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Ե-12  
12347

**Վահրամ Բաբայան**

**«ՋԻՄՆ»**

**դաշնամուրի և լարային  
նվագախմբի համար  
B-A-C-H թեմայով**

**Պարտիտուր**

**Vahram BABAYAN**

**»»HYMN««**

**for Piano and String Orchestra  
on B-A-C-H theme**

**Score**

ՀԱՅԿԱԿԱՆ ԵՐԱԺՇՏԱԿԱՆ ՀԱՄԱԺՈՂՈՎ  
ARMENIAN MUSICAL ASSEMBLY

Վահրամ Բաբայան

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Score

Երևան  
Պրինտոգրաֆ  
2025

ԵՐԵՎԱՆԻ ԵՐԱԺՇՏԱԿԱՆ ՀԱՄԱԺՈՂՈՎ  
ԳՐԱԴԱՐԱՆ  
БИБЛИОТЕКА  
ЕРГОСКОНСЕРВАТОРИИ

12347

ՀՏԴ 78

ԳՄԴ 85.31

Բ 123

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# «ՀԻՄՆ»

# »HYMN«

դաշնամուրի և լարային նվագախմբի համար  
B-A-C-H թեմայով

for Piano and String Orchestra  
on B-A-C-H theme

Opus 123  
(2000)

Durata 16 min.

Վահրամ ԲԱԲՅԱՆ  
Vahram BABAYAN

Moderato

Piano

Moderato

Violini I  
divisi in 5

Violini II

Viola

Violoncelli

Contrabassi

1

8

Pno.

Vln. I  
div. in 5

Vln. II  
div. in 4

Vle.

Vc.

Cb.

The musical score consists of six systems of staves. The first system is for the Piano (Pno.), showing a grand staff with treble and bass clefs. The second system is for Violin I (Vln. I), divided into five parts, with a dashed line above the staves. The third system is for Violin II (Vln. II), divided into four parts. The fourth system is for Viola (Vle.). The fifth system is for Violoncello (Vc.). The sixth system is for Contrabass (Cb.). Dynamics include *pp*, *p*, and *cresc.*. The score is marked with a '1' in a box at the top center and a '8' at the top left.

14

Pno.

Vln. I  
div. in 5

Vln. II  
div. in 4

Vle.

Vc.

Cb.

The musical score for page 14, measures 14-20, is arranged as follows:

- Piano (Pno.):** Measures 14-20 are mostly rests in both staves.
- Violin I (Vln. I) div. in 5:** Five staves of music. The top staff has a dashed line above it. The parts feature melodic lines with slurs and various accidentals (sharps, flats, naturals).
- Violin II (Vln. II) div. in 4:** Four staves of music. The top staff has a dashed line above it. The parts feature melodic lines with slurs and various accidentals. Dynamic markings include *mp cresc.* and *mf cresc.*
- Viola (Vle.):** One staff, mostly rests.
- Violoncello (Vc.):** One staff, mostly rests.
- Contrabass (Cb.):** One staff, mostly rests.

21

Pno.

Vln. I  
div. in 5

Vln. II  
div. in 4

Vle.

Vc.

Cb.

Musical score for measures 21-26. The score includes parts for Piano (Pno.), Violin I (Vln. I, divided in 5), Violin II (Vln. II, divided in 4), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

The Piano part consists of a series of sustained notes in the right hand and a simple bass line in the left hand.

The Violin I part (div. in 5) features a melodic line with slurs and accents, starting on a high note and moving downwards.

The Violin II part (div. in 4) features a melodic line with slurs and accents, starting on a lower note and moving downwards.

The Viola part features a melodic line with slurs and accents, starting on a lower note and moving downwards.

The Violoncello part features a melodic line with slurs and accents, starting on a lower note and moving downwards.

The Contrabass part features a melodic line with slurs and accents, starting on a lower note and moving downwards.

