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«Երաժշտական Հայաստան» ամսագրի խմբագրական խորհրդի
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ԿՈՄՊՈԶԻՏՈՐԱԿԱՆ ԱՐՎԵՍՏ-ԱՄԵԼԺԱԳՈՐԾՈՒԹՅՈՒՆ

EDUARD HAYRAPETYAN. CONCERTO FOR PIANO AND SYMPHONIC ORCHESTRA

Abstract

Eduard Hayrapetyan is one of the brightest representatives of the modern Armenian composing school. Having started his creative path in the 1970s, he continues his fruitful activity to this day, giving a new breath and impetus to Armenian national music. Like his contemporaries, inheriting the best achievements of the Armenian Composition School, E. Hayrapetyan created a bright and extremely original art, which took a firm place in the panorama of trends and directions of contemporary international composing art. The article is devoted to the analysis of the concert by Eduard Hayrapetyan, written for piano and symphony orchestra. It briefly presents the history, the role and significance of the concert, the content of the image and the analysis of the music material. An attempt is made to reveal some peculiarities of Impressionism and neo-romanticism - typical of the works of E. Hayrapetyan. In the composer's work, the concert genre gets a new interpretation, characteristic of the general tendencies of music of the end of the 20th century. As a characteristic feature of the composer's work can be distinguished a unique interpretation of the relationship between the soloist and orchestra: not confrontation, competition, but combination and unity. Such a creative idea can be explained as a natural fusion of the individual and the general, which indicates the idea of rethinking the concert genre.

Key Words: concert, nature, neo-romanticism, struggle, dialectics.

Ամփոփում

Երևանի Կոմիտասի անվ. պետական կոնսերվատորիայի Գյումրու մասնաճյուղի դասախոս **Էմմա Էդվարդի Թորիկյան**. - «**Էդուարդ Հայրապետյան՝ դաշնամուրի և սիմֆոնիկ նվագախմբի Կոնցերտը (2011 թ.)**»:

Է. Հայրապետյանը ժամանակակից հայ կոմպոզիտորական դպրոցի ամենափառ ներկայացուցիչներից է: Անցյալ դարի 70-ական թվականներից սկսելով իր գործունեությունը, նա շարունակում է իր բեղմնավոր գործունեությունը մինչև օրս՝ նոր շունչ ու լիցք հաղորդելով հայ ազգային երաժշտությանը: Իր ժամանակակիցների նման, ժառանգելով հայկական կոմպոզիտորական դպրոցի լավագույն նվաճումները, նա ստեղծեց վառ և չափազանց ինքնատիպ արվեստ, որն ամուր տեղ է գրավել ժամանակակից միջազգային կոմպոզիտորական արվեստի միտումների և միտումների համայնապատկերում: Հողվածը նվիրված է Է. Հայրապետյանի դաշնամուրի և սիմֆոնիկ նվագախմբի համար գրված Կոնցերտի վերլուծությանը: Այն հակիրճ ներկայացնում է կոնցերտի ստեղծման պատմությունը, դերն ու իմաստը, կերպարի բովանդակությունը և բուն երաժշտական նյութի վերլուծությունը: Փորձ է արվում բացահայտել իմպրեսիոնիզմի և նեոռոմանտիզմի որոշ առանձնահատկություններ՝ բնորոշ Է. Հայրապետյանի ստեղծագործություններին: Կոմպոզիտորի ստեղծագործության մեջ համերգի ժանրը նոր մեկնաբանություն է ստանում՝ բնորոշ XX դարավերջի երաժշտական արվեստի ընդհանուր միտումներին: Որպես կոմպոզիտորի ստեղծագործության բնորոշ գիծ՝ կարելի է առանձնացնել մենակատարի և նվագախմբի փոխհարաբերությունների յուրօրինակ մեկնաբանությունը՝ ոչ թե առճակատում, մրցակցություն, այլ համադրություն և միասնություն: Նման ստեղծագործ միտքը կարելի է բացատրել որպես անհատի և ընդհանուրի բնական միաձուլում, որը խոսում է համերգային ժանրի գաղափարական վերաիմաստավորման մասին:

