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AN ANALYTICAL SURVEY OF THE MUSIC OF ALAN HOVHANESS

by

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## INTRODUCTION

Alan Hovhaness's music is widely heard and played today, and has been for at least the last 10 or 15 years. It is also very plentiful; the catalog of over 300 works included at the end of this study is probably only a fraction of a total output of which many works are suppressed. Yet, this body of music has never been the subject of serious scholarly study from any viewpoint. Hovhaness's pieces, which are so widely played by student ensembles, almost never come under analytical scrutiny in academic spheres. Hovhaness is hardly considered an important composer, but rather a purveyor of an inexhaustible supply of easily executed novelties, for virtually any combination of forces.

Although they are novel, Hovhaness's works are hardly trivial. The techniques used include both old and new, both Eastern and Western, and the new combinations of compositional possibilities would be worthy of study even if the music were inferior, or the workmanship lacking. But, in fact, Hovhaness's mastery of his own techniques is thorough and fluent, and his best works are remarkably good. Some, in fact, strike this writer as absolute masterpieces, but this can hardly be proven. Instead the purpose of this dissertation is to put forward the different aspects of Hovhaness's musical vocabulary, and to characterize the foundations of his style and its development over the years of his career

up to the present. Judgments as to the ultimate value of specific pieces will not be attempted, but the author hopes to justify the proposition that Hovhaness's music is a serious and important voice in modern music, and that it is original and relevant to new composers.

The existing bibliography on Hovhaness consists of record jacket covers and loosely descriptive articles in general magazines. The former occasionally present analysis, very frequently provided directly by the composer. An example occurs as item 3 of the Appendix of this study. The latter include simple announcements of premieres and publications, human-interest stories describing Hovhaness's voyages to the Orient, and general descriptions of his style and career, almost all of an introductory character. None, except possibly the last type, ever say anything about the music, and then they merely present generalities about it. Although there are well over 20 articles to be found in such magazines as Pan Pipes, Musical America, and even Time, among others, it is no understatement to say that to have read any one of these is to read them all. There are no scholarly articles or books dealing with Hovhaness, until the present one. For these reasons, the usual bibliography section is omitted here.

The layout of the study is designed for the clearest treatment of the various elements of style, rather than for encyclopedic study of many individual works. The first chapter is a short biographical summary. The second is a general

stylistic picture, including a division of the composer's work up to about 1970 into four periods. The ensuing six chapters each deal with a particular musical component, including profuse musical examples, and following the different approaches to that stylistic component in the various periods. The next section comprises four chapters. Each is an analysis of one specific work; the four chapters together include one work from each of the periods. In addition, other works are included if they borrow extensively from the material of the main work under scrutiny. There is a brief chapter of conclusion. The appendix includes three items. The first is a typical article about Hovhaness, by James Ringo. It is not uncomplimentary, but full of generalities and slightly flimsy judgments. The second item is a letter from Hovhaness to the editor of the magazine in which item 1 appeared. It is quite self-explanatory. The third item is a sample of analytical notes provided by Hovhaness for a record jacket. Lastly, the author has attempted to assemble a catalog of Hovhaness's works. Several different sources were used, and Mr. Hovhaness himself was of considerable aid, but even so, the dating of the works is not at all clear, and the list is not presumed complete. It is, however, certainly the largest and most nearly chronological catalog of his music available so far, being in considerably better order than the composer's list of opus numbers, which are at least as illogical as those of Dvorak, Mendelssohn or Nielsen.

It is the author's hope that this study may change the image of Hovhaness's music in the scholarly community, and may help to cause his work to be taken as seriously as it deserves. Heretofore, the quantity of pieces and performances has somehow been thought to imply the absence of true quality, and it is my hope that this belief may be dispelled, at least in part, by the present dissertation.

## CHAPTER I

## BIOGRAPHICAL

Hovhaness was born in 1911 in Somerville, a suburb of Boston, Mass. His original name was Alan Hovhaness Chakmakjian, but his mother (née Scott) found the exotic Armenian sound of the family name undesirable. She changed the name quite early to Alan Scott Hovhaness. Hovhaness's upbringing was conventionally North American and he was not interested in his Armenian heritage until the early 40's. In fact, he was hostile towards it, presumably for the usual psychological reasons of motivation to rebel against the parental traditions.

Although his father was a professor of chemistry, Hovhaness's attention was taken up by meditation and the arts. His first attempts at composition were made at age four, but for some years this interest vied for his attention with writing and painting. At about age 14 he decided definitively towards music. In these years he had already developed the Oriental and mystical leanings that were important all his life. He has described (to this author, in conversation) his romance with the mountains of New England, and his affection for taking long walks in mountainous areas. He mentions a strange feeling of oneness with people remote in time and place, and a consciousness of being at once in New England and simultaneously in some distant Asian locale. In

his mature life, he still attaches high emotional and spiritual symbolic value to mountains, and finds greater satisfaction with nature and meditation than with people. It does not appear that his relationship with his parents was uncomfortable, but simply that it was strict and practical, thus falling short of his youthful but strong needs for deeper experiences.

His education at the collegiate level began at Tufts College, but he soon transferred to the New England Conservatory. By the early 1930's his composing was already in full swing. He studied with Frederick Converse at New England, but his music seems to have gained not so much from composition lessons as from the disciplines of fugue and orchestration.

A very important aspect of Hovhaness's development at this time was his exposure to Indian music through musicians in the Boston area. He was immediately fascinated, and has remained interested in Indian music ever since. His studies of Indian music were thorough. He eventually became proficient on Indian instruments and learned of Armenian, Japanese and other exotic styles. But his interest in Eastern styles definitely began with Indian music in the 30's.

One surprising but constant factor of Hovhaness's music is its practicality and ease of performance. He was in his youth, and remains still, a capable pianist, a clear and communicative conductor and a fluent improviser in many Eastern and Western styles. He used these abilities to support

himself in the late 30's and 40's. Despite his musical practicality, Hovhaness has been distinctly uncomfortable in human interactions. He has remained somewhat of a recluse, often uneasy with other people. This has manifested itself both in extreme shyness and outbursts of annoyance, even anger. Early performances caused Hovhaness to face critical scrutiny before he was ready. Rather than simply remaining insensitive and aloof to reviewers, Hovhaness sometimes expressed his aggravation directly. For example, in the case of the Quadruple Fugue of the String Quartet No. 1 (See Chapter IX), the composer was challenged on the fugal structure, and the legitimacy of the Quadruple Fugue designation during an open discussion. He became defensive, and proceeded to go through a complete description of the work's form despite the fact that the challenger had left the room. His disgust with critics continued at least through the late 50's, when Hovhaness wrote a letter to the ACA magazine to protest comments stating that his music was essentially all of one piece, and lacking in harshness or humor. This expression of aggravation seems extreme since the critic, James Ringo, expressed not inconsiderable respect and warmth for the music in his article.

Hovhaness found himself at a crucial turning point in 1943. He accepted a scholarship to study at Tanglewood that summer, where his teacher was Martinu and where he was in contact with Copland, Foss and Bernstein. Despite the rich

beauty of many of the religious works he had already written (such as the *Missa Brevis* (see Chapter V)), Hovhaness was still not confident of his musical achievements and was groping for other elements for his musical language. The critical and competitive Tanglewood environment irritated him. He was able to find true communication and friendship more outside of music than within it. Literature interested him, particularly Francis Bacon. The visual arts provided him with the close friendship of Hyman Bloom. Bloom's artistic circle included one man whose influence on Hovhaness cannot be overestimated--Hermon diGiovanni, an amateur artist of a somewhat primitive style. His art was subtle and, more important, he was a full-fledged mystic. Hovhaness refers to him as a "teacher." DiGiovanni was a man of deep and probing intellect with, apparently, absolutely no ego at all and little interest in music. Hovhaness has indicated that his hesitancy to dedicate one of his works to this man, who had been so important to his development, was based on his feeling that diGiovanni was above such things. (But Hovhaness did ultimately dedicate to him one of his favorite works--also one of his largest--the St. Vartan Symphony. The dedication was made long after the work was written and shortly after diGiovanni's death.) DiGiovanni's interests extended to what might normally be termed the occult, and struck sympathetic chords in the mind of Hovhaness who had, as a child, felt a sense of being at once modern and ancient, at once in Vermont and Tibet.



But while Bloom and diGiovanni provided nourishment and communication, Bernstein, Copland and Foss, and the whole Tanglewood community supplied frustration and disappointment. His music was severely criticized, apparently even ridiculed. Its lack of expected techniques of classical or even modern tradition, and the strange aloofness and mysticism of both music and man were misunderstood.

The result of this summer was a major self-assessment. DiGiovanni tried to teach Hovhaness two important points: the Oriental self-denial and loss of ego, and the concept of continuity of existence. He urged Hovhaness to discover and re-establish associations with his ancient Armenian heritage as a special case of the association of himself with all men, past and present.

Hovhaness was ripe for these teachings and proceeded to act on them rather dramatically. Most spectacular was his decision to discard the majority of his works up to that time. Apparently he was not dissatisfied with them, though it is reasonable to assume he could not have held great confidence in all of them, in view of his clear sensitivity about his music at that time. Other reasons for this decision range from the ego-less to the highly egotistical. DiGiovanni's ideal of self-denial required a test, as it were, of Hovhaness's ability to sacrifice his own ego; the destruction of his music was such a trial. Hovhaness's economic situation in the early 40's was quite poor. He had not achieved

the success he might have expected based on the performances of his Symphony No. 1, and other works, in 1936 and 37. He lived in very small quarters, making a minimal income from accompanying and improvising. The flood of works from his pen had created a severe space problem; consequently, this destruction cleared out space for living and for new music. Hovhaness has told this author that the events of Tanglewood had led him to feel that the world did not want to hear his music and was, in fact, not deserving of it. At any rate, the destruction that took place was not as complete as has been rumored. . . Although he did indeed destroy many works he simply withdrew others, preserving them either on paper or in his memory for use at a future time. The appearance and reappearance of pre-1943 music in works with later dates and apparently later opus numbers leads to considerable confusion in the study of the development of Hovhaness's style. Other early works were allowed to remain in much the same form they had had.

Touched deeply by diGiovanni, and the newly-rethought mystique of his Armenian heritage, Hovhaness proceeded to study Armenian music and its modes intensely. He became an organist at an Armenian church in Boston and soon began to turn out works rich in Armenian coloration. He used Armenian words as titles even though he never became fluent in the Armenian language. In the music after 1943 Hovhaness continued to turn away from Western sound even further than in his early music. Much of the music is entirely without

harmonic movement, but new effects of cycles of time and rhythmic articulation crop up. Most important, however, is that the main character of the early music was not rejected. The use of Western modes and religious effects as well as many mannerisms of melody, harmony, scoring and rhythm, are common to the music before and after 1943.

Hovhaness's life was uneventful for the remainder of the 40's. In daily routine, except for the new Armenian influences, it did not differ greatly from the time before 1943.

Around 1950 he began to achieve a substantial measure of reputation. His works were performed by important performers, such as Stokowski, and many achieved publication. MGM records issued performances of several works. Popular interest in folk and Eastern music became widespread in the 50's, and Hovhaness's music attained new respect. Exposures led to more exposures, and his reputation snowballed. He joined the staff of the New England Conservatory, where his duties included regular conducting assignments. He seems not to have taken to teaching. Once he achieved sufficient reputation to support himself as a composer, he gave up teaching. In the early 50's his style broadened, triggered by the demand for his music, his new stature, and, presumably, by the playing out of the long Armenian infatuation.

As I shall detail in the next chapter, his music of the early 50's includes not only stylistic traits of his earlier music, and the Armenian influences, but also several new

trends. Confronted with what must have seemed an embarrassment of commissions and requests for works, he proceeded to write at tremendous speed--faster even than his rapid earlier rate. Among well-known modern composers, only Milhaud and Villa-Lobos seem to have exceeded him for sheer speed of production. One may, however, make reservations, some of which might apply to any modern or past composer in a similar situation. To begin with, Hovhaness seems never to have turned down a commission. Conditioned by years of poverty and obscurity he may never have been able to escape the notion that each performance, each commission, even each dollar might be the last one. Or, the commissions may have come too fast to give him any time to think. At any rate, Hovhaness readily admits that certain of his works were written very rapidly and are not up to the quality of other works. Hovhaness's execution of these commissions--the term is used loosely here to refer to any work written for any person or foundation on request--was sometimes as fast as within one day. Some of the works are new and valuable, but more often one of two situations occurs. Either the work is merely an execution of certain of his techniques by formula or else it borrows extensively from pre-existing works, which may have been quite well thought out and not hastily composed. Both of these procedures are not without precedent, especially in the Baroque era where they were quite normal.

One may here make the remark that Hovhaness's output is

not of uniformly high quality. Perhaps more uniform quality could have been achieved if less had been written. Whereas many Romantic and modern composers might find this a sign of low artistic integrity or simply lack of inspiration, those of the Renaissance, Baroque and Rococo periods would probably not have been at all disturbed by it. The remark that the output is of lesser overall quality than it might be if there were less of it is probably as correct for Lassus, Handel, Bach, Mozart and Haydn, as it is of Hovhaness or Villa-Lobos or Milhaud. Hovhaness's tendency to write just about anything on order has continued throughout the 50's and 60's. For example, late in the 60's, he composed a work using recordings of the sounds of whales, writing two versions when it turned out the commissioning individual disliked the first one. The initial attempt was not "light" enough. At the premier of the work Hovhaness was frank to admit he greatly preferred the suppressed version, yet did not feel inclined to publish either one, considering the music relatively weak. One wonders why he went through with the commission in the first place. For all his disdain for individuals, and despite mystical predilections, Hovhaness is a true "gebrauchsmusiker." He considers it not only right and artistic, but also challenging and enriching, to handle, even with less than excellent musical results, almost any proposition offered to him along these lines.

By the mid-50's, Hovhaness's success was considerable.