Measure 23 includes the instruction *div.* (divisi) for the Viola and Violoncello parts, and *f cresc.* (forte crescendo) for the Viola part.

2

Pno. *ff*

Vln. I *div.in 2* *ff* *unis.*

Vln. II *div.in 2* *ff* *unis.*

Vle. *ff* *unis.*

Vc. *ff* *unis.*

Cb. *ff* *unis.*



Pno. *30*

Vln. I

Vln. II

Vle.

Vc. *div.*

Cb.



47

Vln. I *mp* *p* *mf*

Vln. II *mp* *p* *mf*

Vle. *mp* *p*

Vc. *p* *mf*

Cb. *mp*

4

*mf* *mp* *p*

Pno. *p*

56

*poco rit.*

Pno. *mp*

5 A tempo

Vln. I *p* *mp* *p* *mp* *p*

Vln. II *p* *mp* *p* *mp* *p*

Vle. *p* *mp* *p*

Vc. *p*

Cb.



72

Pno. *tremolo* *tr* *6*

Vln. I

Vln. II

Vle.

Vc.

Cb.

*div. in 3*

**6** **Meno mosso**

Pno. *p*

**Meno mosso**

Vln. I *p*

Vln. II *p*

Vle. *p*

Vc. *p*

Cb. *p*

Musical score for measures 78-79. The piano part features a complex rhythmic pattern with sixteenth notes and triplets, marked with '6' and '3'. The strings (Vln. I, Vln. II, Vle., Vc., Cb.) are mostly silent, with some initial notes in the first violin and cello parts.

**7** Tempo I

Musical score for measures 80-84. The piano part continues with sixteenth-note patterns and triplets. The strings enter in measure 80 with a sustained, low-register line. The cello and double bass parts include glissando markings and dynamic accents. The tempo is marked 'Tempo I'.

85

Pno.

Vln. I div.

Vln. II div.

Vle. div.

Vc. div.

Cb.

The musical score for measures 85-88 is arranged in a standard orchestral format. The Piano part (Pno.) is at the top, with a dynamic marking of *p*. The Violin I and II parts (Vln. I div. and Vln. II div.) are in the middle, both of which are currently silent. The Viola part (Vle. div.) and Violoncello part (Vc. div.) are in the lower middle, featuring long, sustained notes with dynamic markings of *p* and *mp*, and glissando markings. The Double Bass part (Cb.) is at the bottom, also featuring long, sustained notes with glissando markings. The score is written in a 2/4 time signature.

89

Pno.

*mp* *mf* *p*

Vln. I div.

Vln. II div.

Vcl. div.

Vc. div.

Cb.

Detailed description of the musical score: The page contains five systems of staves. The first system is for the Piano (Pno.), with a treble and bass clef. It shows measures 89-92. Dynamics are *mp* in measure 89, *mf* in measure 90, and *p* in measure 91. Pedal markings ('Ped.') are present under the first, second, and fourth measures. The second system is for Violin I (Vln. I) and Violin II (Vln. II), both divided. The third system is for Violoncello (Vcl.) and Contrabass (Cb.), both divided. The Vcl. part has dynamics *p*, *mp*, *p*, *mp*, and *p* across measures 89-92. The Vc. and Cb. parts feature glissando markings ('gliss.') and various dynamic levels. The Vln. I and II parts are mostly silent, with some notes appearing in measure 92.

94

Pno.

*mp* *p* *mp*

*Red.*

Vln. I div.

Vln. II div.

*mp* *p* *mp* *p* *mp*

*p*

Vle. div.

*gliss*

Vc. div.

*gliss*

Cb.