Բանալի-բաներ. Կոնցերտ, բնություն, նեոռոմանտիզմ, պայքար, դիալեկտիկա:

Абстракт

Преподаватель Гюмрийского филиала Ереванской государственной консерватории им. Комитаса **Эмма Эдвардовна Торикян**. - “**Эдуард Айрапетян: концерт для фортепиано и симфонического оркестра (2011)**”. Эдуард Айрапетян — один из ярких представителей современной армянской композиторской школы. Начав свой творческий путь в 70-х годах прошлого века, он продолжает свою плодотворную деятельность и по сей день, придавая новое дыхание и импульс армянской национальной музыке. Подобно своим современникам, унаследовав лучшие достижения армянской композиционной школы, Э. Айрапетян создал яркое и чрезвычайно оригинальное искусство, занявшее прочное место в панораме тенденций и направлений современного

международного композиторского искусства. Статья посвящена анализу концерта Эдуарда Айрапетяна, написанного для фортепиано и симфонического оркестра. В ней кратко представлена история создания концерта, роль и значение, содержание образа и анализ музыкального материала. Делается попытка раскрыть некоторые особенности импрессионизма и неоромантизма - типичных для произведений Э. Айрапетяна. В творчестве композитора жанр концерта получает новую трактовку, характерную для общих тенденций музыкального искусства конца XX века. В качестве характерной черты творчества композитора можно выделить своеобразную интерпретацию отношений солиста и оркестра: не противостояние, конкуренция, а сочетание и единство. Подобную творческую идею можно объяснить как естественный слав индивидуального и общего, что говорит об идейном переосмыслении концертного жанра.

Ключевые слова: концерт, природа, неоромантизм, борьба, диалектика.

Preface

Eduard Hayrapetyan is one of the most prominent representatives of the contemporary Armenian composer school, having begun his career in the 1970s and remaining active today, giving Armenian national music new life and impetus. By inheriting the best achievements of the Armenian school of composition, like his contemporaries, Hayrapetyan has created a vibrant and highly distinctive art that occupies a sound place in the synthesis of the major processes and trends that exist in the world of contemporary music. Among the composer's works, the concerto genre holds a special place. He is the author of 26 concertos written for various instruments (violin, viola, cello, flute, clarinet, oboe, and bassoon), each interpreted differently, both in terms of their stylistic, dramaturgical, and performance features, characteristic of the genre, thus enriching it with distinctive thinking and a unique artistic approach.

It should be noted that increased interest in the genre of instrumental concerto has clearly manifested itself in Armenian music in the last quarter of the twentieth century and at the beginning of the twenty-first century.

Referring to the history of the concerto genre, we should observe the following: the concerto emerged as a musical genre and form in Italy at the end of the 17th century. The genre's name is ambiguous in its own right. Concertare in Latin means to struggle, to argue; concertare in Italian means to invent, to create; and concerto means a consent (1). Nowadays, subject to various changes, the concerto genre nevertheless continues to retain its "fixed" characteristics as well as its semantic basis - competition, coordination, and dialog between the solo instrument and the orchestra.

However, in the 21st century, the genre acquires a new dramaturgical redefinition characteristic of its time. It is a sensitive 'barometer' of the latest trends, immediately reflecting the general stylistic patterns in the evolution of contemporary music. In this context, it is essential to reflect on how the concerto genre retains its basic, i.e., topological, characteristics in our time.

The concerto genre evolves in accordance with general trends in genre formation, becoming a platform for active experimentation and innovative pursuits. It is multifaceted, substantial, and completely personified in every way. When addressing the concerto, composers often seek to deepen the concept within the development of a symphonic mindset. Which is why the contemporary concerto is

often no less individual in its artistic concept than the symphony (a tendency that was already apparent in the works of the composers of the Viennese Classic School). As noted by M. Tarakanov, "The 20th century instrumental concerto" becomes the second "edition" of the symphony (2. p.12). There is a noticeable 'interaction of powers' between the genres of concerto and symphony. Composers highlight the fundamental interconnection between symphony and concerto, for example Concerto Symphony by Ashot Zohrabyan, Concerto Symphony for Cello and Orchestra by Ruben Sargsyan, Un poco Concertante Symphony by Vache Sharafyan, and others.