Several performers and recording groups, notably at MGM, brought many of his works to listeners. Critics, though hardly unanimous in praise, included many staunch champions of his work, and certainly all agreed on the individuality of his style and the rich beauty of at least some of the specific works. Interestingly, Hovhaness's feelings towards humanity have not mellowed. He seems still to be more moved by mountains and civilizations than individuals. With improvement of his circumstances he has travelled widely. India, Hawaii, Korea, Japan and Switzerland are some of the locales he has visited, and each had a reasonably extensive influence on either his music or the routine of his life. For example, he set up a home in Lucerne where he is now living. Ironically his Armenian works were accepted in India. Many works of the 40's were given new Indian titles (Arjuna, and the Madras Sonata). Seeing India nourished his interest in Indian music. "Raga" and "tala" designs, which do occur in earlier works, become more prevalent after visits to India. Meanwhile, the visits to Japan and Korea led to new tendencies in orchestration, formal juxtapositions of severe contrasts, and a general revitalization of his striving in music toward vision and revelation. The works of Hovhaness since the beginnings of his travels thus reflect kaleidescopic changes of national and cultural leanings within his main style. This has led to varied reactions, ranging from the opinion that his music is mere imitation of venerable traditions,

changing as periodically as fashions in clothing or other trivial matters, to the opinion that he is a rare man whose mind and art encompasses the whole of the world with all its traditions and prayers.

In the 60's, in addition to purely musical developments, we find the emergence of literary productions as well. It is questionable whether he began writing at this point or whether he had been writing for a long time without publication.

At any rate, discounting simple prose, which does, however, show interesting linguistical peculiarities, Hovhaness's word output has been in two areas--independent poems, and texts for his own works. His opera librettos are particularly interesting. As in the music, one finds a blending of Eastern and Western ideas of poetry and theatre. In two works, Pilate and The Leper King, the hero (title role in each case) is a man of great individuality and heroism, analogous to the lonely artist in that he is misunderstood and ultimately hated by the other characters in the works. In view of the scars of Hovhaness's earlier career, it seems possible that these works may represent somewhat autobiographical conceptions.

An interesting sample of poetry occurs not as a text but as poetic companion to a musical work, Ko-Ola-U, for four-hand piano. The entire poem reads as follows:

To the Ko-Ola-U Mountains

Sacred light  
On endless ocean,  
Sacred mist  
On mountain pyramid,  
Pointing ever upward.

For a million years;  
Island Gods stood  
On rain-filled volcanos,  
On waterfalls,  
On flashing rainbows,  
Wandered over endless ocean.

For one moment,  
His proud moment,  
Arrogant man,  
Earth-conqueror,  
Earth-destroyer,  
Looks on his pale self,

Sees no mountains,  
No mist, no rainbows,  
No light on endless ocean.  
Poor momentary man,  
Sees no eternal one.

Among other conclusions that derive from this poem is the idea, inherent in the final lines, that perhaps, for all his multi-cultural, and sometimes eloquent affirmation of divinity in his works, Hovhaness, as a man, may not quite have achieved the complete sureness of belief in a supreme being, and in his own work, that he has apparently been searching for. Notable approaches throughout his life include his early mountain-fixation, the diGiovanni teachings and revelations of 1943, and the musical and other experiences of his travels abroad which have in some ways the character of pilgrimages to the Far East. This may explain the size of his output, the use of many different technical and cultural



elements of vocabulary and the dissatisfaction with man and sometimes with his own music. All may represent a voracious appetite for new, and ultimately just barely unsuccessful avenues by which to reach God. What is curious is that despite the incompleteness of the experience for Hovhanness himself, his music has provided, with different types of pieces reaching different types of listeners, some of the most direct and clear music of religious faith and serenity ever written, to many ears in both East and West.

In the succeeding chapters, I shall investigate this music more thoroughly, though in view of the size of the musical corpus involved, a complete work-for-work dossier will not be attempted; this is less important than a thorough study of the style. The next chapter will be concerned with a general description of the style and a division of the output into periods. The ensuing several chapters will be devoted one each to different components of musical vocabulary. Finally, four chapters will be given over each to specific works for careful analysis.

## CHAPTER II

## STYLISTIC OVERVIEW

Hovhaness's work up to the late 60's may be divided into four periods. These have certain definite common traits but also some distinctive individual characteristics. They are probably more clearly differentiable than the periods in stylistic divisions of other composers' works. The process of differentiation is somewhat complicated by Hovhaness's tendency to use and re-use material conceived at one time in works of a later time.

The Periods: General

The changes from one period to another are punctuated by biographical events, which in turn seem to have produced changes in musical outlook. The terminal year of the first period is 1943. The events of Tanglewood that summer, the crucial meeting with Hermon diGiovanni, and the subsequent destruction of many works, clearly mark the onset of the second period. We will refer to the second period as "Armenian" because of the impact on his own music of his study of Armenian music and culture. Naturally, the period has other attributes as well.

The third period begins at some point in the early 50's, but there does not appear to be a very clear border point. The St. Vartan Symphony of 1950, the largest of the Armenian works, may mark the end of the full sway of that preoccupation

but important works thoroughly within that style coexist with other works in the ensuing two years. Important examples include Khaldis, Arevakal and Talin, concerti for piano with brass and percussion, orchestra, and viola with strings, respectively.

The third period is one of expansion and consolidation. It includes many revisions and recompositions of works of the first period, bringing into full stride Hovhaness's tendency of profusely using old ideas in new works. There is less orientation to national styles; several types are used but none of them seems to predominate in a way that controls the development of the period. It may be Hovhaness's most varied period. It subsumes the two that precede it, and includes new trends, some of which make a basis for aspects of the fourth period. Others are stylistic "roads not taken" with no apparent compositional progeny. For instance, a strange sparse style--the closest in sound of any of Hovhaness's work to the central European serial school--occurs in chamber and piano pieces in the early 50's, side-by-side with particularly direct and consonant music. Examples exist where these extremes occur as adjacent sections in the same work, such as in the two parts of the last movement of Flowering Peach (see Chapter XI) or between the first two movements and the third movement of the brief Duet for Violin and Harpsichord.

The music of the Far East, particularly Japan, dominates the fourth period. The study and concert trips to Asia around 1960 coincide with the musical shift of emphasis in

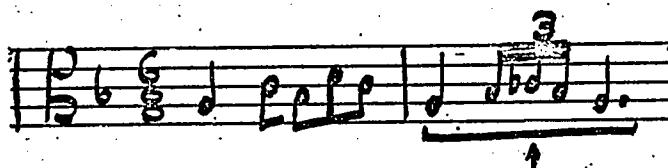
that direction. The atmospheric Koke No Niwa, revised in 1960 before a major Korean excursion, and the barbaric Symphony No. 7, "Nanga Parvat" are among the first works of this period. The Symphony, written in 1959, is not as much Japanese as Himalayan or Tibetan (the title is the name of a Himalayan mountain) but in its percussiveness it represents a departure from other works, even of Indian persuasion, that precede it.

There are certain important similarities between these styles. Primary is that of outlook. Virtually every work of Hovhaness is religious or "visionary" in intention. In certain works this takes on a rather dark character, but this is still entirely in harmony with Eastern religious and mystical thought. While Hovhaness's techniques vary between characteristically Western and characteristically Eastern devices, the aesthetic purposes are more often similar to those of Eastern art.

This has certain very definite implications. Tonality, with its clarity of progression, directness of motion and leading-tone melodic character, lends itself least well to the kind of aesthetic where individual events are more important for their own beauty than their direction and where the general effect intended is relatively static. But exactly this aesthetic is dictated by Eastern art. Although tonality is not appropriate, Hovhaness's tastes lend themselves to definite pitches, melodic movement and clear harmony.

Hence, his music is almost exclusively modal. This does not necessarily mean diatonic modes. The types of modes--Western, Eastern or hybrid--represent one point of distinction between the periods. In any case, chromaticism, with its quasi-tonal implications, is very rare outside of the first period where it sometimes occurs in passing motion, e.g.:

Ex. 1. String Quartet No. 1 (1935)



A second point of importance concerns Hovhaness's forms. As one would expect, forms associated with tonal music and related to such music aesthetically are not natural to Hovhaness's thought. Sonata forms, forms dependent upon motivic development, Beethovenesque formal and tonal architecture are largely absent from Hovhaness's works. He has great admiration for the symphonic styles of Mozart and Haydn. (In one work, the Symphony No. 3, he has paid a deliberate homage to them specifically through the use of characteristic classic structure.) However, this is generally the aspect of Classic-Romantic musical style most foreign to his usage. On the other hand, there is an abundance of many different kinds of fugues and canons, with textural trappings of Baroque and Renaissance style. Old dance forms, particularly very old ones, such as the estampie, occur, as well as Armenian and

Oriental forms such as tapor, jhala, etc. Also, whole sections of pieces sometimes develop out of textural devices, as they do in jazz or certain Eastern music. Simple block-chordal declamations, broken only by aria-like melodic suggestions, comprise the entire first movement of Mysterious Mountain (Symphony No. 2). Antiphonal writing, in a style reminiscent of a Baroque concerto or concerto grosso, highlights movements of works in the second period, including the impressive opening movement of Zartik Parkim. In later works, whole sections are derived from rhythmic or arhythmic generating devices to be discussed further in Chapters VI and VIII. In summary, one may say that the only forms not included in Hovhaness's arsenal are those characteristic Germanic-tonal forms of motivic development associated with the symphonic style from Haydn through Brahms.

Allied with these points, one finds Hovhaness's works missing the key changes of other composers. As I will point out in a later chapter, he often has very effective harmonic movements of a more or less chromatic nature, but these progressions are not designed for modulation to another key. Instead they appear simply for the beauty of the harmonic effect. Also worth noting is that unlike Western composers since the Renaissance, Hovhaness prefers to avoid modal centers and vocabularies necessitating elaborate key signatures or more accidentals than necessary. This is not to suggest any mode is avoided to circumvent accidentals, but simply

that such a mode would be used in a transposition that minimizes such complications. This is the case always for whole works, and also largely for sections, except where internal sections involve a complex signature due to their situation relative to the prevailing key. Signatures are used frequently where quasi-diatonic modality is in effect, but signatures of more than two sharps or flats are fairly rare.

Exceptions include cases where two simultaneous parts in different keys have equally elaborate signatures, say four flats against four sharps. Any transposition of the music would cause one of the voices to have even more than four accidentals. A last curious point, in this regard, is that there is a predilection for the centers A and F. The latter accounts for some instances of four-flat signatures that would be unexpected based on the foregoing.

The catalog of Hovhaness's opus numbers can be quite misleading; referring to it alone might lead one to think the four periods are actually four different stylistic complexes coexisting throughout his career. Many works were worked on at different times; these often point up the differences in periods most clearly. Other works with early opus numbers were written much later. Some works with late opus numbers are based on much earlier works, which, in turn, may appear in the catalog on their own or may have been rejected or even destroyed in their original form.

### The First Period (c. 1930-1943)

Study of the first period is more difficult than the others because so much was destroyed. It is difficult even to get a general idea of what works it comprised. Several symphonies were discarded; the present catalogue includes but one early symphony and the period seems richest in short works for modest forces. There are many surviving songs. Most works have the religious content which pervades the majority of the output. Christian influences coexist with Persian and Indian ones. The predilection of counterpoint is already in evidence; Baroque forms with early Baroque or Renaissance harmony predominate. Little of this music seems influenced by Romantic or Western aesthetics; all of it attempts a certain mystical elevation.

It is important to mention the misconception that Hovhaness's first period is essentially different in purpose and vocabulary from the rest of his works. The destruction of these works, as mentioned in Chapter I, was not a result of dissatisfaction, and was only partially a result of new stylistic ideas. In a sense, it was a sign of revelation, of sacrifice, or a quasi-Oriental removal from self. The following two passages show just how similar certain stylistic procedures of these first two periods can be:



Ex. 2. Alleluia and Fugue (1940)Ex. 3. 30th Ode of Solomon (1948)The Second Period (1943-c. 1950)

There are differences between the first and second periods, as one would expect in view of the dimension of the biographical events of 1943. These include several that further remove the music from Western articulation towards a less harmonic and climactic texture. The intense study of Armenian culture led to changes in preferred modal structures. These comprise both changes of emphasis within diatonic and pentatonic modes and non-diatonic additions, many of which lead to major-minor effects.

A motoric Byzantine-Baroque sound materializes in scoring emphasizing brass and piano, in repeated drone figures, in abrupt non-climactic endings, and in counterpoint that is less fugal and more canonic than that of the earlier period. In the first period contrapuntal entrances are at intervals suggestive of classical fugal practice; in the second there

are many canons at the unison, as well as a number of polytonal canons. These lead to more static than progressive harmony.

Very important are two essentially rhythmic innovations, somewhat related and most perceptible to the listener in colorful effects of orchestration. The first of these, the use of cycles, is related both to Indian music and to concepts of astronomy. It associates with a given instrumental part of a number of pulses, usually prime, and almost never a simple multiple of 2 or 3. This instrument's part has a pattern of music, possibly including rests or repetitions, of exactly that length. The pattern is repeated throughout the section; it constitutes a cycle whose period is given by its number of pulses. The simplest patterns involve the attack of just one note; frequently cycles for cymbals or gongs are of this type. The parts playing in cycles are, of course, entirely determined and written out. As a rule, instruments playing cycles use numbers which have few common divisors--in particular the case where they are relatively prime is frequent. In the latter instance, the parts never coincide in quite the same way until enough time has elapsed to comprise as many beats as the product of the cyclic numbers. In practice the passage is not actually long enough for the cycles to coincide in the same way more than once. Additional complexity is added by the meter of any non-cyclic parts, which generally have few common divisors with any of

the cyclic parts.

Cyclic passages abound in the second period. Although they continue to be an important device, their use falls off slightly thereafter. By contrast the second rhythmic-coloristic device to originate in this period gained importance throughout the ensuing years and became a major characteristic of the fourth period. This is the technique referred to as "freely buzzing," "free-rhythm," "controlled chaos" and by several other descriptive names. It is characterized by the assignment to a part of a pattern of notes to be played quickly over and over again, rapidly but not coordinated with other parts, or with other players within the same part. The resulting vertical combinations are not strictly controlled, but restricted sufficiently by the patterns given. The aim is to give an indefinite colorful blur or a definite harmonic and modal color. Although there are recognizable general melodic contours which emerge from the texture, the technique provides a complex but essentially static drone of tone-color and pitches. This purpose is defeated if rhythmless music is given to only one player. Where the passages occur as accompaniments to other music, a small number is sufficient as long as it is enough to avoid any one part being too audibly definite. When the passages occur as the main music, either with no other parts or where the other parts are the accompaniment, a larger body and variety is used.