*gliss*



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104 (8) |

Pno. *mf*

(Ped)

Vln. I div. *mf mp mf mp mf*

Vln. II div. *p mp vibrato mf*

Vle. div. *p mp gliss. p mp*

Vc. div. *mp gliss. p mp gliss. gliss.*

Cb. *mp p mp*

ԵՐԵՎԱՆԻ ԵՐԿՐԱՏԱՐԱԾՔ  
 ՓՐԵՍՏԱՆԻ  
 ԲԻԵՂԻՄՈՒԼԵՆԱ  
 ԵՐԴՈՏԿՈՆՍԵՐՎԱՏՈՐԻՅ

**Pno.**  
109  
8<sup>o</sup>-----]      8<sup>o</sup>-----]      8<sup>o</sup>-----]      8<sup>o</sup>-----]      8<sup>o</sup>-----]  
cresc.      *f*

**Vln. I div.**  
*mp*      *mf*      *f*

**Vln. II div.**  
*mp*      *mf*      *f*  
ord. gliss.      gliss.      gliss.      gliss.      ord. gliss.  
vibrato

**Vle. div.**  
*mp*      *mf*      *f*

**Vc. div.**  
*mf*      *mp*      *mf*      *f*  
tr      pizz.

**Cb.**  
*mf*      *mp*      *f*

Detailed description: This page of a musical score, numbered 18, contains measures 109 through 112. The score is for a symphony orchestra and piano. The piano part (Pno.) features a crescendo leading to a forte (f) dynamic. The string sections (Vln. I and II, Vle., Vc., and Cb.) are divided into first and second parts. Dynamics range from mezzo-piano (mp) to forte (f). Performance instructions include glissando (gliss.), vibrato, and pizzicato (pizz.). The score includes various musical notations such as slurs, ties, and dynamic markings.

114

Pno.

Vln. I div.

Vln. II div.

Vle. div.

Vc. div.

Cb.

*cresc.*

*gliss.*

*tr.*

*5*

*(Ped.)*

119

Pno. *ff*

(*arco*)

Vln. I div. *ff*

Vln. II div. *ff*

Vle. div. *ff*

Vc. div. *ff* *arco*

Cb. *ff* *arco*

Detailed description: This page of a musical score, numbered 20, begins at measure 119. It features six staves: Piano (Pno.), Violin I (Vln. I) divided, Violin II (Vln. II) divided, Viola (Vle.) divided, Violoncello (Vc.) divided, and Contrabass (Cb.). The Piano part is marked *ff* and includes a *arco* instruction. The string parts (Vln. I, Vln. II, Vle., Vc., and Cb.) are all marked *ff* and *arco*. The Vln. I and Vln. II parts feature long, sustained notes with hairpins. The Vle. part has a similar sustained texture. The Vc. and Cb. parts play a rhythmic pattern of eighth notes. The score includes various musical notations such as accidentals, slurs, and dynamic markings.

123

Pno.

Vln. I div.

Vln. II div.

Vle. div.

Vc. div.

Cb.

10

Vln. I  
div. in 5

Vln. II  
div. in 4

Vle.  
div. in 4

Vc.  
div. in 3

Cb.

This musical score page contains measures 10 through 14. The instruments are arranged in a standard orchestral layout. The Violin I section (5 parts) and Violin II section (4 parts) play a melodic line starting in measure 10 with a forte (*f*) dynamic and a trill. The Viola section (4 parts) is silent until measure 14, where it enters with a forte (*f*) dynamic. The Violoncello section (3 parts) and Double Bass (Cb.) play a supporting bass line, with the Double Bass also playing a trill in measure 10. The score includes various musical notations such as dynamics, articulation marks, and slurs.

132

Vln. I  
div. in 5

Vln. II  
div. in 4

Vle.  
div. in 4

Vc.  
div. in 3

Cb.

The musical score is arranged in a system with five main sections: Vln. I (div. in 5), Vln. II (div. in 4), Vle. (div. in 4), Vc. (div. in 3), and Cb. Each section contains multiple staves. The Vln. I section has five staves, Vln. II has four, Vle. has four, Vc. has three, and Cb. has one. The score is marked with various dynamics and articulations: *sfz* (sforzando), *f* (forte), *cresc.* (crescendo), and *gliss.* (glissando). Trills are indicated by a wavy line above the notes. The key signature has one sharp (F#), and the time signature is 4/4. The page number 132 is at the top left, and 23 is at the top right.

