

*RP Musical Management*

*presents*

**SPRING REMEMBRANCE CONCERT**

*IN MEMORY OF ARMENIAN VICTIMS OF 1915*

Friday 16th April 2004 at 7.30 pm

**WIGMORE  
HALL**

**ENSEMBLE - INCONSTANTES**

**ALAN G DANSON** conductor

**HASMIK PAPIAN** soprano

**RAFAL ZAMBRZYCKI-PAYNE** violin

**ANNA SARADJIAN** piano



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£2.00

## PROGRAMME

*Opening Speech*  
NATASHA HARDY

HASMIK PAPIAN

*Songs By*

KOMITAS (1869-1935) *Garun a*  
KANATCHIAN (1885-1967) *Oror*

ALEXANDER ARUTIUNIAN (1920)

*Violin Concerto for String Orchestra*  
*UK Première*

## INTERVAL

*Operatic Arias by*

MOZART (1756-1791) *Allelujah (from "Exultate, jubilate")*  
*Aria of Donna Anna "Non mi dir" (from Don Giovanni)*  
VERDI (1813-1901) *Aria of Leonora "D'amor sull'ali rosee" (from Il Trovatore)*  
PUCCINI (1858-1924) *Aria of Lauretta "O mio babbino caro" (from Gianni Schicchi)*  
*Aria of Tosca "Vissi d'arte" (from Tosca)*  
CATALANI (1854-1893) *Aria of Wally "Eben ne andrò lontana" (from La Wally)*

*Songs By*

KOMITAS (1869-1935) *Krunk*  
YERANIAN (1827-1862) *Kilikia*

*This event is sponsored by*

**The Benlian Trust**  
&  
**AGBU**

*The promoter also wishes to thank*

The Embassy of the Republic of Armenia  
The Armenian Church in Great Britain  
The Campaign for Recognition of the Armenian Genocide  
Voice of Nor Serount



Architectural complex, XII-XIII centuries. Gegard. Armenia

## ALEXANDER ARUTIUNIAN (1920)



Alexander Arutiunian was born in Yerevan, Armenia. In 1941 he graduated from the Yerevan State Conservatory, faculties of composition and piano. In 1946-48 he further specialized in polyphony and composition in Moscow.

Quite early in his professional and creative career, Alexander Arutiunian was awarded with State prizes for his works. In 1983 his music was awarded an "Orpheus" Diploma (USA). Both the music and the name of the composer are well-known all over the world. He is one of the most widely performed composers in his country, as well as in Europe, USA, Japan, Israel and many other countries.

Especially well known is his Concerto for trumpet and orchestra, Sinfonietta for strings, Impromptu for violoncello and piano, Concerto for violin, piano and many others.

What is the secret of the long-term popularity of Arutiunian's music? The main reason is quite "simple" - the charm of genuine talent expressed in his music, free of any artificiality. Freshness and variety of

melodies, intonation subtlety, traditional originality, purity of lyrical design, sparkling artistry — these are the principles of Arutiunian's style due to which his music is accessible and close to wide and diverse audiences. Alexander Arutiunian is a multi-genre composer. His poetic gift is personified in his Sayat-Nova opera dedicated to the great Armenian poet and bard of the XVIII century.

Symphony music has a significant place in the composer's overall creations where his Symphony full of dramatic developments, and also the glamorous Festive Overture should be specifically mentioned. The composer's Theme and variations for trumpet and orchestra is another piece that has enjoyed wide acceptance and admiration.

In 1988, when Armenia faced a most devastating earthquake and tragic events, Arutiunian wrote his Concerto for violin and strings, named Armenia – 88, warmly accepted in France, Germany and many other countries worldwide. In 1990 the Rhapsody for trumpet and brass band was created based on an order from USA.

In 1991, at the request of SUIA Publishing House – BIM, the Concerto for trombone and orchestra, as well as the Concerto for tuba and orchestra were written and published.

The mystery of the creative longevity and outstanding vitality of Alexander Arutiunian lies in his sacred belief in the eternal power of Music and Art.