Today, the viability of the concerto shows its enduring significance. The modern concerto contains virtually all of the historical regularities inherent in the genre, including the key concepts, artistic techniques, and principles of thematic development typical throughout different epochs. All of the aforementioned criteria, however, have been completely rethought. Since the 1950s and 1960s, there has been a clear desire for greater intimacy in the genre, the manifestation of subjectivity, and the expression of deep psychological content. Nowadays, the composer is completely free to make decisions, about the cyclical nature of the form, the structure of the composition, the development principles, and so on.

An unusual transformation takes place in the musical language. In this sense, the genre freely incorporates new tendencies in means of expression while subordinating them to the artistic concept of the piece. The process of creating an intonation landscape and evolving new melodies is becoming increasingly complex, as is the range of harmonic means and rhythm-intonation characteristics. Certain changes in the internal logic of construction are noticeable, which increase the role and importance of the prologue, cadenza, and coda.

In Hayrapetyan's composition the concerto genre is given a new interpretation, typical of the general tendencies of musical art at the end of the twentieth century. A peculiar interpretation of the interrelationship between the soloist and the orchestra can be identified as a distinguishing feature of the composer's work, which appears as combination and unity rather than opposition or competition.

The artistic concept can be presented as a unity of composer-nature, composer-society, that is, a natural fusion of the individual and the general, which speaks of the concerto genre's philosophical rethinking. His First Concerto for

Piano and Orchestra, written in 2011, is important not only within Hayrapetyan's original art, but also in relation to the development of the concerto genre in Armenian music in general.

Hayrapetyan dedicated his piece to pianist Nareh Arghamanyan, a winner of international competitions and the first performer of the concerto. The composer was impressed by the brightness and depth of her performance technique, mature emotional expression, and fine pianism. The work began with Hayrapetyan's Piano Sonata, which the pianist acquired by chance. Later, during one of her regular tours in Yerevan, she met the composer and shared her thoughts on the piece. In turn, the composer talked about his recently completed Concerto for Piano and Orchestra and mentioned that it was inspired by one of Nareh's recitals in Yerevan. Her ability to extract a lush sound from the instrument, as well as sense and express the colors and nuances, seemed to remain in the composer's memory. After reading the concerto, the pianist no longer looks away from the music and immediately begins to prepare for the performance. (3. p. 2) The concerto was premiered in 2017 by Nareh Arghamanyan and the Armenian State Symphony Orchestra as part of the VIII Armenian Composers Festival 'Haro Stepanyan Fest'. The same year, the work was awarded the RA State Prize.

Overall, the concerto is distinguished by its lyric-dramatic, philosophical, and profound psychological content. This introspective music guides the listener into the realm of memory and reflection. The music of the concerto is a narrative of the hero, revealing the confrontation of the individual with nature, society, and humanity, along with his feelings and state of mind accumulated during his earthly journey. This dramatic battle is expressed in the first movement of the concerto by a scherzo, in a somewhat waltzing, sarcastic stylization, followed by a long-awaited agreement, harmony, set forth in choral texture, when the hero is no longer struggling with himself or against himself. This harmony is what leads from drama to tranquility and from which the entire composition has grown.

Instead of the traditional three-movement concerto form, the composer creates a through-composed binary cyclic form. Of course, this structure has been present in the evolution of instrumental music since the Romantic period. Based on the tendency for subjectivity, introspection, and inclusive expressiveness, the through-composed binary form became a kind of prototype of the contemporary cyclic form. Broadly speaking, the two movements of the concerto have the following characteristics: the first movement, which is full of profound drama, is combined with the contemplative lyrical narration of the second movement. Obviously, this dramaturgy of the cycle is intended to reveal the inner emotional state of its sole protagonist. In other words, the emotional, contemplative, and symbolic theme characters present in the musical composition of the concerto come from the inner world of the hero. I dare say that this character is the composer himself,



Eduard Hayrapetyan
Էդուարդ Հայրապետյան
Эдуард Айрапетян

who is willing to share his inner narrative. Hence the diversity of themes and narratives as the composer strives to use the timbre of the solo instrument and subtle musical expression to convey the character's state of mind, his inner emotional feelings, and his thoughts. The free approach to the music theme manifests itself from the very first sounds of the piano solo.