137

Vln. I  
div. in 5

Vln. II  
div. in 4

Vle.  
div. in 4

Vc.  
div. in 3

Cb.

11

Piano score for measures 11-14. The score includes parts for Pno., Vln. I, Vln. II, Vle., Vc., and Cb. The Pno. part features a complex rhythmic pattern with sixteenth notes and triplets, marked *ff*. The strings play sustained chords, with Vln. I and Vln. II marked *div. in 2* and *ff*, Vle. marked *unis.* and *ff*, and Vc. and Cb. marked *ff*.



Piano score for measures 146-150. The Pno. part continues with intricate sixteenth-note patterns and triplets, marked *ff*. The strings play sustained chords, with Vln. I and Vln. II marked *unis.* and *ff*, Vle. marked *ff*, and Vc. and Cb. marked *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.

12

150

Pno.

Vln. I

Vln. II

Vle.

Vc.

Cb.

153

Pno.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*sfz sfz sfz sfz sfz*

*gliss.*

*div.*

*unis.*

156

Pno.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*div.*

*unis.*

*div.*

*3*

160

Pno.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*div.*

*unis.*

*3*

*3*

*3*

*3*

163

Pno.

Vln. I

Vln. II

Vle.

Vc.

Cb.



166

Pno.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*unis.*

*unis.*

169

Pno.

(Red.)

Vln. I

Vln. II

Vle.

Vc.

Cb.

div.

tr

div. in 3

sfz

div. in 3

sfz



172

Pno.

(Red.)

Vln. I

Vln. II

Vle.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.





192

*sfz* *sfz*

Pno.

*p*

*rit.*

Vln. I

Vln. II

Vle.

*div.*

*p*

*div.*

Vc.

*p*

Cb.

195

**A tempo**

Pno.

**A tempo**

Vln. I

Vln. II

*pizz.*

*p*

*pizz.*

*p*

Vle.

*unis. pizz.*

Vc.

*pizz.*

Cb.

*p*

15

Pno.

Vln. I *p cresc.*

Vln. II

Vle. *arco tr. cresc.*

Vc. *cresc.*

Cb. *mp*



201

Pno.

Vln. I *mf arco*

Vln. II *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*

rit.

204

Musical score for measures 204-207. The score includes staves for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The Piano part is mostly silent. Violin I has a melodic line with a slur and a fermata. Violin II has a single note. Viola has a melodic line with a slur and a fermata, marked *dim.*. Violoncello has a melodic line with a slur and a fermata. Contrabasso has a melodic line with a slur and a fermata. The tempo marking *rit.* is present at the end of the section.



**16** *Meno mosso*

Musical score for measures 208-211, starting with the tempo marking *Meno mosso*. The score includes staves for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The Piano part has a rhythmic accompaniment of eighth notes, marked *p*. Violin I has a melodic line with a slur and a fermata, marked *p*. Violin II has a melodic line with a slur and a fermata, marked *p*. Viola has a melodic line with a slur and a fermata, marked *p*. Violoncello has a melodic line with a slur and a fermata, marked *pizz.* and *p*. Contrabasso has a melodic line with a slur and a fermata, marked *(pizz.)* and *p*. The tempo marking *Meno mosso* is present at the beginning of the section.