In the second period, rhythmless texture is used largely

as accompaniment. The string instruments are most often assigned this job. Passages that do not act as accompaniments are exclusively for strings. The composer seems to associate certain metaphysical and spiritual properties with these passages, as witness this example of 1950 with the composer's own verbal description:

Ex. 4. St. Vartan Symphony



"Spirit Sounds" repeat and repeat infinite no. of times, not together, some faster, some slower, murmur."

It is interesting to note a very similar musical figure in a much later work--1962--with a different verbal description:

Ex. 5. Wind Drum



"Repeat and repeat, not together, confused sounds."

Rhythmless passages in the second period are not very different from each other. Conventional music occurs between any two rhythmless passages. In subsequent works, one

rhythmless passage is sometimes followed immediately by another. In this period, and to some degree later as well, rhythmless passages involve a grand symmetrical crescendo-decrescendo scheme, beginning and ending pp or ppp, and peaking as high as fff. The accompaniment passages, appropriately, are quieter and less varied in dynamics.

With this Armenian phase of his development, Hovhaness's use of texture takes on a multi-planar quality, characterized by tone-color differentiation of one mode, meter or textural design from another. In many passages, for example, one can find percussion parts in cycles with celesta and vibraphone adding dissonant "points of sound" in their characteristic colors, while strings and brass have two different canons in two or more keys and rhythms.

However the period still includes passages of modal counterpoint suggestive of the first period. Hovhaness often writes heterophonic passages of melody with accompaniment of a generally consonant nature and lacking textural complexities or rhythmic devices. This passage, from Varak (1944), for violin and piano, is characteristic of the second period in its major-minor effects and melodic features such as that bracketed as x; harmonically, the same passage with its triadic vocabulary and consecutive fifths, would as well characterize certain pieces, in particular those of a "prelude" nature, of the first period:

## Ex. 6



A last characteristic of this period is Hovhaness's interest in dance, march and processional like numbers. Hovhaness's favorite Western composer is Handel, and one detects a common trait of virile celebration in certain works where the composer attempts to write music at once joyful and rhythmic and still serious and religiously devout.

### The Third Period (1950's)

The third period comprises many factors, including those of the first two periods. Many works of the 50's include passages originally conceived in the first period--some used from memory of scores which had been destroyed in the early 40's. Consequently, it is sometimes hard to distinguish materials taken from older works from newly-composed music which represents only stylistic references to older periods.

The small-scale works surviving from the first period and the spirited concertante textures of the second now yield to richer sonorities. In this and the next period, there are

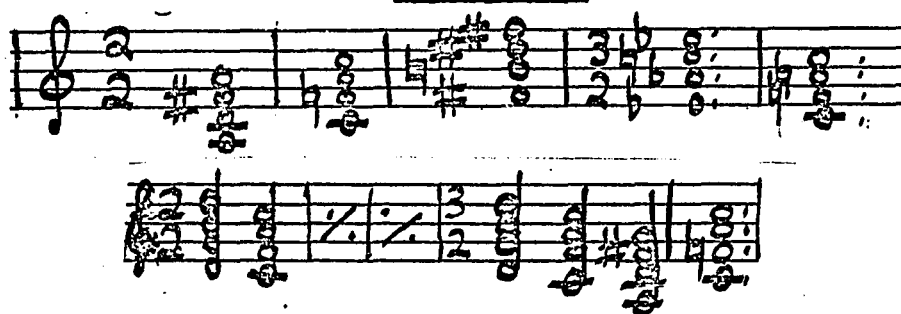
many orchestral works, including numerous symphonies. This tendency is followed not only in new works but in the naming and numbering of symphonies actually composed earlier but not necessarily symphonic in conception. The 8th and 9th symphonies (Arjuna and St. Vartan, respectively) date from the Armenian period and Sinfonia Concertante probably is a more appropriate title for either of them. No. 2 (Mysterious Mountain) uses some materials from the first period, as do sections of No. 6 (Celestial Gate). But the use of the title "symphony" is as significant a pointer towards a new interest in formal and orchestral grandeur of conception as the composition of the newer symphonies, 3, 4, 5 and 7.

The third period coincides chronologically with Hovhaness's rise to popularity. Hence, there are many works written on commission or request. The composer produced many pieces in remarkable haste. Several piano works and the short Duet for Violin and Harpsichord were written each in the space of one day. In some of these works we can detect the sparse atmospheric style pursued only briefly by Hovhaness and possessing affinities both with Eastern music and Webernian developments.

Hovhaness's choice of modal vocabulary widened in this period. Indian raga-like modes, diatonic modes, major-minor modes and Armenian modes are all present at various times, whereas in the earlier periods one or two of these types predominate. Harmonically a corresponding enlargement is per-

ceptible. Not only is greater dissonance employed but triadic passages now contain more chromatic connections. Progressions such as:

Ex. 7. Magnificat



from the Magnificat (1957), were not frequent earlier. In the above passage note the parallel voice-leading, which is sometimes allied with more chromatic harmony in this period. (The parallels are, in fact, present within one vocabulary or another in all periods of Hovhaness's writing but rarely at length.) The use of  $\frac{6}{4}$  chords often occurs in chordal writing from the 1950's on.

The cyclical and rhythmless schemes of the second period are exposed to greater variety of instrumentation in the third although the complex juxtaposition of cycles of the most involved second period works is absent. Chamber pieces have sections entirely built on cyclic patterns, which Hovhaness now explicitly likens to "orbits" as in astronomy. Rhythmless passages now include percussion or chorus as well as strings. Still, full orchestral passages don't occur, the winds are relatively little used, and the general crescendo... decrescendo... pattern of dynamics applies most of the time.



Successive rhythmless passages remain infrequent; the occasional instances that do occur involve consecutive passages with different orchestral groups.

The complex polyphony of the polymodal canons of the second period is not present in abundance in the third period. There are a number of neo-modal fugues, but many are actually recompositions of pieces dating from the first period. There is, in fact, a waning of interest in polyphonic writing, although we do find neo-organa in the Magnificat, brief neo-Renaissance non-imitative polyphony in the Christmas Ode and some more dissonant contrapuntal devices in the piano and chamber works. The slackening of interest in counterpoint is made up for by a new interest in texture and the counterpointing of texture and orchestral color. Hovhaness's verbal descriptions of many passages include phrases like "scattered sounds," "points of sound," etc. The role of tuned percussion, celesta and harp, often in cycles and dissonant to other parts, increases in this period.

#### The Fourth Period (1960's)

The fourth period is most strongly characterized by two related though quite distinct developments. The first is a movement towards the use of Far Eastern models. The second is a growth of dealings with dark, one might even say ugly, emotions and sounds. This element had occurred rarely in earlier works, but becomes frequent, even prevalent, now. Moreover, it is an epic darkness--complex, heavy, aggressive

in scoring and dynamics.

Full-scale melodies are present and very important--the lines are referred to as "heroic themes," and are wide and grim, exploiting larger skips than in earlier works and emphasizing outlines of dissonant intervals. This is not exclusive and certain works such as Praise the Lord with Psaltry are more consonant, technically and emotionally. But even this work uses one of the heavy and intense "heroic themes," one found also in Fra Angelico (see Ex. 2 of Chapter XII) and has moments where effects of richness and splendor derive in part from textural thickness and dissonance.

The prevalent counterpoint in the fourth period is canonic but rarely polymodal. Most canons are at the unison, and involve melodic lines rich in stepwise motion and figuration, leading to very closely packed vertical alignment. Many cluster-like sounds result from this kind of counterpoint, and they usually resolve into unisons. In general, harmonic movement is slower and more static, and considerable dissonance is employed, frequently in long "pedal"-like chords. The pedal chords are sometimes clarified for the hearer by attacking the notes one at a time, holding all of them when the whole chord accumulates. The opposite procedure is sometimes used to end a pedal-chord passage. In some works, frequent use is made of the pedal chord built up of the verticalization of the mode being used.

The modes employed at this time are less often diatonic

than before. Indian and Japanese modal flavors are cultivated. The modal usage is sometimes very strict. In Wind Drum (1962), for example, the entire work, about half an hour of music, uses only six tones--the mode A-B-C-Db-E-F#. The earlier music includes instances restricted to very few notes but they are usually part of a diatonic or otherwise simple mode, and are fairly brief, often containing foreign notes in the accompaniments. However, there is a common thread in that both procedures are harmonically static.

The chordal pedals serve a purpose similar to rhythmless passages, and in some instances replace the latter where one might otherwise expect to find them. Sometimes multiple string divisi passages include both pedal chords and amplifying rhythmless parts. The rhythmless idea is carried very far in the fourth period. It is used both alone and as accompaniment. In the latter case the effects are often aggressively heterogeneous--multi-planar rather than characteristic of smooth accompaniment. Instruments used for rhythmless passages are without restriction. The winds are included, and the brass, in particular, emphasized, especially in climaxes. Sometimes several different orchestral bodies have free-rhythm music assigned to them at the same time, either homogeneously or heterogeneously, depending on the relative dynamic patterns and the pitch figurations. For extended sections, rhythmless passages may follow one another, with or without overlap. In one work, the Symphony No. 19,

"Vishnu," the free-rhythm sections "are" the work--other music exists to punctuate and separate, and occasionally to lend contrast of atmosphere. This reverses the apparently more natural roles of free-rhythm and conventional passages in earlier works. Whereas, earlier rhythmless passages made their point through their very existence and were reasonably similar to one another, here a great variety of sounds is created by the one technique. Hovhaness achieves this variety by careful design of the patterns, by novel combinations of sonorities and by clever combinations of dynamics.

Perhaps more than any other aspect of Hovhaness's style, the rhythmless technique may raise questions. To a detractor, it seems a rather superficial trick and a common denominator depriving works of individual identity due to their similar recourse to this style. A defense of the practice would be best formulated at the fourth period, despite the much greater abundance of its use there. In this period the composer demonstrates that each rhythmless passage can in fact be very different and striking. Far from acting as a convenient common denominator of musical identities of different works, this technique can lend works, such as the "Vishnu" Symphony, the very essence and individuality of their musical identity.

An obvious far-Eastern trait prevalent in this period is the profuse use of glissandi, used alike in simply melodic, polyphonic, and rhythmless music. This leads to new prominence for certain instruments. Timpani glissandi, occasional

in the third period, are frequent in the fourth. String glissandi, are used, and even the woodwinds are required to "bend" tones as much as possible, in slow passages with notes of convenient length. Trombones especially become important--their slide capability gives them a new leadership in the brass family. (Hovhaness has strongly demanded institution of slide trumpets in common usage although he has never actually called for them in his scores.)

Before proceeding to close technical analyses of musical components in the next six chapters, I refer once again to the common spiritual purpose so essential to all of Hovhaness's music. Many of his works use the word "Mountain" in their titles, and the word is also found in many of his verbal descriptions of his works. The crescendo-decrescendo dynamics of cyclic and rhythmless passages are clearly mountain-like; less clearly so are the religious fugues and arias. Another favorite term is "giant melody." By contrast to the detailed microcosmic worlds of Webern and the Bartok quartets, Hovhaness strives broadly towards the macrosocomic, or, more simply, the cosmic. He has shown us that this area of expression is wider than we might at first suspect, but it is still exclusive of many things. Before any technical evaluation is made, one might first liken the composer to a mountain-climber--not a bad analogy in general, but unusually appropriate in this case. It will meet with general agreement that a technical examination of a mountain climber is essen-

tially meaningless as against the question of how formidable the peak is and what degree of spiritual elevation is achieved at the summit.

## CHAPTER III

## MODALITY AND MELODY

The melodic language of Hovhaness's music is closely tied to his modal vocabularies. In certain works not only the notes of the mode but their scalar order lend character to melodic material. This brings Hovhaness close to Indian music. In fact, melody is probably one of the main ways in which his music has affinities with the Eastern music that has captured his attention throughout his career.

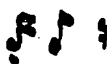
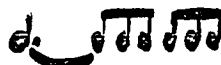
General Melodic Traits: Melody  
in the First Period

In general stepwise motion predominates to a considerably greater extent than in most other music. Sometimes it is unclear exactly what a step means. In certain closely-packed modes diminished thirds occur, whereas augmented seconds are frequent in more open modes. However, Hovhaness, as a rule, is careful in his spelling, which means that intervals spelled as seconds are consecutive notes within the modal vocabulary in effect. The ensuing example, from the first period (1937), opens in a manner suggestive of later works, with a characteristic augmented second in the first bar. In fact, if we refer to the rest of the passage, it would seem that the C $\sharp$  is better spelled as Db, but even at this early stage, Hovhaness is thinking of the augmented second effect. The rest of the example, devoted almost entirely

to chromatic scale, is typical only of the first period; thereafter, modal vocabularies lead to exclusion of at least some notes of the chromatic scale.

Ex. 1. Symphony No. 1



This early example illustrates some points which characterize Hovhaness's melodic material in all periods and modal vocabularies. To a very great extent, Hovhaness favors melodies which begin directly on the first beat of the measure. This is true even if the melody opens with shorter note values and proceeds to apparently stronger held notes. In fact, shorter values generally do precede longer ones. Many sections, especially in the later periods, begin or end with the proclamation figure  (e.g., the ending of the Fantasia on Japanese Woodprints) which also occurs in Hungarian music and the works of Sibelius. Figures such as the fifth through eighth bars of Ex. 1 where a series of short notes precede a long one predominate over the opposite version:  in all periods.

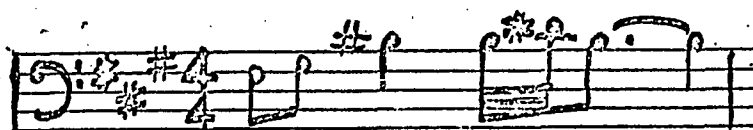
Also typical is the articulation of A as the "tonic" of the passage, by the preponderance of time devoted to it, especially bars 2 and 4. The augmented second figure C $\sharp$ -B $\flat$ -A



of bar 1 helps to establish it. From then on, its supremacy depends on the long notes in bars 2, 4, 5 and 8. As mentioned above, stepwise motion predominates--in this case exclusively, after the diminished 4th interval of the third bar. A corollary of this is the narrow range of the melody as a whole. Wider ranges are used more in later periods, though the access to widely spaced notes is often gradual if not strictly stepwise. Also characteristic is a general legato character of sustained smoothness. Hovhaness generally adheres to this style of phrasing, although, particularly in works of percussive character, other methods of attack are employed.