Violin concerto (1988)

**Andante sostenuto**

**Allegretto (scherzando)**

**Adagio recitativo**

**Allegro molto**

The *Andante sostenuto* sounds like the intrada of old music, where the dotted rhythms of Armenian monody from the Middle Ages become the pivot in a baroque texture. A repetition of the same material played *accelerando* in the final gives the Concerto the arc-like construction of art in the pre-classical period.

The main component in the form of the first movement is the harmony. It is as if it focuses on Arutiunian's characteristic duality of classical and romantic thinking. The classical features of the harmony are expressed in the use of triads representing the tonality (the

so-called "harmonic tonality"). The colourfulness of the harmonic colours, the modal harmony of various structures, including chords constructed on fourths, and also the functional emancipation of the harmony testify to the neo-romantic qualities of the music.

The second movement (*Allegretto*) can be classified as a toccata: pulsating quavers permeate all the orchestral strands. According to folk music traditions, the thematic material of toccatas originates in men's dances from the East, where the dynamism is defined by the small movements of the feet. The dance projection does not hinder the enrichment of the texture with a little chain of scale in the folk spirit - a device of which the neo-folklorists of the twentieth century readily avail themselves.

The third movement (*Adagio recitativo*) is the most obvious model of a neo-baroque style. In the overall composition this movement fulfils the function of an Aria - the lyrical centre of instrumental cycles. The monologue character of the music for the solo violin compensates for the lack of a traditional cadenza.

The final (*Allegro molto*) is presented as a *perpetuum mobile*. As it passes to the soloist and then to the violin and cello parts, the main theme creates the illusion of the kind of concerto playing which is traditional in the concerto grosso. However, the concept of lovely baroque concerto is interrupted by a whole series of devices: the accentuation of seconds and chromatic intervals at moments of tension, harmonic surprises, and the paradoxical abandoning of a model, stylistic development which combines neo-classical and neo-romantic features in an original way.

*Svellana Sarkisyan*

## ALAN G DANSON *conductor*



Alan Danson studied horn, piano and orchestration at the Royal Academy of Music in London. His experience as a musical director, composer and arranger includes working for the Royal Philharmonic Orchestra, the B.B.C., London Fashion Week and Media.

His works have been premiered at the Purcell Room, Queen Elizabeth Hall, Salzburg, Dartington and Edinburgh Festivals.

His compositions span genres as diverse as jazz, chamber and full symphony orchestra. Current compositions include a brass Quintet, song arrangements and a string quartet.

He is a musical director of Ensemble - Inconstantes.

### ENSEMBLE - INCONSTANTES

<i>Violins 1:</i>	Colin Callow (leader) Jennifer Thorn David Lewis Frank Leprince	<i>Violas:</i>	Adrian Smith John Rayson Linda Kidwell
<i>Violins 2:</i>	Katherine Chappell Stephen brown Ilya Ushakov Claire Lyons	<i>Cellos:</i>	Harry Napier Helen Cooper Emili Mitchell
		<i>D. Bass:</i>	Ian Anderson

## RAFAL ZAMBRZYCKI-PAYNE *violin*



Former BBC Young Musician of the year, Rafal Zambrzycki-Payne was also BBC Radio 2 Young Musician 2000 and second prizewinner in the Luxemburg International Violin Competition.

Born in Poland, he went on to study with Wen Zhou Li, firstly at the Yehudi Menuhin School and subsequently at the Royal Northern College of Music in Manchester. Rafal is currently studying in Vienna with Gerhard Schulz where he is also a scholar of the Herbert von Karajan Centre. His studies have been generously funded by various organisations including Ashurst Morris Crisp. As a soloist Rafal has performed with many of the major UK orchestras and venues including the South Bank, Albert Hall and Wigmore Hall, Barbican, Bridgewater Hall and Glasgow Royal Concert Hall. He also worked on several occasions with Lord Menuhin as conductor.

Abroad Rafal has performed throughout Europe as well as in the Middle East, Korea, USA, South Africa (Music Revival International Festival 2000) and Zimbabwe. He recently performed Khatchaturian's Violin Concerto for

the composer's centenary celebrations with the Armenian Philharmonic Orchestra in Yerevan, in association with RP Musical Management.

Chamber music appearances include festivals in Festival in Gstaad, Euro Musica Vitae (Sweden), Prussia Cove Open Chamber Music, Banff Festival (Canada), Domaine Forget (Quebec), Paxos Festival (Greece) and Lancut Festival (Poland).