212

Pno.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*pp*

*p*

*arco*



216

Pno.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*rit.*

*mp* *mf* *mp*

*p* *mp* *p*

*div. pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*arco*

*unis.*

*mp*

*arco*

*mp*

*arco*

*mp*

**17** Tempo I

**Pno.** *mp*

**Tempo I**

**Vln. I**  
div. in 5

*pp*

*pp*

*pp*

**Vln. II**  
div. in 4

**Vle.**

**Vc.**

**Cb.**

Detailed description: This page of a musical score covers measures 17 through 22. The top staff is for the Piano (Pno.), with a dynamic marking of *mp* starting in measure 18. The middle section contains the Violin I (Vln. I) part, divided into five staves, with a dynamic marking of *pp* in measure 17. The bottom section contains the Violin II (Vln. II) part, divided into four staves, and the Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.) parts, all of which are currently silent. The Vln. I part features various musical notations including slurs, accents, and dynamic markings such as *pp* and *p*. A tempo marking of 'Tempo I' is placed above the first staff of the Vln. I part. The score is written in a standard musical notation style with treble clefs for the strings and a grand staff for the piano.

227

Pno.

(Red.)

Vln. I  
div. in 5

Vln. II  
div. in 4

Vle.

Vc.

Cb.

musical score for measures 227-233. The score includes parts for Piano (Pno.), Violin I (Vln. I) divided into five staves, Violin II (Vln. II) divided into four staves, Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The piano part features a melodic line with slurs and dynamics like 'v. sfz' and 'p'. The violin parts play sustained chords with dynamics 'pp' and 'cresc.'. The lower strings are mostly silent.

234

Pno.

v.c. cresc.

Ped.

Vln. I  
div. in 5

Vln. II  
div. in 4

Vle.

Vc.

Cb.

mp cresc.

mf cresc.

241

Pno.

*f sempre cresc.*

*ped.*

Vln. I  
div. in 5

*f sempre cresc.*

*f sempre cresc.*

*f sempre cresc.*

*f sempre cresc.*

*f sempre cresc.*

*f sempre cresc.*

Vln. II  
div. in 4

*f sempre cresc.*

*f sempre cresc.*

*f sempre cresc.*

*div.*

*f sempre cresc.*

Vle.

Vc.

Cb.



255

Vln. I  
Vln. II  
Vle.  
Vc.  
Cb.

*ord.*  
*arco*  
*p*

Detailed description: This system of musical notation covers measures 255 to 258. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and II parts consist of long, sustained notes with a slur over them. The Viola part has a melodic line starting in measure 255 and continuing through 258. The Violoncello part has a melodic line starting in measure 256, marked with *arco* and *p*. The Contrabass part has a simple bass line. The measure numbers 255, 256, 257, and 258 are indicated at the top of the staves.

259

Vln. I  
Vln. II  
Vle.  
Vc.  
Cb.

*pp*  
*pp*  
*pp*  
*pp*  
*arco*  
*p*

Detailed description: This system of musical notation covers measures 259 to 262. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and II parts have long, sustained notes, each marked with *pp*. The Viola part also has a long, sustained note marked with *pp*. The Violoncello part has a long, sustained note marked with *pp*. The Contrabass part has a melodic line starting in measure 259, marked with *arco* and *p*. The measure numbers 259, 260, 261, and 262 are indicated at the top of the staves.

19

Vln. I  
Vln. II  
Vle.  
Vc.  
Cb.

*solo*  
*p*  
*solo*  
*p*  
*solo*  
*p*  
*solo*  
*p*

Detailed description: This system of musical notation covers measures 263 to 266. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. Each instrument has a short melodic phrase marked with *solo* and *p*. The Violin I phrase is in measure 263, Violin II in measure 264, Viola in measure 265, Violoncello in measure 266, and Contrabass in measure 267. The measure numbers 263, 264, 265, and 266 are indicated at the top of the staves.