For the most part, the first period makes use of diatonic modes. Chromaticism such as Ex. 1 occurs with only moderate frequency even in this period and appears less and less as the composer's own idea of his individual melodic language crystallizes. This may account for examples which open with more varied interval structures and then resort to chromaticism, such as Ex. 1. An interesting examples occurs in the first version of the Opus 6 Toccata and Fugue, of 1936. Most of the writing uses simple chromatic figures as in Ex. 1, but the very opening of this work for the piano is remarkable for its containing several definite traits of the composer's more refined style.:

## Ex. 2



The example suggests the Lydian mode on F $\sharp$ ; later on Hovhaness would choose a different key signature to simplify the notation. The excerpt starts on the downbeat, although many listeners might feel the second or third beat as stronger than the first. The rhythm clearly conforms to the preferred design of shorter notes preceding longer ones; the bar consists of two consecutive instances of short-short-long, where the first short note is stressed. In particular, the quick figure of the second half of the bar is important, rhythmically at least, to many works of ensuing periods. The first period is rich in fugal writing, so further reference will be made to its melodies, in the form of fugal subjects, in Chapter V.

In the first period, to summarize, melodies seem to be of three types: a. Clearly diatonic modal material, much in line with Western Renaissance music; b. Chromatic scalar material, such as in Ex. 1; c. Material more suggestive of the rhythmic and modal peculiarities of later Hovhaness, such as Ex. 2.

Other elements of melodic style that seems to pervade most of his output include the following:

1. Where diatonic modes are employed, modes with minor third are preferred to those with major third.

2. The sixth degree of modes--particularly when it is a minor 6th--is an important turning point of lines. The figure:

Ex. 3



occurs in several works, particularly as a design in counterpoint, including the Symphonies Nos. 2 (Mysterious Mountain) and 6 (Celestial Gate). Another late instance of prominent ascending minor sixth, then turning downward can be found in phrase 2 of the main theme of Fra Angelico (see Chapter XII, Ex. 21).

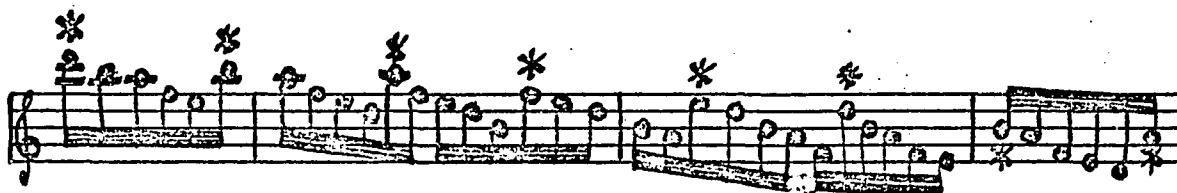
3. Particularly in works with dance-like character, the composer uses small numbers of notes, with rhythmic repetitions which place the accents on different notes each time. In the following example, from Symphony No. 16 (1962) the five-note figure is repeated in rhythmic groupings of sixes:

## Ex. 4



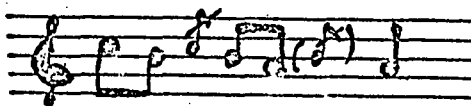
Later in the movement an example of the raga-like design spoken of above occurs. The five-note scale D-B-A-F-E downward is basic. Note the six-pulse patterns, as in Ex. 4, with each five-tone grouping on a new downward note, rather than simply repeating as above. Thus the five-note scale forms the main melody line as well as the line indicated by the \*'s.:

## Ex. 5

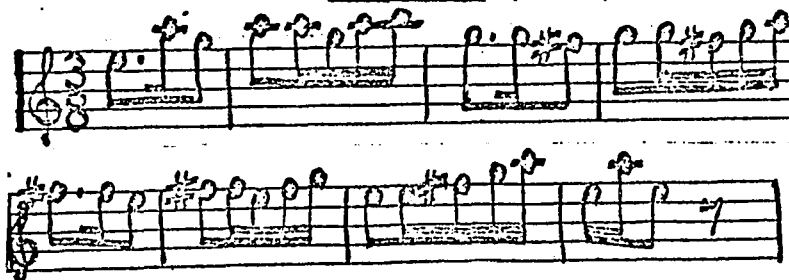


4. In order to confirm the tonic note of modes, repeated notes and other prolonging devices often occur on the 2nd degree in descending patterns. The figure (Ex. 6) is particularly prevalent as a phrase ending in the Armenian period and can be found thereafter as late as Wind Drum in 1962.

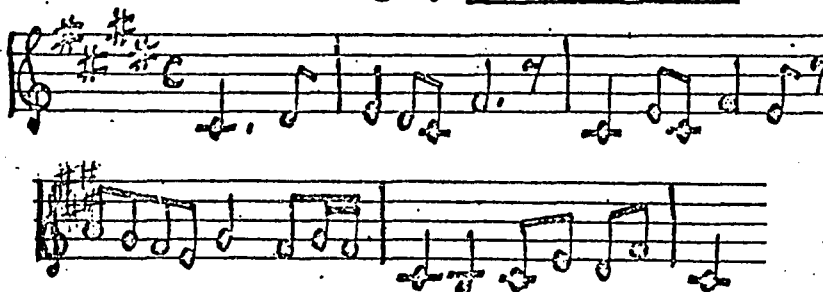
## Ex. 6

Melody in the Second Period

With the second period the notes within modes begin to take on more individual personalities. This includes not only the 6th and 2nd degrees mentioned above, but also the 4th degree which often occupies the penultimate position in a melodic line, a clearly non-dominant effect. This is related to Armenian and Russian practice, although the latter probably was of very little importance to the composer. It does, however, provide interesting examples of the same device.

Ex. 7. Tzaiker (1945)

## Ex. 8. Moussorgsky-Boris Godounov



Repeated notes become quite common in the melodies of this period. This occurs for several different reasons. One purpose is to generate motoric motion of a drone-like character. This usage is not genuinely melodic and will therefore be discussed in a later chapter. But one can also distinguish instances where repetition has a definite throbbing quality, as if of a recitation tone for chanting. The opening of the Lake of Van Sonata, Op. 175 (a work of the 1940's despite its late opus) is also used as a fugue subject in the 15th symphony.

Ex. 9. Lake of Van Sonata



(The 15th symphony uses approximately the first half of the theme, made diatonic by using D<sup>b</sup> instead of D<sup>#</sup>.)

There are many passages in the second period that rely very heavily on melody without any counterpoint or harmonic accompaniment to speak of. In the second movement of the concerto Zartik Parkim (1949), the solo piano presents melodic material in the right hand with coloristic interpolations in the left hand, but no real additional music. (However the left hand does emphasize A and E, clearing up a possible modal ambiguity between D and A.) The mode is a simple

A-Aeolian--raised sevenths are always very rare in Hovhaness.

In Ex. 10 the first twelve bars constitute the basic material. The rhythm of these bars is repeated exactly, a total of four times with only the very slight alteration of replacing the second eighth note of bar 10 with a pair of sixteenths. The pitches also are repeated, with some variation, but these two repeating patterns (rhythm and pitches) are slightly out of phase. Hovhaness is actually treating the line as a would-be raga (and the rhythmic pattern as a tala). The strong characteristics of the raga are the prominence of the fourth degree at beginning and end (notes 2, 17 and 18) and the fifth degree in the middle. With the G, Hovhaness attains the highest note only once, in the middle of the line.

The composer alters the given material by judicious omission or repetition, taking advantage of the one rhythmic change (in the tenth bar of the tala) to create the overlapping of two statements. The numerical markings in the example are the author's. Each bracket indicates one statement of the melodic line. The iterations of the rhythmic pattern are not bracketed; they are quite simple to follow. The Roman numerals indicate a new statement of the raga. The Arabic numerals indicate which note of the original line is sounding.

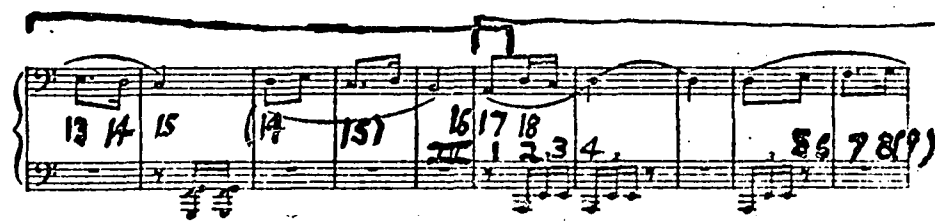
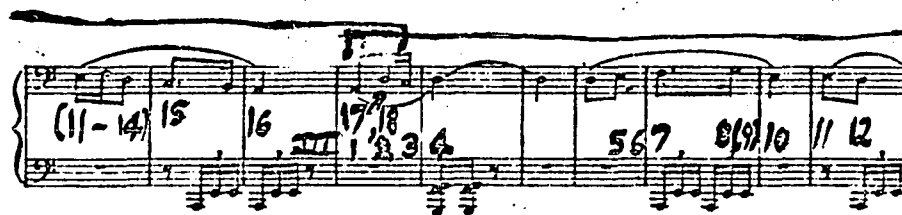
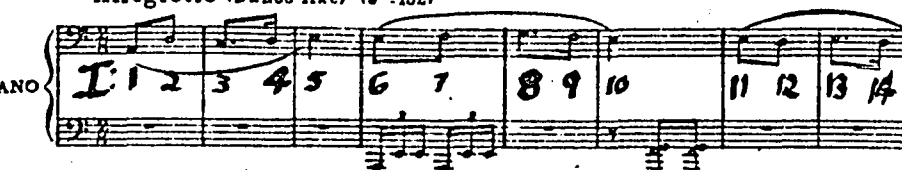
After this 48 bar statement, there is another development along the same thread, in a higher register. The procedures

Ex. 10. Zartik Parkim

## Timpoug

Allegretto (Dance like) (♩ = 152)

PIANO

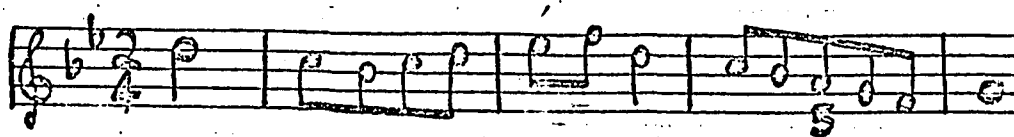





of compression and misplaced accents are carried further by contraction of the 6-beat (3-bar) phrases into 5-beats--with alternating  $\frac{2}{8}$  and  $\frac{3}{8}$  bars. By contrast to classical style, the static effect is still maintained by the close-packed writing, the recurrent fourth and the narrow range (a seventh) which is clear from the outset, and never exceeded.

Augmented seconds, particularly when they imply major-minor effects, are the main non-diatonic modal element of the second period. Ex. 9, from the Lake of Van Sonata, makes use of this interval, as does the example from Varak quoted above (Chapter II, Ex. 6). This continues as a factor in the early third period. One movement of Flowering Peach features a saxophone solo devoted entirely to the three tones of root, minor third and major third of a would-be mode (see Chapter XI, Ex. 5).

A characteristic that develops in this period is the use of quick arabesque-like embellishing figures, sometimes in groupings of 3 or 5. This happens in two ways. Firstly, it can occur within melodies to prolong or emphasize melodic units by use of surrounding motion rather than literal re-statement (Ex. 11). Secondly, it can introduce lines which predominantly use longer notes. Such proclamations represent an extension of Hovhaness's preference for short-long figures (Ex. 12). The first type of elaboration is more prevalent in the works of the early 1950's.

Ex. 11. Shepherd of Israel (1951)Ex. 12. Suite Op. 99 (1952)

Many sections feature melody with accompaniment, often with  repeated note designs in the accompaniments, with harmonic rhythm usually at one chord per measure or slower. These sections are often labelled "aria." The lines are very smooth, largely stepwise, and often have crescendo... decrescendo effects that conform to upward and downward turns of phrase or provide additional meaning to repeated note patterns. The phrase lengths are often varied and involve prime-numbers; it is interesting that Hovhaness himself comments on these sections giving great detail on the phrase lengths but ignoring the actual melodic material (see Appendix - Item 3). Usually there is one high point, attained only once, and coordinated with the highest dynamic level. When the high point occurs twice, then the high dynamic level occurs twice. The ensuing excerpt demonstrates most of these characteristics:

Ex. 13. Diran (1949)

Melody in the Third Period

With the advent of his third period, Hovhanness begins to make use of new types of melodic ideas even though he still continued many aspects of his earlier melodic writing. He uses less motoric drone writing, except for certain instruments to which it is particularly suited. He uses some senza misura writing. With the relaxation of drones and

some use of complex meters, melodies take on a freer nature, sounding less periodic. (In the second period, many melodies with complex varied phrase lengths sound more regular than they appear due to use of more uniform note values with more static accompaniment.) Melodies which are periodic may have more complex numerical periods and create expanded drone effects of a more dramatic nature. (Instances of such effects where the melody repeated has major-minor implications exist in the 2nd and 3rd symphonies.)

In the ensuing example from Glory to God (1954), the opening has the aforementioned proclamation character, with arabesques around the D near the beginning. Eighth note groupings are 1, 3, 5, 2, 4, and then a series of 3's. The barlines noted only give points of stress, in the part of the excerpt where Hovhanness tightens the metrical situation for added intensity, by using uniform notes. Note the repeated D's to set off the climactic G and the return of the quicker notes embellishing the G and then D. The only skip-wise motion is either to or from the tonic G (Dorian), another means by which a modal tonic can be articulated.