The concerto starts unusually, with a cadenza symbolizing the monologue of the protagonist, characterized by the use of a variety of expressive possibilities of the piano. On the one hand, we observe the instrument within its restrained self-confession and self-inquiry at the same time as it reaches an incredible register and technical dynamic expansion, competing with the entire symphonic orchestra.

The thematic core of the cadenza is the tritone, which contains a profound mystery. As a micro-motif, it plays a decisive role in the further organization of the musical canvas. According to the composer, he spent days searching for the right intonation—the germ that should become the core of the entire musical material. (4.) Yet it is still unknown what drama lies hidden in the possibilities of the evolution of that single seed.



Cadencia
Կադենցիա
Каденция

The left-hand party is built on a chromatic scale, with the minor second becoming increasingly important, adding to the tension. A completely different picture is observed in the right hand, which seems to remain in the diatonic realm, where 'empty' fifths are used within the diatonic scale. Two principles are combined here: on the one hand, a diatonic world with almost no chromatic movement, and on the other, an image built up with quiet steps, whose

main mission is to activate the inner tension. Its intensity is also supported by the changes in the rhythmic pattern: slow tempo is gradually replaced by eighth notes, sixteenth notes, and, finally, by the triplet rhythm pattern. The quiet movement, gradually more and more compressed, becomes impulsive in nature. "Music should breathe; you should always feel it", says the composer. In nature, there are no identical quarter notes; such concepts do not exist. There will be no music if there is no breath. To me, music is the expression of the breath, and the breath makes music an ongoing phenomenon. Rhythm is the work of the heart, the pulsing, while in the breath it is the expression of the infinity of music." (4.)

This is probably the most accurate rationale for the fundamental importance of meter and rhythm in the musical dramaturgy of a composition. The constantly changing meter, random accents, mixed meters, triplets, and quintuple rhythmic patterns that appear throughout the concerto are the driving force behind the development of the musical material. The importance of the rhythmic pattern created by triplets is particularly important here; the composer creates, through its 'circulation', a picture of continuous movement, resulting in a more dramatic, restless, and extremely tense process. The disturbed, rapid breathing gradually intensifies, transforming from a blizzard into a violent whirlwind. The lower range expands, engaging the supporting sounds as a kind of supporting column. However, none of them becomes the tonic of the mode, as the composer avoids tonal precision. The resulting pattern has no clearly defined final harmonic or textural structure. The texture is flowing, unstable, and loose, like sand between the fingers, keeping the listener in a constant state of tension.



1st Cadencia
1-ին Կադենցիա
1-ая Каденция

Margarita Rukhkyan, a musicologist, in her book dedicated to the composer, quotes Hayrapetyan's reflections on atonality. "Tonality is the order of the existence of the music". This approach allows the composer to build a flexible interaction between tonality and atonality, proceeding from both the regularities of the functional structure of the musical integrity and the possibilities of breaking these regularities, as well as searching for solutions and relevant emotional and semantic impulses arising in the process of developing a musical composition (6. P. 64).

Thus, from the very first measure, we obtain the core

materialized cells - the intonations that provide the basis for constructing the body of the entire composition. Some of the more notable characteristics of the music include a tritone with its unstable nature, an ascending diatonic progression in leaps or question-like motives, and a series of tense and mysterious chromatic steps that seem to be a condensed representation of further outbursts. As well as a succession of opulent, colorful chord sequences running through a luxurious color palette. The tension reaches its climax in the cadenza, when the composer expands the space by using the outer registers and enriches it with new tones and nuances, followed by the demanding sound of the orchestra.