269

Pno.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*(solo)* *p* *mp* *p* *(solo)* *f*

*con sord.* *senza sord.*

20 **Meno mosso**

Pno.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*p*

**Meno mosso**

*tutti*

*p*

*tutti*

*p* *tutti div.*

*p* *tutti div.*

*p* *tutti*



Վահրամ Բաբայանի ստեղծագործությունները հնչել են աշխարհի ավելի քան 40 երկրներում (ԱՄՆ, Գերմանիա, Ավստրիա, Ֆինլանդիա, Անգլիա, Ճապոնիա, Արգենտինա, Իտալիա, Ֆրանսիա, Ծվեյցարիա, Յունգարիա, Ռումինիա, Ռուսաստան և այլուր)՝ բազմաթիվ հեղինակավոր փառատոներում և համերգներում: Լինելով փայլուն դաշնակահար, Վահրամ Բաբայանը ելույթներ է ունեցել 10-ից ավելի երկրներում: Նրա ստեղծագործություններն առանձնանում են հոգեբանական խորությամբ, ինքնատիպ աշխարհայացքով և փիլիսոփայականությամբ: Ստեղծագործական վաղ շրջանին հատուկ է ավանգարդիստական կողմնորոշումը, միջին շրջանում կոմպոզիտորը հակվում է դեպի Նեոռոմանտիզմ, հասուն շրջանում՝ դեպի Էքսպրեսիոնիզմ:

Հայաստանում կազմակերպվել են Վահրամ Բաբայանի երաժշտության փառատոներ (1998 թ.՝ Առաջին փառատոն, Նվիրված կոմպոզիտորի ծննդյան 50-ամյակին, 2005 թ.՝ Երրորդ փառատոն, Նվիրված Նրա ստեղծագործական գործունեության 50-ամյակին, 2018 թ.՝ Երրորդ փառատոն, Նվիրված կոմպոզիտորի ծննդյան 70-ամյակին): 2014 թ. Ֆրանսիայում հիմնադրվեց և անցկացվեց Վահրամ Բաբայանի երաժշտության Առաջին փառատոնը: 1992 թ. Երևանում հիմնադրվել է «Վահրամ Բաբայան» հիմնադրամը, որը գործել է մինչև 1997 թ.: Հիմնադրամի նախագահն էր Վահրամ Բաբայանը:

2022 թ-ից նա Հայկական երաժշտական համաժողովի նախագահն է:

Վահրամ Բաբայանի ստեղծագործությունները հրատարակվել են Ֆրանսիայում, Անգլիայում, Ռուսաստանում և Հայաստանում: Նրա ստեղծագործությունները ձայնագրվել են խտասալիկների (CD) վրա ԱՄՆ-ում, Ֆրանսիայում, Ծվեյցարիայում, Յունգարիայում, Բուլղարիայում, Իրանում, Հայաստանում, ինչպես նաև ձայնապնակի վրա՝ Ռուսաստանում: Նա հեղինակ է երաժշտական խնդիրների վերաբերյալ բազմաթիվ նշանակալից հոդվածների: Վահրամ Բաբայանը վարպետության դասեր է վարել մի շարք երկրներում:

Ներկայում կոմպոզիտորը Երևանի Կոմիտասի անվան պետական կոնսերվատորիայի պրոֆեսոր է:

## VAHRAM BABAYAN

Composer, pianist, educator, music public figure

### Biography

Vahram Ohan Babayan was born in Yerevan on 19 August, 1948 to a family of musicians. He has been composing since the age of four. He wrote his first serious compositions at the age of six. At the age of nine, he wrote a Symphony for String Orchestra. At the age of ten, he wrote the opera *A Small Tower Hut* (Teremok) based on the fairy tale of the same name by Samuil Marshak. In 1968, Vahram Babayan was admitted to Komitas State Conservatory of Yerevan. In 1972, he graduated from the piano department (class of Prof. Vahe Aharonyan), and in 1973, from the department of composition (class of Prof. Grigor Yeghiazaryan). Vahram Babayan has been a member of the Union of Soviet Composers since 1973, and he has been a member of the Union of Armenian Composers since 1991.