Rafal has broadcast on TV and Radio stations in Great Britain, Sweden, Poland and Spain. His first commercial recording was released with pianist Carole Presland, on the EMI Debut Series featuring works by Szymanowski, Britten and Grieg.

Rafal is a member of DIMENSION with cellist Thomas Carroll and pianist Richard Joo. The trio perform annually both on London's South Bank and in the Wigmore Hall and have featured on BBC Radio 3.

*"Zambrzycki-Payne played with bite all evening, leaping the technical hurdles of Lutoslawski's Partita with abandon"* – The Strad Feb 2002

### INTERVAL

Please check that your mobile phone is turned off, especially if you used it during the interval

## HASMIK PAPIAN *soprano*



Hasmik Papian is one of the leading sopranos of the world. She graduated from Yerevan (Armenia) High Academy of Music as a violinist and singer. After her debut at Yerevan National Opera she was a member of several companies including Opera Bonn and Deutsche Opera am Rhein, Düsseldorf.

Guest performances have led her to the leading stages of the world; her roles have included among others: Bayerische Staatsoper Munich and Comunale di Bologna (Donna Anna in DON GIOVANNI), Paris La Bastille (Matilde in GUILLAUME TELL), Staatsoper Hamburg and Stuttgart (a.o. Mimi in LA BOHÈME), Teatro Regio Turin and Washington Opera (a.o. NORMA), Cincinnati Opera Festival and Marseille (a.o. LA TRAVIATA, AIDA), Marinskij Teatr St. Petersburg and Sevilla (Desdemona in OTELLO), Accademia di Santa Cecilia Rome (Leonora in LA FORZA DEL DESTINO), Festival de Carcassonne (a.o. Leonora in IL TROVATORE), Metropolitan Opera New York (AIDA), Staatsoper Vienna and Deutsche Oper Berlin (a.o. TOSCA, AIDA), Chorégies d'Orange (a.o. NORMA, Elisabetta in DON CARLO), Montpellier and Antwerpe/Gent (a.o. MEFISTOFELE and Elvira in ERNANI), Toulon (I VESPRI SICILIANI), Nizza (Abigaille in NABUCCO

and Amelia in SIMON BOCCANEGRA), La Scala di Milano and New Tokyo Opera (Abigaille), Ravenna Festival and Zurich (Odabella in ATTILA), Tel Aviv and Carnegie Hall New York (LA JUIVE), Toronto (Lisa in THE QUEEN OF SPADES) - to name just a few.

Hasmik Papian has sung with notable conductors such as Marcello Viotti, Georges Prêtre, Michel Plasson, Riccardo Muti, Plácido Domingo and Valerij Gergiev.

Her concert repertoire includes Rossini's STABAT MATER and Beethoven's 9th SYMPHONY, Mozart's, Fauré's, Verdi's REQUIEM and Brahms' EIN DEUTSCHES REQUIEM as well as the German and Russian lied all the songs of the Armenian composer Komitas.

Upcoming projects include a return to the Met as AIDA and BUTTERFLY, to Paris La Bastille as Lisa (QUEEN OF SPADES) and to Vienna as LA JUIVE as well as her debut at Teatro Real Madrid as Lisa next to Plácido Domingo. Hasmik Papian lives in Vienna, Austria.

### ***Exciting voice and fine acting***

*Splendid performance on all counts. Not only was she vocally secure and met all the demands of the role, she has a strong stage presence and was a worthy actress.*

***NORMA - L'Oper***

*Magnificent Aida: Happily, the title role was taken by Hasmik Papian, who sang magnificently, acted convincingly, and (unusually for this opera at the Met these days) actually looked the part of an Ethiopian slave-girl. She sang a heartfelt "Ritorna vincitor", sinking to her knees for "Numi pietà", the aria's final section, where Aida desperately prays for guidance and pity from the gods. The acid test for any Aida is "O patria mia", the big solo number in Act Three. Papian navigated this difficult, exposed music, expertly accompanied by Plácido Domingo in the pit. She displayed a smooth, warm tone, her voice floating and soaring to the back of the house, swelling majestically in the big climaxes.*

***Opera News, New York City  
Metropolitan Opera***

# ANNA SARADJIAN *piano*



Born into a musical family in Yerevan, Armenia, Anna was recognized as a prodigy at the piano at an early age. She began her professional training at the age of five with her father, Sergei Saradjian. At the age of 15 Anna was not only awarded a Gold Medal at the "Amadeus" competition in Yerevan, but also received a Bach Prize from Ettlingen Piano Competition (Germany).