The composer defines the first movement of the concerto as a rondo-like form. However, there is no specific underlying theme, which, according to the logic of rondo form, should run through the entire piece. In this case, it appears more appropriate to interpret the structure of the whole piece as an ongoing series of several thematic cells serving as elements, developing in variant forms, undergoing multiple changes and new modifications, and following the logic of a free-form poem. Meanwhile, the division between the first and second movements seems to be strictly conventional. The relationship between the movements is so organic that the border appears to be driven solely by the need to take a breath. There is a clear presence of theatrical characters. The gradual development can be seen in terms of form structure as well as other components of the musical canvas within, such as rhythm-intonation constructions, timbre dramaturgy, thematic cores, tempo, and dynamic tonal organization.



The 1st Part of the Cadencia
Կոնցերտի 1-ին մասը
1-ая часть Концерта

The concerto is a colorful masquerade of theatrical

հիմնադրված 25-ամյա հոբելյանին

characters. We see a succession of themes following one another: inviting, lyrical, ironic, dancing, waltz-like, and scherzo. As a factor contributing to the dramaturgical integrity of the content, the composer chooses to use leitmotifs.

Despite their reliance on leitmotifs, the main themes of the composition are contrasting in character yet complement each other.

In the first movement, for example, almost all the instruments have a fanfare-like ascending motif in the fortissimo, which announces the beginning of the forthcoming story while drawing the attention of the audience to its importance.



1-st Part of the Cadencia, light theme
Կոնցերտի 1-ին մաս, լայտթեմա
1-ая часть Концерта, лейттема

We see the same ascending motif in the number six, but, unlike the calling expression of the winds, this time with less tension, in pianissimo, with a doubled duration, reminiscent of a quiet step. The music is evolving following the principle of derivative contrasts, where the subsequent material emerges from the preceding one, forming a multitude of melodies with a distinct character. The constant enrichment of the thematic line with new intonations makes the musical content extremely intense and flexible, allowing the listener to grasp the most delicate transitions of the protagonist's emotions and experience the significance of each moment. The part is presented using the gradual complication of musical phrases principle while retaining the initial intonation core and the logic of its continuous modification sequence. This creates some kind of chain of development. Rich melodic themes, various tertiary chords in emphasized tonal domains found in the harmonic language, traditional diminished seventh chords, ninth chords, eleventh chords, and chromatic clusters. Taken together, they demonstrate the original interaction between the composer's mind and the principles of Neoromanticism.

The importance of the role of the piano is immediately apparent. The central character, with its extensive technical capacity and masterful sound, takes on the unique role

of presenting the ideological content of the composition, performing not one but three cadenzas. Additionally, the piano part contains monologues that reflect its desire to be left alone for a brief moment, which manifests itself in free improvisatory passages. In the case of the orchestra, we see a trend that began with romanticism and impressionism: the liberation and personalization of individual timbres. As the piece unfolds, the timbres that stand out from the orchestral sound take on a distinct personality while contributing to a specific emotional atmosphere, revealing the content and further developing the theme. As a result, the orchestra, with its diverse timbre palette, definitely complements the concert's main character, the piano. Woodwind instruments (particularly the clarinet and oboe) play an important dramatic role and occasionally stand apart from the symphony orchestra and take on the role of soloist. The clarinet solo theme, as seen in the example above, is accompanied by a repetitive piano phrase, which, in turn, is accompanied by a motif with a triplet rhythmic pattern. In a different place in the second movement, the oboe solo is accompanied by a delicate piano part.

It is like a memory floating through the air. The principle of a dialog of instruments complementing each other is continued throughout the piece.

Indeed, the orchestra plays a significant role in expressing the imaginative content of the composition. The philosophical and contemplative nuances of the concerto, as well as subtle shifts in the character's state of mind, are revealed through instrument timbre coloring, register, rhythm and intonation, and various techniques.



The Clarinet solo in the Concerto Cadencia
Կոնցերտի Կադենցիայում կլարնետի մենանվագը
Соло кларнета в каденции Концерта

One of the unique characteristics of this concerto is that, unlike the classical form, the cadenza is an integral part of its structure. Another distinguishing feature of the piece is the presence of three cadenzas. There are already two cadenzas in the first movement. The central idea is presented in the first cadenza, at the beginning of the composition. The piano part is where the piece's thematic core is generated. It is rich in technical complexity and designed to bring out the instrument's full technical potential. This is a complex piece that employs both fine finger and extensive chord techniques, and the level of virtuosity appears to exceed all expectations.