Ex. 14. Glory to God

Fear not ————— for be held ————— I

bring you good tidings of Great Joy

In this period Hovhaness first uses highly restricted modal vocabularies. In fact the restrictions here are much greater than in later works, if we measure restriction by the number of notes admitted to melodic writing. We have already cited the instance in Flowering Peach; a similar occurrence takes place in Khaldis, for piano, four trumpets and percussion (1951). In one movement, called "Three Tones" the lengthy piano solo at the beginning (more than half of the entire movement) uses only three melodic notes with an added drone note--the drone note would be the fifth of the mode implied by the three melody notes, if a normal modal situation were in effect. Variety is created by rhythmic effects and permutations of the main notes, with the interest, in second period fashion, being quite motoric--due to the steady motion of the drone note. Here is an extract:



In this period Hovhaness also continues major-minor usages. In the following example from Christmas Ode (1952) the last four notes outline a major-minor triad. The rest of the example is entirely stepwise and uses embellishing patterns around the fifth degree. Short notes precede the long notes, as we have come to expect.

## Ex. 16



There is a certain splendor of mood implied by some of these passages--the latter, in particular, has attractive celesta accompaniment. Such moods may account for the use of modes with major third in some religious works, such as the stately Gloria from Magnificat (1957).

## Ex. 17



Those early third period works which are characterized by great sparseness and dissonance do not represent much development in terms of melody. There are two types of situations. Some sections are virtually non-melodic; these will be left entirely to further chapters. Other sections feature brooding modal lines, not very different from those in other works, but harmonized with harsh chordal and textural effects. The "Death of Vartan" movement from the St. Vartan Symphony has this character. It is also found in chamber works such

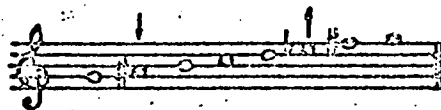
as the Quartets Nos. 1 and 2 for flute, oboe, cello and harpsichord.

### Melody in the Fourth Period

As mentioned in Chapter II, melody is very important in the fourth period. There are several new melodic traits including the following:

1. Modes are employed with a greater proportion of minor and augmented seconds to major seconds than earlier. It will be noted that normal diatonic modes have no augmented seconds and only two minor as against five major seconds. Normal pentatonic scales have only major seconds. Some specific dimension of Hovhanness's feeling for augmented seconds, as well as his verbal acknowledgement of the relevance of the term "raga" is found in this quote from the analysis printed as foreward to the score of "Shepherd of Israel." The quote also contains interesting value judgments (i.e. "cheap") about Western even-tempered tuning:

The arrows refer to the pure intonation of the mode or raga:



The "A sharp" is sung and played  $1/6$  tone below "A sharp," while the "E flat" is sung and played  $1/6$  tone above "E flat"--not exactly but approximately; the ear will guide the intonation accurately.

Scales with augmented seconds lose their nobility and become cheap when transferred from their ancient practice to the modern usage of the West because the tempered scale is especially destructive to these larger intervals or rather, the falseness

of equal temperament is nowhere more obvious than in the cheap modern augmented second: therefore, in the section of my work this scale should be heard in its ancient majesty--and the arrows are used to help the performer attain the true character of the scale.

Hovhaness does not offer any particular alternative to standard Western tuning. His instruction to alter pitches "not exactly but approximately" suggests that he has no rigorous ideas on exactly what tuning scheme is best, either from a precise mathematical standpoint or a cultural one. The indication to alter pitches occurs in very few works, and in each case the performers are advised that the suggested alterations are not to be taken too strictly. The decision not to be more rigorous has two reasons. The first is that he has no ideal scales in mind and feels exact tuning instructions would encumber rather than enhance the emotional flow of melody. The second is that Hovhaness always strives to make his music easy to perform and precise intonational changes would create difficulties.

2. Where pentatonic modes are still in effect the mode is not strict but utilizes one or more minor seconds. In other words, where G-A-C-D-E is strictly pentatonic, Hovhaness, in his fourth period, will more likely use G-Ab-C-D (or Db)-E. In diatonic situations, the Phrygian mode becomes more prevalent, because of the strong minor second between tonic and second degree.

3. Melodies tend to observe modes very strictly.



4. Hovhaness occasionally employs pre-existing modes from non-Western traditions. Early Armenian church modes and traditional Indian ragas are among the sources he acknowledges. However, this does not happen often, and in any case the actual melodic material is always newly composed.

5. The raga-like development of melody mentioned above becomes even more prevalent, as harmony and counterpoint become more static in the works of the period.

6. Glissandos are used, particularly for dramatic effects. Often the composer uses a glissando upward into the high-note of a melodic phrase.

7. Although stepwise motion remains prevalent, the proportion of skips increases slightly. More importantly, skips and total melodic ranges are extended.

Other aspects of his melodic writing remain as they were earlier. In particular, one still finds the tendency to begin melodies forcefully on first beats.

A typical fourth period melody is the main theme of Ukiyo-Floating World. The opening phrase of the melody in a G-based Phrygian mode

Ex. 18



illustrates many of the above points. The flattened second degree, Ab, is used strongly at the beginning and the middle of the phrase. Except for the C-Ab skip in the second bar and the similar G-Eb in the third, each of which brings out the strength of the lower note, the motion is stepwise or by upward seventh--the inversion of a downward step. So the line has wide skips, but not many, and can be regarded as an almost entirely stepwise line with transpositions. In fact the downward scale of G Phrygian beginning on Ab is the raga-basis of the line.

An interesting comparison of third and fourth period melodies is afforded by To the God Who is in the Fire, a work for male voices and percussion which exists in two versions, one from 1956, the other from 1965. The revision leaves much of the music untouched--cyclical percussion effects with interpolations of four-part chorales for the voices constitute much of the work. In both versions there is a central tenor solo arioso on the word "Adoration." This is the main material which is different. So there exist two melodic lines different in period and style, both of which were used for the same section of a particular work. The ensuing examples present these lines. The earlier one was notated by the writer by melodic dictation taken from a private recording since this version of the work is not available in print. The later one, like most of Hovhanness's music of the 60's, is quite easily available:

Ex. 19. To the God Who Is In the Fire-Original Version

The musical score is written in 7/4 time and consists of six staves. The lyrics are written below the notes, with hyphens indicating long notes or melismas. The notes are often beamed together in groups, with fingerings (1-5) and breath marks (arcs) indicated above them.

Staff 1: A - do - ra - tion. A -

Staff 2: do - ra - tion. A - do - ra -

Staff 3: tion. A - do - ra - tion.

Staff 4: A - do - ra -

Staff 5: tion. A - do - ra - tion.

Staff 6: A - do - ra - tion.

The earlier version is immediately seen to be the more ornate; quintuplet arabesques do exist in late period music-- as in Ex. 18, but the smooth melismatic character of third period writing causes them to be a bit more frequent there. The first example is in the Dorian mode on A, with one







Ex. 20. To the God Who Is In the Fire-Revised Version

A - do - ra - tion. A - do - ra -

tion. A - do - ra - tion. A - do

ra - tion. A - do - ra - tion.

alteration, F-natural, to help emphasize the climactic high A. The second makes use of an altered sextatonic vocabulary, A-B $\flat$ -D-E-F-G, containing two minor second intervals. And there is exactly one "accidental" here, the E $\flat$  which gives extra impetus to the major 9th D-E glissando and allows an exact sequence with E-D-B $\flat$  by A-G-E $\flat$ . The A is the high note of both lines, and is struck only once, at the loudest point, about 3/5 through the entire melody. The earlier example uses fluid juxtapositions of note-values and groupings, not unlike Ex. 14. There are normal halves, triplet halves, normal quarters, triplet quarters and quintuplet eighths, and different phrase lengths, with the held notes on the syllable

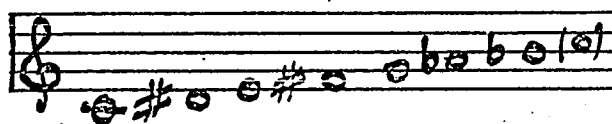
"ra" including three types: , , and . The later example, by contrast is melodically and modally more repetitious. There are only two rhythmic configurations used: , , and . Despite its greater length and ornateness, the first example has a range of only a ninth, and the low G of this G-A range occurs only as a lower neighbor cadential embellishment of the A. The later example includes an additional low 4th (or 5th, if we disregard the G of the first example), covering most of the normal tenor vocal range. The basic material of the early instance is stepwise motion--several of its phrases are entirely stepwise, including the opening and the phrase with the ascent to the high A. Others use a small proportion of quite small skips--thirds and a few fourths. The later example is rich in skips; the first phrase contains only one step. Most of the skips are thirds, but this is not due to any avoidance policy for wide skips. In fact, the line culminates in a theatrical major ninth interval which is made more forceful by the restriction of skips to thirds earlier. Finally, this culminating phrase of the later melody uses glissandi in the major ninth interval and the notes surrounding it.

As a last topic in this chapter, it might be worthwhile to glance at two works that build entire sections from basic modes, the 15th Symphony and Wind Drum, both of which date from 1962.

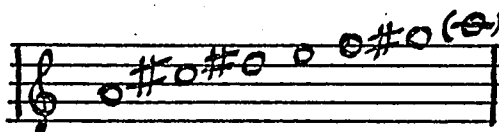
Symphony No. 15

Symphony No. 15 is subtitled "Silver Pilgrimage" after a novel of Anantanarayanan. Each of the first three movements of this piece uses strict and limited modal vocabularies. The last movement features diatonic modal counterpoint using material similar to that of Ex. 9, but without any augmented seconds. The modes of the first three movements are as follows:

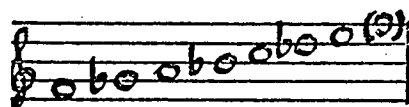
Ex. 21



Ex. 22

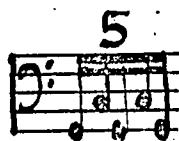


Ex. 23




The fifth degrees serve strong almost "dominant" functions and appear forcefully in timpani patterns:

## Ex. 24



As will be shown in Chapter IV, Hovhanness inclines, particularly in this period, to select modes which derive from a single triad. The notes of the triad generate the mode by admitting as additional notes only those at one half step distance from them. It will be noted that the three modes quoted above strictly conform to this pattern with the exception of one note--the Bb in the mode of the first movement.

The opening of the first movement is for violas, with murmuring accompaniment. It establishes both the mode (raga) and the metrical pattern (tala) of  $\frac{7}{4}$  . The notes of the mode are introduced gradually--starting out with G-Ab in the first two bars, G-Ab-Bb-C in the next five, C-D#-E in the next two, F# in the next bar, and so forth. The melodic motion is predominantly stepwise, and the highest dynamic, f, occurs only in conjunction with the highest note, Ab, so that the whole passage has a range of a minor ninth. To emphasize this climax, the composer employs the diminished third F#-Ab melodically. Long notes occur in order to emphasize new melody notes, such as the first occurrences of F# or the high Ab. There is little ornamenting by means of quick-note figures.

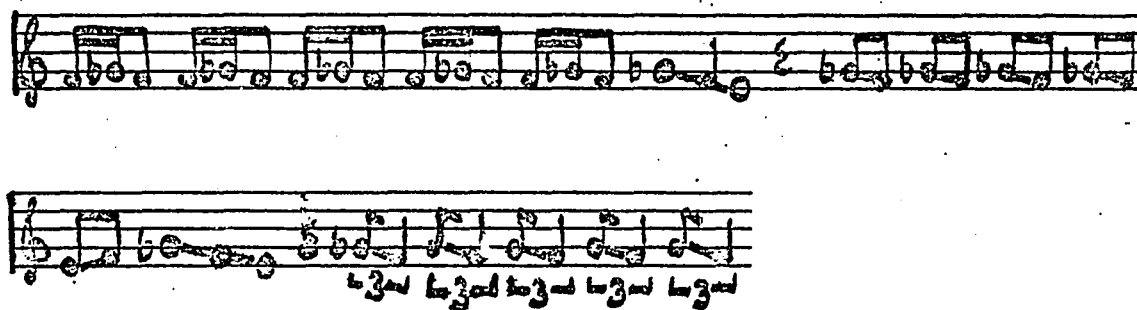
In the six-note mode of the second movement the interval A-C# functions as a stepwise movement, because it is determined by two consecutive mode notes. This lends the movement a brighter melodic quality, and this is enhanced by some skips to and from the E. By leaving out F and/or G#, Hovhaness can employ actual A-Major broken chord figures. This in turn leads to a harmonic simplicity affording possibilities of stretto which are used with consonance. (Late Hovhaness stretti, as I will point out, need not be consonant at all.) The movement is binary and both halves use the diminished third interval at moments employing high range.

The major part of the third movement is devoted to a senza misura section in slow tempo, not unlike the alap sections of Indian music. The solo flute is featured in its low register. The whole line uses a minor ninth range, from C to Db, analogous to the range of the viola line of the first movement. Glissandi are used profusely for minor seconds and diminished thirds, which are quite frequent. Suggestions of a diatonic Gb modality occur by use of the diminished third Gb-E, leaving out F and proceeding to Db; in the pattern Gb-E-Db the E sounds like Fb in Gb Mixolydian. Of course, the drone-murmuring accompaniment permanently sustains C and F, making these suggestions no more than slight. Introduction of melodic notes is again gradual, and many different arabesque figures and time values are used. The introduction of a new melody note leads to a passage of



flourishes and figurations around that note, using those near it that have already been introduced. The introduction of Gb, for example, leads to this passage:

Ex. 25



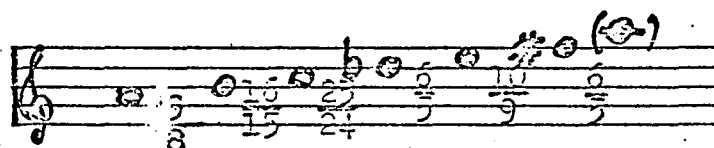
Repeated notes are introduced shortly after the introduction of the high Db, and the melody proceeds downward thereafter, ending on the low C.

The passage for solo flute is of considerable length and is limited in tone color; the flute is in its lowest range. Variety is achieved by the use of mixed time values and various arabesque figures. As such, the section is one of the most Eastern of any in Hovhaness's music.

