knows how to say it”.

There is one more feature making A. Khachaturian’s works unique. The wealth of melodies and rhythms of Armenian folk music was the main source of Khachaturian’s creations. Meanwhile Khachaturian was the first among Soviet composers to have convincingly brought to light the most varied methods of symphonizing the music of the East. He succeeded in organically combining Eastern and Western-European musical traditions. D. Shostakovich wrote: “Khachaturian’s services to the music of the Armenian people are immense. No less are the services he has rendered to the musical culture of the Soviet Union as a whole.”

(“Soviet Art” June 10; 1953)

Khachaturian’s works lead to better understanding of the development of classical music of Armenian, other Transcaucasian and Central Asian people. The outstanding musicologist Georgy Shneerson wrote: “Khachaturian’s music is national in the truest and fullest sense of the word, at the same time enriched with the achievement of world music, and itself constituting a valuable contribution to world music...”

(Book “Aram Khachaturian”. Foreign Languages Publishing House, Moscow, 1959, page 81)

**d) Subject and theme.**

Aram Khachaturian was one of the leading figures in the development of realistic tendencies in music.

Khachaturian's works span a broad range of musical types, including ballets, symphonies, concertos, and numerous film scores. The brightest talent of Aram Khachaturyan was revealed in his symphonic compositions. One of the peculiarities of his art is the sense of rhythm which enabled Khachaturian to achieve a magical effect with the orchestra. He knew how to utilize the beauty of the different timbres, the versatility and expressiveness of tonal colours, making his orchestral palette extremely rich and impressive.

His ballet "Spartacus" occupies a deserved place among the best ballets of the 20<sup>th</sup> century for the profoundness of its idea, the brightness of artistic implementation, the scale of dramatic art form, and finally, for the boldness of resolution of actual creative problems related to contemporary musical and choreographic art.

The presented heritage reflects an important phase in development of realistic tendencies in music, acquainting with the new trails, the innovatory line contributed by Aram Khachaturian.

### ***e) Form and Style.***

Aram Khachaturian's compositions manifest a number of new traits in structure, orchestration and style in general. Most of his works are saturated with centuries-old motifs of Armenian culture. He was inspired by Georgian, Russian, Ukrainian, Turkish, Iranian national melodies, and his works paved the way for new styles and daring explorations. Khachaturian encouraged young composers to experiment with new sounds and find their own voices. Khachaturian's compositions combine various trends of Armenian folklore and the experience of the classical Russian and Western-European masters.

The creative ideas of Liszt, Tchaikovsky, Grieg and Rachmaninoff had a beneficial influence on the work of the composer. But his works are far from imitation. They bear the unmistakable stamp of Aram Khachaturian's style, of his genuine individuality.

Khachaturian may in all justice be considered the founder of a new symphonic school based on the wealth of the Transcaucasian folk song.

Renowned Russian music critic Boris Asafiev described Aram Khachaturian's compositions as follows:

"This is above all a feast of music, something which reminds you of Rubens in its richness of colours, the melody of joy of life and splendor of orchestral harmonies, wealth of generosity. Khachaturian's art seems to say: "Let there be joy, let there be light!". According to the world-known American composer and conductor Leonard Bernstein: "In his works Khachaturian glorifies the alliance of symphonism and national music, this is the reason that his compositions are performed by numerous virtuosos of the world."

### ***f) Social, spiritual and community significance***

Aram Khachaturian drew a perspective for the development of new professional music of Armenia and the whole East. It carried a fertile cohesion of the musical traditions of the East and the classic traditions of Russian and European art of symphony. His compositions were loved by people of different nationalities and cultural backgrounds and highly praised by the professional community, which is attested by the numerous state titles of the former Soviet Republics and prestigious international prizes awarded to him. (See ANNEX 1.)

a) Aram Khachaturian is the author of the first Armenian sound film "Pepo" and the author of the first Tajik sound film "Garden". For the first time in the history of cinematography the musical traditions of the East and the European musical culture are united in those films.

b) Working on the music for the film "Pepo" Aram Khachaturian scrupulously studied, collected and recorded the urban musical folklore of the Armenians of Tiflis. That wealthy musical material was masterly used by the composer in the film. We can learn about the musical culture of the Armenians of Tiflis, which has nearly disappeared nowadays, through the music of the film "Pepo".

- c) The music of “Pepo” reflects the social, daily and cultural life of the Armenians in Tiflis, particularly of their special social layer - *the kinto*, that was living its last days during the work on the film.
- d) The music for the film “The Stalingrad Battle” reflects one of the key events of the 20<sup>th</sup> century. It surpasses in a bright artistic manner the atmosphere of the époque, the feelings, emotions and attitude of the contemporaries towards that historical moment.
- e) The film music of Aram Khachaturian has an enormous cultural and historical meaning and a huge esthetic value.

Are there issues of rarity, integrity, threat and management that relate to this nomination?