In 1995 Anna received a scholarship to study at the Juilliard School, New York. Whilst undertaking her Bachelor's degree she continued to perform extensively including a Debut at Weill Recital Hall at Carnegie Hall and Nantucket Summer Concert Series (Boston, MA).

Anna's further education brought her to London where she enrolled as a postgraduate student at the Royal Academy of Music with Professor Hamish Milne. While there, she was awarded numerous prizes and won internal

competitions. Upon graduating from the academy Anna was awarded the Dip RAM, reserved for only the very best performers.

Anna appears regularly on the concert platform both as a soloist and chamber musician. As a highly regarded concert artist Anna is in great demand both in her homeland and throughout Europe and America. Her career has taken her to prestigious venues in France, Italy, Germany, Austria, South Africa, Mauritius, Seychelles, Japan, the USA, Russia, Armenia and the UK, including the South Bank Centre.

Recent performances include J.S.Bach Keyboard Concerto in D major, Haydn Concerto in G Major, Beethoven Concerto in C minor. Also Beethoven Triple Concerto and Brahms Piano Concerto in D minor both with Armenia Philharmonic Orchestra.

## Text and translation of Operatic Arias

**MOZART** *Allelujah* (from "Exultate, jubilate")

**MOZART** *Aria of Donna Anna "Non mi dir"* (from DON GIOVANNI)

*Recitative:*

*Crudele! Ah no, mio bene!*

*Troppo mi spiace allontanarti un ben che lungamente la nostr' almadesia...*

*Ma il mondo... oh Dio... non sedur la costanza del sensibil mio core!*

*Abbastanza per te mi parla amore.*

*Non midir, bell'idol mio, che son io crudel con te:*

*Tu ben sai quant'io t'amai, tu conosci la mia fe.*

*Tu conosci la mia fe.*

*Calma, calma il tuo tormento, se di duol non vuoi ch'io mora.*

*Sed' duoi ch'io mora, non vuoi ch'io mora!*

*Non midir bell'idol mio, che son io crudel con te.*

*Calma, calma il tuo tormento, se di duol non vuoi ch'io mora,*

*Non vuoi ch'io mora!*

*Forse, forse un giorno il cielo ancora sentira,*

*Sentira pieta di me, forse un giorno il cielo ancora sentira pieta di me,*

*Sentira pieta, pieta di me, sentira pieta di me,*

*Forse, forse il cielo un giorno sentira pieta di me,*

*Sentira pieta di me, pieta di me.*

*Donna Anna*

*Recitative*

*I, cruel? Ah, no, beloved!*

*I also suffer*

*Too much from these delays. I also long for*

*That sweet hour of fulfilment. But duty demands it!*

*Do not tempt me in my weakness*

*To give way, I implore you,*

*For my heart feels as yours, my love speaks for you.*

*Say no more, my heart's beloved,*

*I am cruel or cold to you;*

*You know well all the love I bear you,*

*You know well that I am true.*

*Banish, banish doubts that wound you,*

*Or I die of too much sorrow.*

*Heaven may grant a brighter morrow,*

*Peace and joy our hearts renew.*

*Norman Platt and Laura Sarti*

**VERDI** *Aria of Leonora "D'amor sull'ali rosee"* (from IL TROVATORE)

*Timor di?? Sicura, pretae la mia difesa!*

*In quest'ò scura notte ravnolla, presso a te son io e tu nol sai!...*

*Gemente aura, che intorno spiri, deh! Pietosa, deh!*

*L'ietosa gli areca I miei sospiri!*

*D'amor sull'ali rose e vanne sospir dolente*

*Del prigioniero misero conforta l'egramente...*

*Com'aura di speranza a leggja in quella stanza,*

*Leonora*

*Breeze of the night go seek him,*

*Echo my tears and sighing;*

*Go, tell the captive troubador,*

*Love like mine is undying.*

*Bring hope and consolation*

*To cheer his desolation,*

*Recall our treasured memories,*

*Our happy dreams of love.*

*continued on next page*

Lo desta alle memorie, ai sogni, ai sogni dell'amor!...  
Ma, deh! Non dirgli improvviso le pene, le pene le pene del mio cor,  
Deh! Non dirgli improvviso le pene del mio cor,  
Le pene, le pene del cor!