### Wind Drum

The dance-drama Wind Drum is about a half hour in duration and is based throughout on one mode:

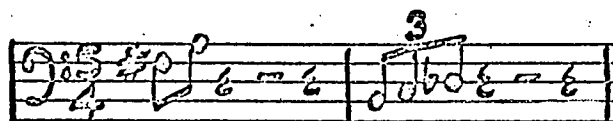
Ex. 26



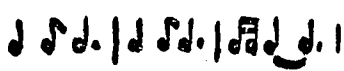
The piece is in 21 movements, of which the even-numbered ones are narrative recitatives for baritone chorus or solo with chimes. This is a rare instance where Hovhaness indicates suggested ratios of intonation for the tones of the mode. These ratios are offered only as one possible tuning scheme and are indicated in the above example. Of particular interest is the C-Db interval which is very tight, in fact, a microtone. This interval plays an important role in A Major-Minor effects. The two timpani and two of the (most often used) chimes are in C and Db.


The mode itself is in two halves--the first half, A-Db, consisting of four very tightly packed notes, the second half, Db-A, consisting of four quite loosely packed ones. This dichotomy of the mode's nature may account for its failure to become tiring through so many sections. The opening coloristic rumbles for double basses, pizzicato, bring this out at the start of the work. The first bar is taken from the notes and character of the second half of the mode and the second bar from that of the first half of the mode.

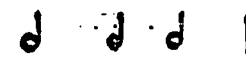
Ex. 27

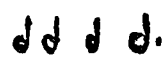


The recitative movements use the same musical material each time, with changes made to accommodate the words. Except for the opening overture, all the other movements are dance-like and quite melodic. They have descriptive titles and most have a characteristic rhythmic pattern analogous to Indian tala. Many of these incorporate "short-long" patterns. Some of the talas are:

$\frac{6}{8}$   from III. "Dance of Ocean Mist."

$\frac{4}{4}$   from XVII. "Dance of Steep Hills"

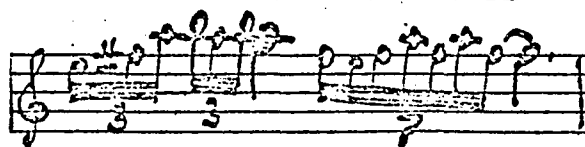
$\frac{5}{4}$   from XIX. "Dance of Ocean Slumber"

An interesting case is No. XIII, "The Flute of Azura Heaven," in which the basic tala is flexible in the following way. In  $\frac{7}{4}$  time the scheme is ; where the two quarter-notes can be replaced by any number of quicker notes occupying the same space. The two bars quoted from the melody line are possible instances of this procedure.

Ex. 28a



Ex. 28b



A good example of the actual melodic writing can be found in the following extract from the middle of IX. "Dance of Singing Trees."

## Ex. 29



The movement opens with the C-C octave skip and it is characteristic for the whole section. We note instances of a five-note figure in 4-time, with sequence, at "a" and a three-note figure in 4-time, without sequence, at b. The entire quote outlines scale writing from Db down 1 1/2 octaves to A, back again, and back down again. The end resembles Ex. 6. The scalar figures that underlie the melody are indicated by the x's. Observe, starting in bar 7, that the first several notes of the upward scale are embellished by downward three-note patterns--with the scale note appearing first and longest in each grouping. This is made more energetic when the A is reached and the syncopated 16th-note effect is used, still employing three descending notes. F#-E are retained

and become the opening notes of the ensuing bar. The scale continues upward to B, C and D. The embellishing notes are now on the stronger beats, and they are maintained at the same pitches (F#, E) rather than rising sequentially. An ostinato effect is achieved, appropriate to the general rise in the line towards its climax. (Shortly after the passage quoted the line attains high E above the stave, which is the high point, as usual reached only once in the entire passage.)

Aesthetic questions may be raised about a work such as Wind Drum where such a restricted vocabulary has been extended through so much music. The dimension of harmony, important in some works is quite insignificant here, being restricted to simple drones. Part of the appeal is in the subtlety of melodic embellishment, as in Ex. 29, in features of rhythm, and particularly scoring, which will be discussed further on.

## CHAPTER IV

## HARMONY AND HARMONIC PROGRESSION

According to the Groves Dictionary article on Hovhaness by Peggy Glanville-Hicks, Hovhaness's music "relies primarily on melody and rhythm rather than harmonic elements." The suggestion that the music is not harmonic, does not move harmonically, or has no harmonic progression, is inherent in this remark. The quote may therefore seem quite absurd to those who consider the strongest moments in Hovhaness's career to be those characterized by particularly expressive chordal episodes. Yet there are other moments when the composer creates a state of harmonic neutrality for long periods during which melody, rhythm and scoring give the music its meaning. The situation is summarized by the following points:

1. Hovhaness sometimes lets harmony and harmonic progressions dominate musical sections. These include chordal passages devoid of other interest, contrapuntal episodes and aria-like melodic passages with chordal accompaniments.
2. Hovhaness sometimes neutralizes harmony by complex polytonal sound-webs, by long held pedal-chord or drone-chord effects which neutralize or even eliminate a sense of progression if not of the harmony itself, or by thin textures that avoid chordal simultaneities.

3. Hovhaness clearly differentiates these two types. Each is either wholly present or wholly absent from a given passage; moreover, he does not permit intermediate composite or mixed situations. Harmony never has a minor role. It either has a dominant role or else no role at all.

#### Basic Chordal Types (Consonant, "Constructed")

Naturally, the extremes of forceful and neutral harmony are both difficult to achieve. Although it is not clear whether this object led to the choice of a restricted chordal vocabulary or vice versa, it is certainly true that the chords chosen by Hovhaness are very special. There are two basic types, not including chords that result from polytonal contrapuntal combinations or simultaneous sounding of most or all of the notes of a given mode in drone, pedal or rhythmless situations. Sounds created in this way occasionally do conform to the two types presented below, but are not really to be considered as harmonic events in any case. The two basic types are:

1. Triads and open perfect consonances. Except in 2- or 3-voice counterpoint, where it may be unavoidable, the composer rarely writes an incomplete triad by means of a bare imperfect consonance.

2. Sounds constructed as follows:

- a. A basic consonant chord or interval is selected. It may be any consonant sound.
- b. Additional notes are considered admissible to the final sonority only if each is a half-step either above or below one note of the basic chord.
- c. The notes of the basic chord are sounded together with any of the admissible notes. No other notes may occur.

Clarification: The basic chord may not be augmented or diminished--it must be consonant, and it must be sounded. It cannot be the constructive basis of the chord without being sounded. Only notes related to the basic chord by half step interval are admissible. The half-step relationship may not be iterated. In other words, a note related by half-step to an admissible note is not necessarily also admissible.

For example B-D-F-F# is such a "constructed" chord since the basic B Minor triad includes its fifth, F#, which in turn justifies the only added note, F<sup>b</sup>, which is a half-step away. However, B-D-F is not used because F# is missing and there is no way to justify the simultaneous B-F in the same



chord. (A prominent instance of a bare tritone, rather blatantly violating these principles of chordal vocabulary does exist in a very early work, the first symphony, where the interval D-G# occurs climactically just before the open fifth at the very end.) Whole tone chords are also ruled out, and in certain ways they are the complete antithesis of this vocabulary. Even any three-note whole-tone combination cannot be justified; as there are no half-steps, no additional tones are admissable. Only triads or sub-triads would be possible, and the only whole-tone triad is the augmented one, which is not permissable, because it is dissonant.

Chords which are permitted are of several characters, which will be detailed presently, but they have in common these important properties: Every chord does in fact have a root, in the traditional sense. Every chord has an effect of simultaneous consonance and dissonance produced by using simultaneous neighboring tones, also in the traditional sense. As such, Hovhaness's harmony is perhaps closer to Western music than other aspects of his work. However, the vocabulary can lead to passages rich in minor and augmented seconds. This brings it close to the quasi-Oriental modal and melodic vocabulary outlined in Chapter III.

Hovhaness usually spells the chords so that the intervals determined by the half-step relations are minor seconds and rarely augmented primes. For example, the chord formed by adjoining a lower neighbor to the third and an upper

neighbor to the root of a major triad is spelled F-Gb-G<sup>#</sup>-A-C. This creates the doubly-augmented prime between the two inflections of G's, but preserves the identity of the basic F-Major chord and the traditional minor second relationships of the added neighbor notes. Given the sound of a chord, the basic chord from which it is formed need not be uniquely determined. In this case, the spelling F-Gb-Ab-Bbb-C yields an equivalent chord as built up from F Minor. There are cases where even the root is not clear, but these are thinner note complexes with no actual complete triad. The Chord B-C-G, for example, can be built from C-G with adjoined B or B-G with adjoined C, and thus could seem to be derived from any one of four basic triads, namely C Minor, C Major, G Major or E Minor.

The ensuing examples illustrate some chords used, with explanation of which notes are basic and which are adjoined:

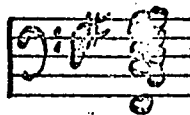
Ex. 1. Oh, For A Shout of Sacred Joy (1958)



The F Major chord is basic, F<sup>#</sup> acts as a misspelled Gb. The correct spelling would lead to a diminished 6th in the bass, one of the few intervals Hovhaness considers so

unnatural as to cause him to misspell adjoined notes. B is a half-step from C. Note that it is not necessary to state B and C in the same octave.

Exs. 2-5. From Look Toward the See (1957)



The basic chord is F Major. Of the six possible adjoined notes, only Gb and Bb are missing.

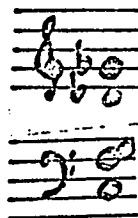
Ex. 3



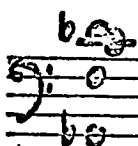
The basic chord in this instance is only a third. The upper note is E, admitting D# and F as adjoined notes. The lower note may be either C or C#; either one admitting the other.

The basic chord (Ex. 4) is the perfect 4th Db-Gb. This is because the Gb can admit both F and G, but neither of these two notes admits the other. The C is obviously admitted by Db.

Ex. 4



Ex. 5



In this instance, either Gb-Db or F-C is the basic interval, either pair of notes admitting the other.

Ex. 6



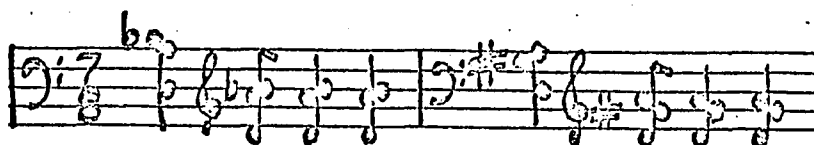
Ex. 7



(Both from Vision From High Rock, 1954)

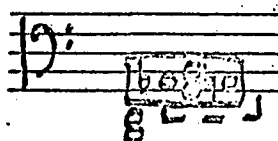
The simple major-minor chord can be generated as in Ex. 6. Either the minor or major third belongs to the basic chord, admitting the other third. Ex. 7 illustrates a diatonic possibility of a major chord with an adjoined 4th degree.

Ex. 8. Macedonian Mountain Dance (1938)

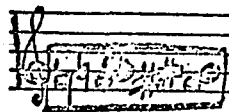


This early excerpt from a piano left hand part shows alternation of the two possible adjoined notes admissible by the A in the basic D-A interval.

Ex. 9. Symphony No. 4 (1958)



Ex. 10. Symphony No. 13 (1954)



The full five-note cluster of Ex. 10 may be analyzed with either F $\sharp$ -A or F-A $\flat$  (G $\sharp$ ) being taken as the basic diad.

If the major 3rd F-A were basic, neither note could admit G. The chord in Ex. 9 can only be formed with Ab-Cb (B) as basic. It is identical to Ex. 10 except for a note removed--the second highest of the five, but this removes the freedom of choice of basic chord. G-Bb cannot be taken as basic even though it would admit all the other notes. Bb itself is absent from the chord and cannot therefore be considered as a member of the basic interval or triad.

Ex. 11. Mysterious Mountain (1955)



G Major or Minor (G-A#-D) is the basic chord. If the Eb major triad were basic, C# would not be admissable. No third or fifth without complete triad would work as the notes are too many and far apart to be all admissable by such an interval.

The nature of this harmonic palette can be correlated with emotional and philosophical ideas of Hovhaness's approach to composing. A basic strength and character derive from the basic power of triads and from the fact that any chord has a root. The use of minor seconds creates the effect of dissonant chords which contain their own resolutions, so that dissonance and resolution are clear in one chordal statement. Thus tonal progressions are unnecessary and unnatural. The

chords become suitable for prolongation because they combine the functions of dissonance and resolution normally expressed in two or more chords. Even when a real resolution is desired it is obtained not by sounding a new chord but simply by releasing the adjoined notes while sustaining the basic triadic notes. The chords represent, in a metaphysical way, a quasi-Buddhist coexistence of extreme opposites--half-step sounds with purely consonant sounds, without the use of the intermediate sounds that might bridge this apparent gap.

For the remainder of this chapter, I shall refer to ~~consonant sounds of conventional type without adjoined notes~~ as "consonant" or "completely consonant" for clarity, and to the chords with adjoined notes as "constructed," because of its formation by building first the basic chord and then the adjoined notes by precise rules.

Among the sounds outside these classes which appear through polyphonic simultaneity or vertical statement of all the notes of a mode, one particular type occurs with sufficient frequency to be worth mentioning. Hovhaness uses diatonic modes in all of his periods, although with decreasing frequency. The verticalization of such a mode gives "white-note" chords which are quite far removed from the constructed chords, as they have predominantly major second intervals. When these chords do occur, Hovhaness is careful to avoid their having any definite character as harmonic devices. In order to accomplish this he never uses them except in

situations with prevailing diatonic modes. They occur as held chords, usually in the strings, and not often with notes left out. He does this to avoid giving the ear undesired impressions of such chords as common sevenths, etc. One of the few sub-chords to be found is that of a major ninth chord with removed seventh. In this case the ninth is weakened by its placement in the same octave as root and third:

Ex. 12



Hovhaness's evolution from period to period brings with it characteristic differences in harmonic approach. For example, the frequency of constructed sounds relative to consonant sounds increases in later periods. In addition to the terminology of consonant and constructed sounds, the author will use the terms "harmonic" and "non-harmonic" to refer to passages where harmony does and does not play a role, respectively.