In 1975, Vahram Babayan's Symphony No. 3, based on the "Abu Lala Mahari" poem by A. Isahakyan, was awarded a prize at the republican competition dedicated to the 100<sup>th</sup> anniversary of A. Isahakyan. In 1982, V. Babayan was awarded the Armenian State Youth Laureate Prize. In 1986, V. Babayan was awarded the "Franz Liszt" commemorative medal in Hungary on the occasion of the 175<sup>th</sup> anniversary of the great

composer. In 1999, 2000, and 2001, he was awarded grants from the Ministry of Culture of Saxony and from Margarethen-Stiftung (Germany). In 2003, he was awarded the UNESCO "Aram Khachaturian" commemorative medal on the occasion of the 100<sup>th</sup> anniversary of the composer. He is a Laureate of "Vahan Tekeyan" International Prize of the Tekeyan Cultural Association (2009, "Leipzig" String Quartet No. 7). In the same year, his *Hymn* for piano and string orchestra was awarded the World Armenian Congress prize and the Best Composition Award of the Union of Armenians in Russia. In 2011, the composer was awarded Gold Medal of the Ministry of Culture of the Republic of Armenia. In 2016, Vahram Babayan was honoured with the Laureate Award for the Best Composition (in the symphonic genre) by the Union of Armenian Composers for his Symphony No.5. He is Honoured Art Worker of RA (2014). In 2023, he was awarded Yerevan Komitas State Conservatory medal.

Vahram Babayan composes in all classical styles and has written 6 operas: *"The Stranger"* (1970), *"Beethoven's Letters"* (1977), *"Hamlet"* (1990), *"Liramlarum"* (2002), *"Song about Love and Beauty"* (2003), *"The Forty Days of Musa Dagh"* (2004); four ballets: *"Pygmalion"* (1975), *"Pan"* (1977), *"Towards the Light"* (1995, premiered in Baltimore, USA, in 1995), *"The Little Prince"* (1998); two oratorios: *"Christ speaks"* (1991), *"From Christ's Life"* (1995); and a Cantata *"The Year 1915"* nine symphonies (1964, 1968, 1972, 1977, 1981, 1985, 1988, 1998, 2009); two symphonic poems and a choreographic poem "Antuni"; numerous concerti (five for piano); three chamber symphonies; a symphony for percussion; four choral symphonies; works for string orchestra; seven string quartets; a piano quartet; a wind quintet; a piano trio; numerous sonatas for different instruments (seven for piano), vocal cycles, music for children, etc.

Vahram Babayan's works have been performed at various prestigious festivals and concerts in around 40 countries (including the USA, Germany, Austria, Finland, England, Japan, Argentina, Italy, France, Switzerland, Hungary, Romania, Russia and others). Being a brilliant pianist, Vahram Babayan has performed in more than ten countries. His works are distinguished for their psychological depth, unique world view, and philosophical component. While his early period is characterized by an avant-garde standpoint, the composer tends to Neoromanticism in his middle period, and towards Expressionism at his mature stage.

Several festivals of Vahram Babayan's music have been organized in Armenia (the First festival dedicated to the composer's 50<sup>th</sup> anniversary and held in 1998, the Second festival dedicated to the 50<sup>th</sup> anniversary of his creative activity in 2005, and the Third festival dedicated to the 70<sup>th</sup> anniversary of the composer held in 2018). Vahram Babayan's First Music Festival was founded and held in France in 2014. In 1992, "Vahram Babayan" foundation was established in Yerevan, which operated until 1997. Vahram Babayan was the president of the foundation.

Vahram Babayan has been the president of the Armenian Musical Assembly since 2022.

Vahram Babayan's works have been published in France, England, Russia, and Armenia. His compositions have been recorded on CD-s in the United States, France, Switzerland, Hungary, Bulgaria, Iran, Armenia and phonographically recorded in Russia. He is the author of numerous remarkable articles concerning musical issues. Vahram Babayan has held masterclasses in a number of countries.

At present, the composer is a professor of Yerevan Komitas State Conservatory.

ՀԱՅԿԱԿԱՆ ԵՐԱԺՇՏԱԿԱՆ ՀԱՄԱԺՈՂՈՎ  
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**Երևան**  
**Yerevan**  
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