LOS ANGELES, CA - Mountain top experiences take many forms. In 1958, Virginia Hartikian, a devoted Armenian Evangelical, attended a Christian Family Retreat at Forest Home - an idyllic setting in California. Being inspired by the First President of Haigazian College, Dr. John Markarian, and his concern for the plight of Armenian students in Beirut, Lebanon, she approached two ladies also attending the retreat - Elizabeth Afghabian and Suzie Phillips. She suggested they form a Women's Auxiliary, not only to introduce the local Armenian community to the College, but also to raise funds.

Haigazian College (as it was called then) was newly founded, and the original concept was to have neighborhood coffee hours to acquaint friends with the College. Dr. Armenag Haigazian, with his husband Joe, moved to Los Angeles. She immediately was invited to join the Auxiliary, and remained its president for years. It was then, through her many contacts in the cultural life of Los Angeles, that ex-hilarating programs were planned with an excited response from the community.

Events highlighting, art shows, auctions, notable political leaders, acclaimed authors, eminent educators, playwrights, luminaries from the world of music at the Music Center events with Maestro Pålacio Domingo, Maestro Zubin Mehta (at the invitation of Francis Hefetz,) and Soprano Kaleen Esperian, all creating interest in Auxiliary events over the many years.

Acknowledging the Auxiliary for their years of devotion, a Women’s Auxiliary Assembly Room is named in their honor at the University.

The October 3rd 60th Anniversary Gala Celebration will be the launch of a $6,000,000 endowment fund expansion campaign for Haigazian University. Celebrations will continue after the performance with a Black Tie Gala Supper in the stunning Grand Hall of the Dorothy Chandler Pavilion.

For more information call 1-844-809-4860 or visit the website [www.haigazian.org](http://www.haigazian.org/).

Some of the founding and general members of the Haigazian University Auxiliary, c. 1970s. Pictured L to R: Doris Afghabian, name not known, Helen Savoian, Grace Kassabian, Mary Kassabian, Evelyn Levanian, Mary Varjian, Anush Abdulian and Rita Tihilian Hasserjian. Seated L to R: Lilian Haroutunian, Suzie Phillips, First HU Auxiliary President Virginia Hartikian, Mary Saatjian, Joyce Abdulian and Josephine Diradourian. Not shown, founding member Elizabeth Afghabian and a few others.

Haigazian University's 60th Gala Celebration!

World Premiere of Kradjian's 'Cantata for Living Martyrs'

FRESNO - The evening of April 25 saw a three-hour performance of powerful music dedicated to the centennial of the Armenian Genocide that took place at the William Saroyan Theater in Fresno, where over 2,200 people were in attendance.

This massive concert featured the Fresno Philharmonic Orchestra under the direction of Theodore Kuchar, the Fresno Master Chorale and Fresno State Concert Choir under the direction of Dr. Anna Hamre, and four soloists: Isabel Bayrakdarian, soprano, Catherine Manoukian, violin, Eugene Brancoveanu, baritone, and Julie Lenz, soprano. The concert featured famous works of Armenian sacred choral music, Aram Khachaturian’s “Violin Concerto in D Minor”, Antonin Dvorak’s “Te Deum”, and the world premiere of the composer and pianist, Serouj Kradjian’s “Cantata for Living Martyrs” and “Rebirth: An Armenian Journey” is the only musical commemoration of the Centennial undertaken by a professional orchestra in the United States and has a work commissioned especially for it. The following day, the ensembles performed at the Palace of the Fine Arts in San Francisco.

The concert opened with the mass choir performing the choral works “Khorhoort Khorin” and “Soon Soot” by Yekmalian, and “Kta Der” by Arutunian with Dr. Hamre at the podium. The haunting beauty of each piece was conveyed profoundly by the choir with both precision and soul.

Following the choral pieces, the orchestra performed Khachaturian’s “Allegro di Scansione” and “Phrygia” from the ballet “Spartacus” under the baton of Theodore Kuchar, who conducted the rest of the concert. This served as a brief interlude as the orchestra to shine on its own before being rejoined by the choirs for the centerpiece of that evening’s program, Serouj Kradjian’s “Cantata for Living Martyrs”. The premiere featured Isabel Bayrakdarian as the soloist.

The much-anticipated new composition, “Cantata for Living Martyrs” has three movements that use adaptations of Armenian words to recount and commemorate the Genocide from three perspectives -- the unspeakable physical violence, breaking of hearts and families, and legacy of denial that the Armenian people have faced while rebuilding their lives and culture -- that culminates in a universal message about justice. The use of three languages for the lyrics allows the experience of Armenians and the actions of the Turkish Regime to be told in their languages, while having most of the lyrics in English to make the message accessible to general audiences. It is a powerful piece of music that combines technical difficulty, rhythmic drive, a colorful orchestral palette, and sincere expressive intensity to spread its message and fulfill Serouj Kradjian’s artistic vision. However, “Cantata for Living Martyrs” is a piece of art more so than a sociopolitical commentary on injustice, and, as a piece of music, it succeeds in both respects in a variety of ways.

The first movement, “The Dance”, is an adaptation of a poem by poet Siawmanto, which addresses the horrific violence enacted upon the Armenian people by the Ottoman Empire from an eyewitness account by a German missionary. It is brought to life by a stirring and vibrant introduction that is contrasted by driving, menacing percussion and dark, tense colors in the orchestra while the choir aggressively, speech-sings passages from the text. The sound of each instrument was used to bring the atrocities to life, to be made tangible to the audience, as if painting on a canvas, one stroke at a time, with sound. Every whisper crack and flame and scream was depicted with the effects used in the orchestra and choir. A mastery of Kradjian’s that shined throughout the Cantata!