But here tonight he must never know  
The torment in my heart.  
That sound and those voices, that hymn for the dying,  
Re-echoes around these walls and chills me with fear!  
It stifles my breathing, my courage is failing,  
I know that his last hour on earth now is near!

Tom Hammond

**PUCCINI** *Aria of Lauretta "O mio babbino caro"* (from GIANNI SCHICCHI)

Oh! Mio babbino caro, mi piace e bello, bello;  
Vo'andare in Porta Rosa a camprerar l'anello!  
  
Sì, si ci voglio andare! E se l'amassi indarno,  
Andrei sul Ponte Vecchio, ma per buttarmi in Arno!  
  
Mi struggo e mi tormento! O Dio, vorrei morir!  
Babbo, pieta, pieta! Babbo, pieta, pieta!

Listen to me, dear father,  
He is my love, my life;  
We want to plan our wedding,  
I want to be his wife!  
And if you won't allow this,  
I'll runaway tomorrow,  
I'll drown my pain and sorrow  
Deep in the river Arno!  
If you refuse to help us  
Believe me I'd rather die!  
Papa, I know you care!  
Papa, I know you care!

Amanda Holden

**PUCCINI** *Aria of Tosca "Vissi d'arte"* (from TOSCA)

Vissi d'arte, vissi d'amore, non feci mai male ad anima viva!...  
Con man furtive quante misene conobbi, aiutai..

Sempre con fe' sincera la mia preghiera ai santi taber nacoli  
sali.  
Sempre con fe' sincera diedi fiori agli altar.  
Nell'ora del dolore perche, perche,  
Signore, perche me ne rimunerì così?

Diedi gioiellui della Madonna almento, e diedi il canto agli astir,  
Al ciel, che ne ridean piu belli.  
Nell'ora del dolor perche, perche,  
Signor, ah, perche me ne rimunerì così?

Life has laugh me singing and loving,  
I never did harm to one living creature.  
Often in secret  
I offered to help the poor and the needy.  
Daily I pray sincerely.  
My prayers ascend  
from so many holy churches in Rome...  
And everyday my flowers  
grace the alter of God.  
But now when I am suffering,  
do you, dear God, reject me?  
Ah, why do you reward your servant so?  
I gave my jewels  
for the Madonna's mantle;  
I gave my singing  
to glorify the angels of Heaven -  
yet now in my distress, ah why,  
ah why, dear Lord,  
ah why, do you reward your servant so?

Edmund Tracey

**CATALANI** *Aria of Wally "Eben ne andrò lontana"* (from LA WALLY)

Ebben, n'andro lontana, come va l'eco della piacampana,  
La, fra la neve bianca; la, fra le nubi d'or;  
Laddove la speranza, la speranza e rimpianto,  
E rimpianto, e dolor!  
  
O della madre mia casa gioconda, la Wally ne andra da te,  
Da te lontana assai, e forse a te, e for se a te non fa ra mai piu  
ritorno,  
Ne piu la rivedrai! Mai piu, mai piu!

Nandro sola e lontana come l'eco della piacampana,  
La, fra la neve bianca; n'andro,  
N'andro sola e lontana e fra le nubi d'or!

And I shall go there alone,  
Where the echoes of the bells melt,  
On the snowy mountains  
Where the horizon turns gold  
And there I shall hide my despair  
Sorrow and sadness  
Sorrow and sadness  
The house of childhood, our joyful house,  
You are lost for Wally  
I will hit the endless road, and maybe  
And may be...  
Will never return to the house of childhood,  
Will depart for good  
Will leave forever...  
And thus I will go.

**KOMITAS** Krunik

**YERANIAN** Kilikia