**Part 1** The nominated manuscripts of A. Khachaturian’s works are rare as they are the only originals on which existing publication were based.

The nominated documentary heritage is integral. It is not damaged but over the years, the time influence can be harmful as the manuscripts are written in ink and pencil on the paper.

The staff of the museum is greatly interested in proper preservation of the documentary heritage. Besides all safety measures have been taken. The collection is kept in secure, climate-controlled storage rooms. The building of the museum is equipped with a security system, as well as fire and burglar alarms.

**Part 2** Although film music is the component of a film, it can also exist separately, as an independent musical composition.

The film music of Aram Khachaturian can hardly be heard anywhere nowadays. The films, containing it, refer to 30-60s and are screened very seldom. The Management Plan of this heritage is realized according to the regulations and instructions of the archive for the security and accessibility of funds. However, it should be considered that the accessibility exists only as a possibility which is rarely realized, as the archive does not have its own movie theatre and thus an opportunity for presenting to public systematically and regularly its collection of films.

5. Legal information

5.1 Owner of the documentary heritage

**Part 1 A**

Aram Khachaturian museum  
3 Zaroobyan, Yerevan 0009, Republic of Armenian  
Phone: 37410589417, (374) 91455479  
E-mail: [a-khachaturyan@mail.ru](mailto:a-khachaturyan@mail.ru)

The owner of **Part 1B and Part 2** Film music of Aram Khachaturian is his son Karen Khachaturian.

Address: Bryusov pereulok, house 8-10, build.1, Apt. 125009 Moscow, 13  
Phone: +495 629 73 12.

(See the letters of support for the nomination in ANNEX 2).

5.2 Custodian of the documentary heritage

**Part 1A** Aram Khachaturyan home-museum

Anahit Shahmanian, collection manager  
3 Zaroobyan, Yerevan 0009, Republic of Armenian  
Phone: (37410)522691, (374) 94141600  
E-mail: [a-khachaturyan@mail.ru](mailto:a-khachaturyan@mail.ru)

**Part1B** Karen Khachaturian, son of Aram Khachaturian

**Part 2** The custodians of the films with the nominated music of Aram Khachaturyan are:  
National Archives of Armenia  
Branch of films, photographs and sound-recording documents and insurance copies  
Address: 25a, Tbilisi Highway, Yerevan 0033, Republic of Armenia  
Phone: +37410 24-68-13  
<http://www.armarchives.am/en/content/113/>

“Gosfilmofond” of the Russian Federation  
Address: 103877 Station Belye Stolby Moscow Region, Russia  
Phone: + 8(495) 996-05-20,  
Fax: 8 (096) 796-34-98  
E-mail: [filmfond@aha.ru](mailto:filmfond@aha.ru) [gosfilmofond@hotmail.com](mailto:gosfilmofond@hotmail.com)

### 5.3 *Legal status:*

#### a. Category of ownership

**Part 1A** Public institution **Part1B** private

**Part 2** The National Archives of Armenia and “Gosfilmofond” of Russia are state non-profit organizations.

#### b. Accessibility

**Part 1A**The copies of the documents, inventory lists are available to the public in the reading room of the museum library. Digitized version is also available.

**Part1B** Public access to these manuscripts is limited due to the fact that they are kept in the private archive, at the composer’s son’s apartment. However, access to verify the world significance, integrity and security of the material can be provided.

**Part 2** Formally the films are accessible, but due to the absence of its own film theatre and incapability to rent a cinema hall, the archive cannot provide public access to them. Digitized version of the music is available.

#### c. Copyright status

**Part 1AB** - Karen Khachaturian

**Part 2** The film music is protected by the copyright law. In this case the copyright owner is Karen Khachaturian

#### d. Responsible administration

**Part 1A** Armine Grigorian - Director of the Aram Khachaturian home-museum

**Part 1B** Karen Khachaturian

**Part 2** The responsibility for the custody and safety of the heritage presented for nomination belongs to the governing body of the National Archive of Armenia. The mentioned responsibility is realized by the law and the regulations of the National Archive of Armenia.

#### e. Other factors

**Part 2** According to the law and the regulations, the National Archive of Armenia is obliged to provide safety and custody for all its funds, including the films with Aram Khachaturian’s music.

6 MANAGEMENT PLAN

6.1 Is there a management plan in existence for this documentary heritage?

**Part 1A** The management plan in the museum has already been implemented. The building of the museum was reconstructed in 2006. The collection is kept in secure rooms. The building of the museum is equipped with fire and burglar alarms, security systems.

**Part 1B** Good management, surveillance and security are ensured. The manuscripts are kept in a well-ventilated room, with constant temperature and humidity level.

**Part 2** The custody, safety and accessibility of the films with Aram Khachaturian's music is realized according to the charter of the National Archive of Armenia and the corresponding instructions. The films are stored in underground film-repositories on metallic shelves in metallic boxes, where the permanent temperature is + 9/10°C.