The depiction of atrocities shifts to an adaption of Aram Haigazian’s memories in the second movement, “I Bless You”. The lyrics express the emotional trauma that was inherently part of the Genocide through Haigazian’s account of his mother sending him, her only surviving child, to live with a Kurdish tribe with the hope of building a new life. The slower, more legato quality of the music of this movement gives the soloist a large expressive canvas to fully convey a heartbreaking consequence of the Genocide, which Isabel Bayrakdarian did profoundly, while the orchestra and choir built up in emotional and musical intensity until the mother’s final command to her son, “Go!”

The finale, “Denial and rebirth”, draws its text from three sources: The insistent denial of the Genocide by the Republic of Turkey, excerpts of poetry by Paytur Sevak, and a quote by William Saroyan. It opens, as Serouj Kradjian describes it, with a repetitious scherzando nature, which is driven by the fast, rhythmic chant of the chorus. As the message of denial seems to take over, the sopranos soloist overcomes the fading chorus with a lyrical and heartfelt expression of the rebirth of the Armenian people and the demand for justice and restitution. The lines “In the name of the prodigal son -- in the name of the lost sheep -- recognition, restitution,” convey the piece’s underlying message about social justice. That forgiveness will come even to those who committed crimes against humanity and that humanity will progress into a more enlightened world in which we will not stand for genocide and other atrocities; provided that every crime against humanity is acknowledged and atoned for.

All the sorrow, horror, and menace of the preceding music is taken over by shining and noble statements in each voice of the ensemble that concludes with a quotation of “Mher Hayrenik”, Armenia’s national anthem, as Isabel Bayrakdarian sings “See if they will not create a new Armenia.”

The Cantata was incredibly well-received, with the audience rising from their seats with cheers and applause before the bows had even commenced. “His ‘Cantata for Living Martyrs’ will long endure because it meshes extraordinary compositional technique with powerful messages,” remarked Dr. Hamre. The performers who made this premiere possible also had favorable remarks about the “Cantata for Living Martyrs.”

“The overwhelming appreciation by the audience for this world premiere composition was touching!” Serouj was able to weave the
Where There's A Will, There's A Way’ at Haigazian’s 60th Anniversary Celebration

Los Angeles — Woody Allen’s riotous staging of Puccini’s comic masterpiece, “Gianni Schicchi,” starring Plácido Domingo, highlights Haigazian University’s 60th Anniversary Gala Celebration at the Los Angeles Dorothy Chandler Pavilion, on Oct. 3.

When asked how things were going with the new production of Puccini’s “Gianni Schicchi,” Woody Allen talked about his suitability for the job.

“I have no idea what I’m doing,” he told the LA Times. “But incompetence has never prevented me from plunging in with enthusiasm.”

Far from being incompetent, his “Gianni Schicchi” is a cleverly updated and inventive staging of the popular opera.

“The estate planning” takes on a whole new meaning as the opera opens with the reading of a will. Plácido Domingo, singing the title role, is called upon by greedy relatives to re-write the will for their benefit.

The devious “Schicchi” turns the tables securing the future happiness of two young lovers.

Following the intermission, Domingo takes to the podium to conduct the conclusion of the double bill—Franco Zeffirelli’s epic production of “Pagliacci.”

This unique opportunity to experience Domingo both singing and conducting in one evening is sure to be a sell out! The Oct. 3 Anniversary Gala Celebration will focus on the $6,000,000 expansion endowment fund campaign for Haigazian University.

Celebrations will continue after the performance with a Black Tie Gala Supper in the stunning Grand Hall of the Dorothy Chandler Pavilion.

For ticket information call 1-844-809-4860 or visit the website www.haigazian.org

Jobs for International Medical Graduates (IMG), Foreign Medical Graduates (FMG), and US Medical Graduates

Entry level positions with acute care hospitals are available at some of our hospitals in California, Kansas, Indiana, Nevada, Pennsylvania, Texas, Rhode Island, and New Jersey. This is a suitable opportunity for those seeking a career in hospital/healthcare management.

Job Description:
The position (entry level) will introduce you to operations of acute care facility where your medical background could be applied (but, does not involve direct patient care). Projects may include concurrent and retrospective chart reviews for clinical documentation, or tasks involving medical coding, clinical performance improvement, infection control, case management, etc. Selected candidates will be offered per diem positions assigned to projects which will introduce you to foundations for long-term careers at the hospitals. Those candidates with high aptitude and satisfactory performance may be considered for full-time employment based on availability.

Qualifications:
• Must be a medical school graduate that successfully completed the program (does not need to be licensed in US.)
• Experience in acute care settings is preferred.
• The position requires assertive personality with strong written and verbal communication skills.
• Candidates with post-graduate education in related fields, including public health, are preferred.

To officially apply and be considered for open positions, please go to www.primehealthcare.com/careers and apply to the Coder Auditor Trainee position.

We are an Equal Opportunity Employer and do not discriminate against applicants due to veteran status, disability, race, gender, or other protected characteristics.

• Location: CA, KS, IN, NJ, NV, PA, TX, MI
• Compensation: DOE
• Principals only. Recruiters, please don’t contact this job poster.
• Please, no phone calls about this job!
• Please do not contact job poster about other services, products or commercial interests.