#### Harmony in the First Period

Hovhaness's harmonic style approached maturity somewhat sooner than other aspects. In his first period one finds many instances of the harmonic characteristics which persist later on. This is true more with respect to harmonic than



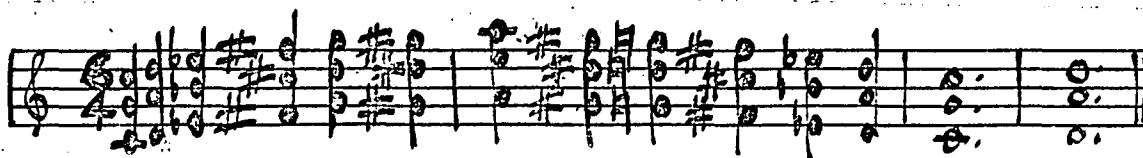
non-harmonic situations, and more with respect to consonant than constructed sounds. The reliance on consonant sounds for harmonic passages, with the exclusion of sevenths, added notes and other complexities is established here--long passages contain absolutely no dissonance.

Open intervals are used in addition to triads. The relative frequency of open fifths to full triads may be somewhat greater here than in the harmonic passages of later periods. (In non-harmonic passages open fifths often are present as long held drones.) In particular, series of consecutive parallel fifths are to be found, and many passages end in open fifths, regardless of whether fifths or triads predominated before the ending. Major triads sometimes occur in endings, but they are more frequent in later works. In contrast to this, endings on plain minor triads are quite rare throughout the composer's career. The "Tierce de Picardie" becomes a mannerism early and remains whenever it is relevant--i.e., in situations that are "harmonic."

The parallel fifths we have mentioned are sometimes filled in with thirds, so that long strings of parallel root position triads result. Ex. 2 of Chapter II is an example of this. More extensive instances, in both slow and fast tempi, exist in the first symphony (1937).

Bare fifths in parallel style can be found, as in Exs. 15 and 16.

Ex. 13



Ex. 14

Ex. 15. String Quartet No. 1 (1936)Ex. 16. Boreas and Mt. Wildcat (1931)

An instance of an open fifth at an ending, where the preceding sounds have not been open fifths, exists in the Three Preludes and Fugues for Piano (1935).

Certain dissonances sometimes occur that are not constructed chords. Often these chords are triads with one or two adjoined notes, but the adjoined notes are related by modal steps to the triadic notes, and not necessarily by half-

## Ex. 17

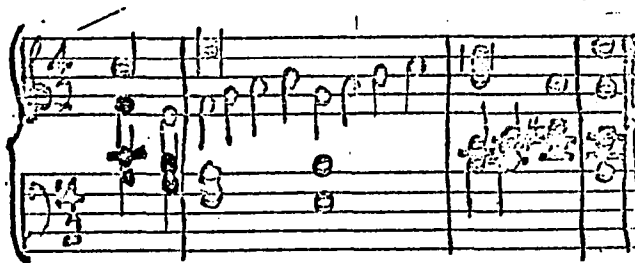


steps. This does, for example, admit the use of any diatonic notes to a triad within a given diatonic vocabulary. Generally, the spacing chosen brings out the step relationship by using the same octave for both basic and adjoined note. When the steps are restricted to half steps, the sound is clearer, and such spacing is not required, as noted in connection with Ex. 1. In a sense, then, this type of dissonance represents a precursor to two quite different elements of Hovhaness's later harmony--the strict constructed chords and the verticalized white-note chords (Ex. 18).

The progressions of this period involve many stepwise movements, caused in part by the wealth of parallel voicing. Chromatic chordal effects are quite rare; when the music is harmonic it is largely diatonic. As mentioned above, raised thirds occur in final triads, but leading tones are rarely raised in penultimate chords. The cadences, however, do usually conform to patterns reasonably consistent with Western

Ex. 18. Three Preludes and Fugues (1935)

tradition, V-I, VII-I (Modal), IV-I. Harmonic rhythm is more often slow than fast and conforms to tradition in that chords change on strong pulses rather than weak ones. The following example illustrates many of these properties:

Ex. 19. Missa Brevis (1938)

In general the music of the period is largely harmonic. When it is non-harmonic Hovhaness either sustains a simple chord or uses completely unaccompanied melody. Also, consonant sounds predominate and, as described above, the vocabulary of constructed sounds is only hinted at.

### Harmony in the Second Period

Conscious use of non-harmonic writing is a major attribute of the second period. The composer seems to consider it a very important discovery at this point in his career. It represents a departure from Western musical aesthetics towards those of the East. Drone patterns are frequent, but so also are complex rapid patterns that have the same harmonic effect. Quintuplet figures for timpani, for example, appear in this period, establishing usually through a perfect fourth, a harmonic basis that is constant for an extended time:

Ex. 20



His writing for the piano often establishes constant chordal backgrounds, as in Ex. 10 of Chapter II. Frequently harmonic neutrality is created by melodies that consistently have the notes of the drone-triad on the strong beats. Another means of creating non-harmonic music is through counterpoint, often canonic, which is deliberately non-consonant. The resulting vertical structures are simply blurs of many notes of the prevalent modal vocabulary. This particular technique will be discussed in the next chapter.

Often, many types of non-harmonic contrivance occur simultaneously in an orchestral texture. In the ensuing excerpt from Zartik Parkim (1949), the florid piano part has B, the drone-tonic, at the outset. B is one member of all two-note tremolo patterns. Most melodic skips begin or end on B, excepting, of course, the sequential skips of the third bar. The violins I (divisi) have the clear B-F# drone, while the timpani have the same notes in quintuplet fashion. The clarinet established F# (it is a transposing A clarinet in the score) by drones--note the quintuplet proclamation of the seventh bar. The second violins add counterpoint near the end. It is a simple B Dorian line--the first four strong beats are A-F#-D-B. The line is not necessarily consonant with the rest of the music at all times, but adds melodic direction and rhythmic and harmonic thickening, without in any way suggesting harmonic progression or detracting from the sustained B situation.

The constructed sounds largely absent in the first period appear in the second period in some works. These strong dissonances are associated with harshness and anger or lamentation. The roles of consonance and dissonance which, in later Hovhaness, become quite different from the usual Western functions, are still fairly normal here.

The central "Death of Vartan" movement of the St. Vartan Symphony (1950) contains constructed sounds exclusively. This fact, along with heavy piano and trombone writing, and

## Ex. 21

BBB

## Srynk

Andante (♩:66)

RINET

MPET

MPANI

NT  
TAM

NO

LIN 1  
VSL

LIN 2

OLA

CELLO

BASS

The musical score is written for a large ensemble. The tempo is Andante (♩:66). The key signature has two flats. The score is divided into measures. The NO part has a melodic line with a trill. LIN 2 has a long note marked 'pp'.

## Ex. 21 (Continued)

Ex. 21 (Continued) is a musical score for a symphony orchestra, consisting of two systems of staves. The instruments are listed on the left of each system: A Clar., Fl. B Timp., Pa., Vln. 1 div., Vln. 2, Vla., Vlc., and Cbs. The first system shows the A Clar. playing a melodic line with a forte (f) dynamic. The Fl. B Timp. plays a rhythmic pattern. The Pa. plays a complex, fast-moving line. The Vln. 1 div. and Vln. 2 play a sustained, low-volume (pp) line. The Vla., Vlc., and Cbs. are silent. The second system shows the A Clar. playing a melodic line with a mezzo-forte (mp) dynamic. The Fl. B Timp. plays a rhythmic pattern. The Pa. plays a complex, fast-moving line. The Vln. 1 div. and Vln. 2 play a sustained, low-volume (pp) line. The Vla., Vlc., and Cbs. are silent.

A Clar.

Fl. B Timp.

Pa.

Vln. 1 div.

Vln. 2

Vla.

Vlc.

Cbs.

A Clar.

Fl. B Timp.

Pa.

Vln. 1 divisi

Vln. 2 pizz.

Vla.

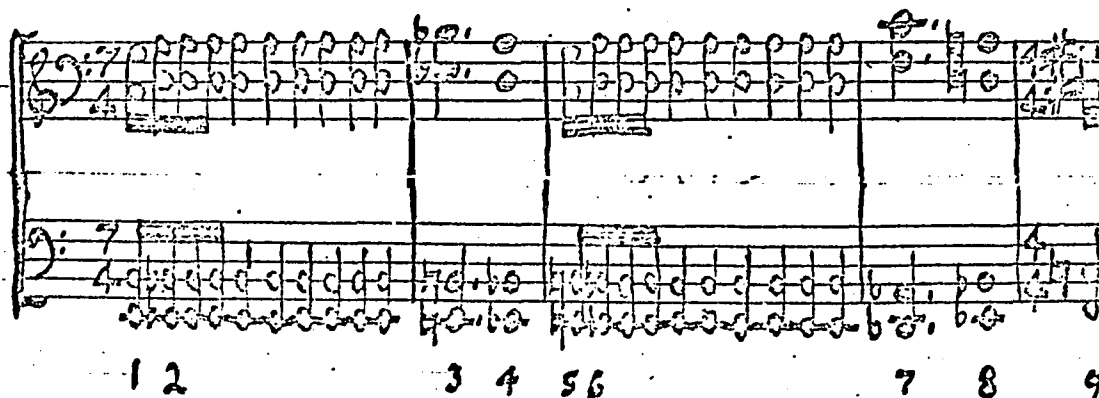
Vlc.

Cbs.



the absence of appreciable dissonance (except in clearly non-harmonic polyphonic sections) in any other movement of the large symphony, gives the movement an unusually harsh effect. This aggressive use of constructed vocabulary is a major instance of the technique and probably was in the composer's mind in the years shortly thereafter, in most works of the early third period. An extract from the movement follows:

## Ex. 22



According to the labelling shown, the construction of the chords is as follows:

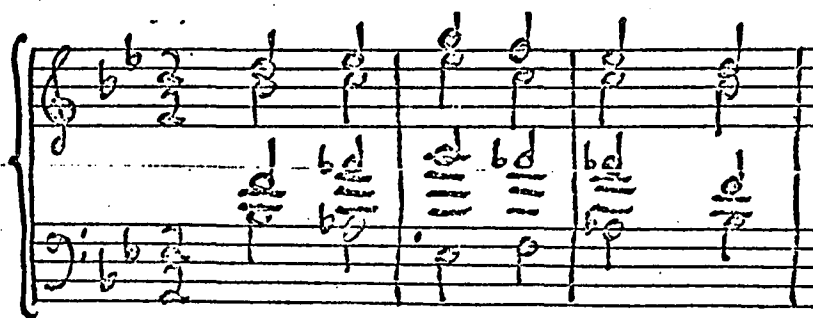
- Chord 1: C Major with added B.
- Chord 2: Either open fifth basic--admitting the other.
- Chords 3, 4: Same analysis as 2.
- Chords 5, 6: Same exactly as 1 and 2.
- Chord 7: Db Major is basic.
- Chord 8: Same as 2.
- Chord 9: C# Major basic--bottom F-C acts as E#-B#, etc.

The rhythmic structure of short notes preceding long ones mentioned in Chapter III applies here.

The establishment of non-harmonic writing techniques does not preclude the persistence of a harmonic style in the Armenian period. There are three textures in which harmonic style occurs:

1. Fugal counterpoint. This will also be discussed in the next chapter.
2. Chordal passages resembling the corresponding first period music.
3. Accompaniments for aria-like melodic passages.

The chordal passages employ consonance almost completely; the absence of linear elements makes it difficult to justify dissonances as passing or otherwise non-harmonic in the Western classical sense. Of interest is that the frequency of these passages is quite low in the second period. They are more frequent in the first and third periods, where less stress is put on drive and movement. The essentially linear and melodic impetus of the music of the middle and late 40's mitigates against such passages. When they do occur Hovhaness refers to the procedures of his earlier music in writing them. One instance, from the Thirtieth Ode of Solomon has already been quoted (Chapter II, Ex. 3). Here is another:

Ex. 23. Artik (1949)

The aria accompaniments are, however, more typical of the second period, and are frequently very beautiful. Here we do find dissonances, almost all clearly explained as normal passing tones or suspensions in a vocabulary that is largely consonant in acoustical fact, and entirely consonant in emotional effect. The ensuing passage is typical.

The root movements are typical of Hovhanness. In the first several bars most root movements are by seconds. The exception is a perfect fifth but it lacks leading tone effect. In the last several bars all root movements are by thirds. Modal rather than tonal progression is highlighted, and the roots (or bass, in this case) proceed in contrary motion to the aria line.

Ex. 24. Concerto No. 2 (1951)

The musical score for Ex. 24, Concerto No. 2 (1951), is presented in three systems. Each system consists of three staves. The first system shows a treble staff with a melodic line, an alto staff with a complex harmonic texture, and a bass staff with a melodic line. The second system continues the melodic lines in the treble and bass staves, while the alto staff maintains the complex harmonic texture. The third system shows the melodic lines in the treble and bass staves, with the alto staff continuing the complex harmonic texture. The music is in 3/4 time and features complex harmonic structures, including polytonal passages and non-harmonic textures.

Harmony in the Third Period

In the early 50's several different directions coexist in Hovhaness's music. Non-harmonic music continues although usually not in the motoric and occasionally polytonal fashion

of the second period. Held chords, often quite richly scored, are used. Rhythmless drone passages, to be discussed in detail in Chapter VIII are also present. A new interest in texture leads to a non-harmonic style where thin scoring and "klangfarbenmelodie"-like coloration neutralize any effect other than a static harmonic dimension, as in Ex. 25.

Ex. 25. The Flowering Peach (1954)

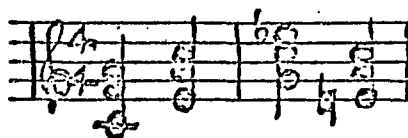
V'phone

Harp

Harmonic music reaches its greatest richness in the third period. Completely chordal declamation of the first period, aria accompaniments of the second, and harmonically moving counterpoint of both, all are continued into the third period with certain added features. The characteristic

perfect fourth drones of the second period lead to the profuse use of  $\frac{6}{4}$  chords in the third period. This permits Hovhaness to retain an open interval at the bottom of the chord, but to relieve the heavy effect of the root positions heretofore favored by the composer. He prefers  $\frac{6}{4}$ 's over  $\frac{6}{3}$ 's because the open interval gives wider spacing at the bottom whenever the chord is in closed position, as Hovhaness's chords very often are. Also, the very weakness of the  $\frac{6}{4}$  from a tonal viewpoint--that the stronger note acoustically (the lower one) is the weaker one harmonically, is favored by Hovhaness because it adds a slight ambiguity to chords while the root remains clear. A striking passage of consecutive  $\frac{6}{4}$ 's occurs in the Symphony No. 6 (1959) where one pattern is repeated over and over many times, in rich scoring. It occurs with a trumpet line emphasizing C, and containing only four notes, B-C-Db-F, which, simultaneously, would constitute a clear constructed chord based on F-C.