The first cadenza, while defined by its striving to struggle, fierce intensity, and complex emotions, is characterized by infinite lyricism and a broad melodiousness fully consonant with the protagonist's inner harmony. In this context, it is worth noting that the emphasis on the broad, melodious tune in the cadenza is one of the stylistic features of the concerto.

The second movement is reminiscent of a masquerade, yet it is not a celebration but rather a parade of successive themes with elusive metamorphoses that weave together the inner narrative of the protagonist. In contrast to the first movement, here we observe a more rapid development of the two principal contrasting themes. On the one hand, there is vibrant, agile, impulsive thematic material, and on the other, there is a contemplative, unconstrained, improvisational, smoothly flowing theme. In the swirl of this development, the piano, with its lush palette, is absolutely not inferior to the orchestra.



2nd Cadencia
2-րդ Կադենցիան
2-ая Каденция

A brief and tranquil coda, on the one hand, ends the concerto and, on the other, defines a link with its beginning by concluding and summarizing the philosophical message of the whole composition. Hayrapetyan describes the semantics of the concerto as beginning from nothing and ending with a road to nowhere. The concerto is a reflection of a human life, with its beginning, its conflicts and struggles, its dialectics, and its completion. Ultimately, the answers to all existential questions are found in inner peace and tranquility. When asked if there is a message addressed particularly to Armenian listeners in your work, what would you like the Armenian audience to hear in your work? Hayrapetyan replied, “Why only Armenians, or what do you need to hear in music in general? Fine music allows people to engage in dialogue. Dialogue is what creates solidarity-that is, direct communication between

people. In other words, music fosters an atmosphere of harmony and convergence. I strongly believe that music educates without preaching or moral teaching” (5.).

With these words, E. Hayrapetyan indicates that the composer, while referring to musical principles that have been established on various levels throughout history, remains true to his own inner artistic philosophy, as if wishing to make his message more meaningful, addressing it not only to his countrymen but to the entirety of humanity.

Conclusion

As if in an attempt to escape reality, the composer seeks parallels between nature and the space around him, between nature and the laws of art at large. This explains the impressionistic elements that distinguish his work. To summarize, we quote Margarita Rukhkyan, who perfectly characterizes the work of composer Eduard Hayrapetyan. “Nature, in its uniqueness and mystery, plays a particularly significant role in his music. The subject he is interested in is always surrounded by a poetic veil. He is a new-wave romantic, with a romantic perception of today's subjects” (6. P. 85).

Hayrapetyan is perfectly honest in his every composition. For him, any 'empty' experimentation and the arbitrary, baseless, and senseless applications of certain innovative means are totally unacceptable. This makes him a Neo-romantic artist, or a traditionalist for that matter, since he writes heartfelt, immensely emotional, elegant, even sophisticated music in this rational techno-age.

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Հեղինակի մասին. *ԷՄՄԱ ԷԴՎԱՐԴԻ ԹՈՐԻԿՅԱՆ (ծ. 1999 թ. թ. Գյումրի) 2020 թ.-ին ավարտել է Կոմիտասի անվան Երևանի պետական կոնսերվատորիայի Գյումրու մասնաճյուղի բակալավրիատի երաժշտագիտության բաժինը՝ «Էդուարդ Հայրապետյանի վոկալ ստեղծագործությունները» դիպլոմային աշխատանքով (գիտ. դեկ.՝ Ռիտա Աղայան), իսկ 2022 թ.-ին նաև նույն բաժնի մագիստրատուրան՝ «Էդուարդ Հայրապետյանի դաշնամուրային կոնցերտը կոմպոզիտորի ստեղծագործական գործունեության համատեքստում» (գիտ. դեկ.՝ դոց., արվ. թեկն. Լիլիթ Եփրեմյան) թեմայով մագիստրոսական թեզով:*

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