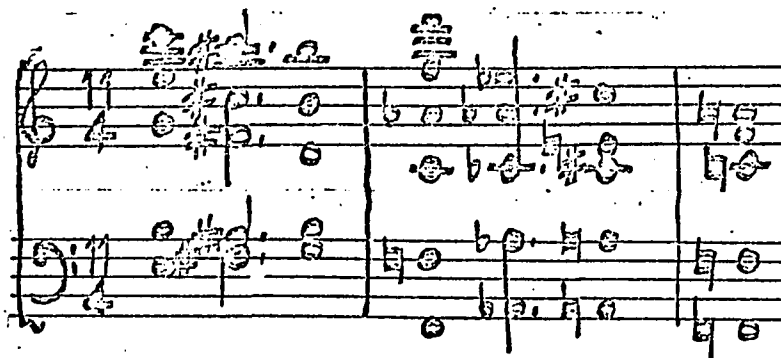
Ex. 26



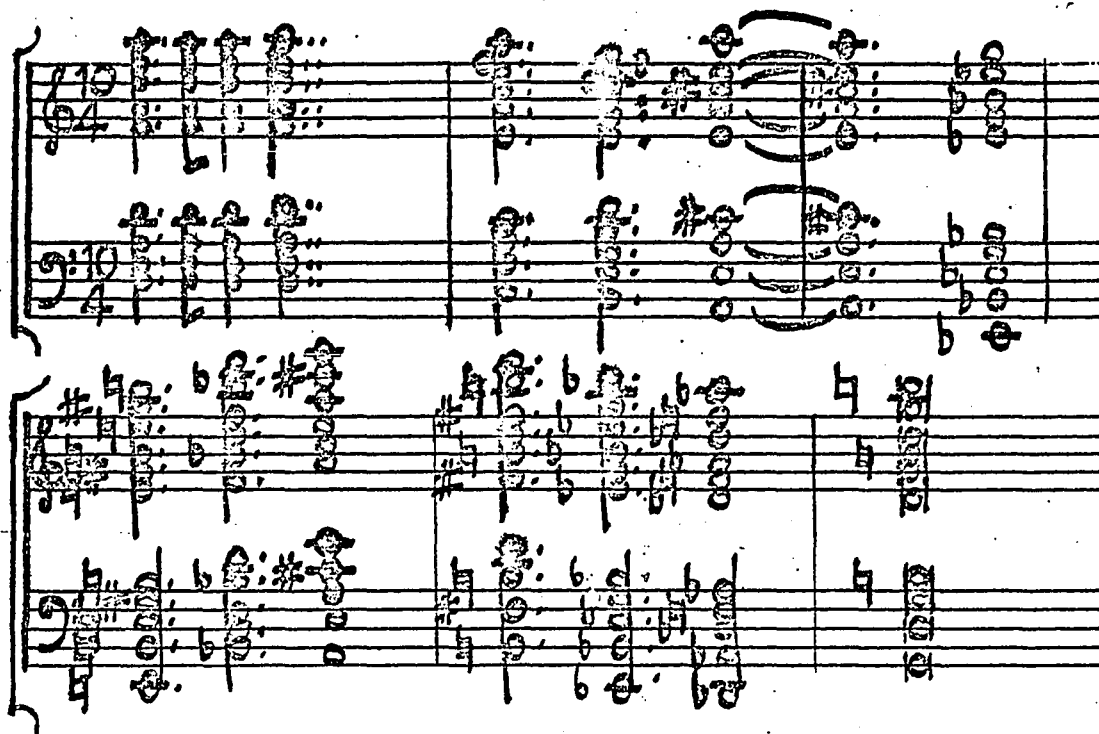
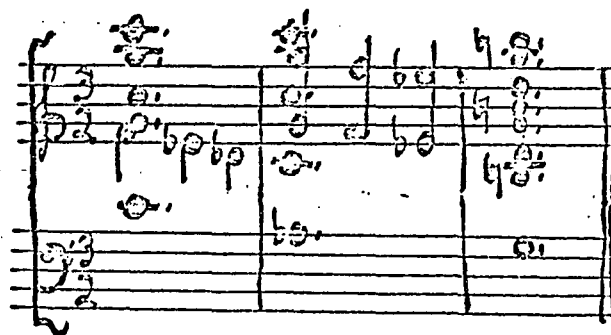
Another important development of the third period, noticeable in the above example, is increased use of chromaticism in progressions. This does not imply chromatic melody or unexpected added dissonances, but does cause harmonic pas-

sages to have a greater range both in expressive possibilities and use of chromatic notes. This is sometimes allied with parallel chord scoring as in Ex. 7 of Chapter II (Magnificat) but occurs frequently without it. In Ex. 26, the juxtaposition of the A Minor and C Minor chords would not have occurred in earlier Hovhanness, where a C Major chord would have been more likely. Frequently this extended harmonic concept occurs at endings of pieces or sections in which more conventional root movements predominated. In the following excerpts, Ex. 27 represents a passage of sustained chromatic root movements, where Ex. 28 is an ending of a passage which is otherwise more usual.

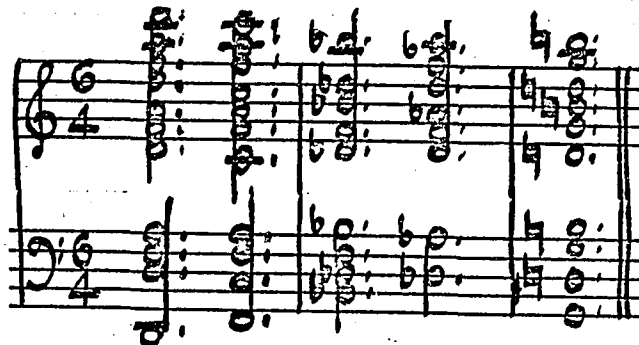
Ex. 27. Tower Music (1954)



Cadences, which had been rather ordinary in the first two periods, are now more varied. II-I occurs frequently. Mediant progressions also occur at endings as do occasional chromatic relationships such as tritones.

Ex. 28. Mysterious Mountain (1955) - Movement 1Ex. 29. Mysterious Mountain - Movement 2

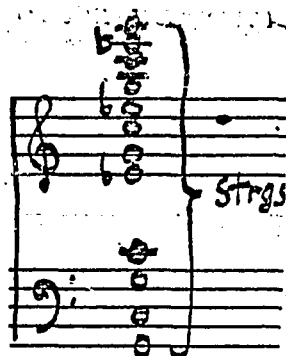


Ex. 30. Mysterious Mountain - Movement 3

Particularly beautiful examples integrate a few chromatic connections into passages where most of the connections are diatonic:

Ex. 31. Symphony No. 3 (1956)

The harmonic scoring becomes very rich in this period. Hovhaness much prefers closed position. In passages with wide range, multiple divisi of string or vocal parts occurs. This richness of scoring applies also to sections that are not as consonant or that are not even harmonic. Constructed chords appear in held-note situations, and their scoring is often very full. In the third period, Hovhaness sometimes writes white-note chords--the verticalization of diatonic modes:

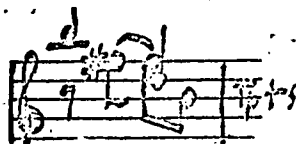
Ex. 32. Symphony No. 6 (1959)Ex. 33. Meditation on Orpheus (1957)Harmony in the Fourth Period

The general trend away from harmonic towards non-harmonic music culminates in the fourth period, where harmonic writing is rather rare. The third period techniques of composing harmonically static textures by means of free-rhythm writing, constructed chords, mode verticalization and white-note chords are all present in abundance. Long held notes may also be found. All these sounds are often scored with much more aggressive orchestration and dynamics. Sforzando attacks of constructed chords are present, in addition to

the usual softer attack more characteristic of chordal backgrounds.

A new device occurs which gives a hint of melodic movement and resolution or dissonance accumulation to chords which are, in fact, quite static. I shall call additive, the procedure of stating the notes of a chord one at a time in different voices, sustaining them all until the full chord is sounded. A precursor of this technique, or at least its effect, occurs in what might be a very unexpected place for a Hovhaness influence, the 6th Symphony of Tchaikovsky:

Ex. 34. Tchaikovsky - Symphony No. 6



I shall call subtractive, the procedure of releasing the notes of a chord one at a time in different voices, until the full chord is released.

Subtractive and additive chords are found abundantly in late Hovhaness. They provide increasing and decreasing densities of texture, in addition to the other kinds of movement already mentioned. Exs. 35 and 36 are additive; Exs. 37, 38 and 39 are subtractive.

Ex. 35. 12 Armenian Folk Dances



(Although written in the 1940's, the work was presented for publication, and likely revised slightly, in 1963, accounting for what seems an early anticipation of additive harmony.)

Ex. 36. Bardo Sonata (1960)



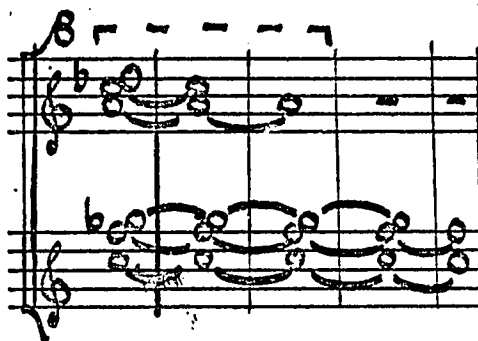
Ex. 37. In the Beginning was the Word (1963)



Ex. 38. In the Beginning Was the Word

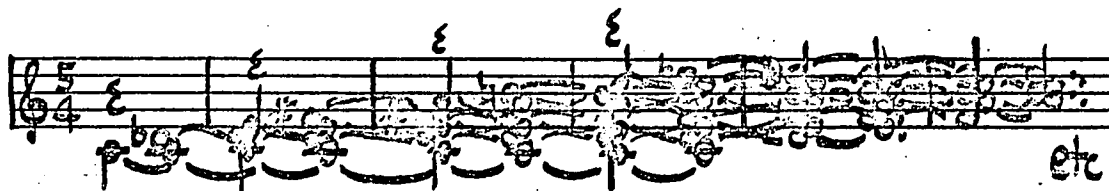


Ex. 39. Sonata for 2 Oboes and Organ (1963)



Naturally, an arch structure of sonority is achieved by attacking a chord additively and then releasing it subtractively.

Ex. 40. Wind Drum (1962)

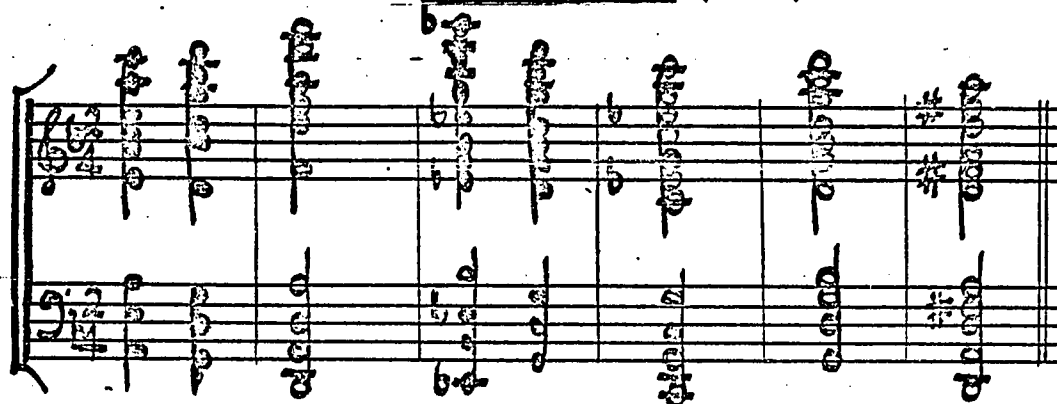


Counterpoint in this period usually is non-harmonic. There are some exceptions, usually based on material conceived in earlier periods. But even more important is that melody, even aria-like melody, is scored not with chordally progressing accompaniment, but with held chord or rhythmless neutrality.

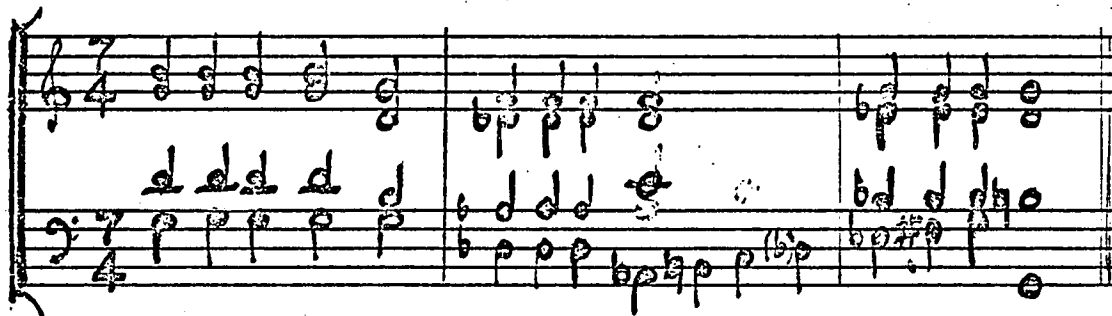
Harmonic writing, when it does occur, is usually not sustained very long (except, again, when the passage might actually have been conceived earlier) and involves long chords with slow rate of change. Often harmonic rhythm is

so slow that progression can easily recede into held-chord non-harmonic situations. The harmonic writing usually does not juxtapose chromatic with non-chromatic progressions. Either of these types of progression can occur, but usually without much variety.

Ex. 41. The Holy City (1965)



Ex. 42. Requiem and Resurrection (1968)



In conclusion, the dichotomy between harmonic and non-harmonic writing is worthy of restatement. Passages are either strongly harmonic or they are non-harmonic. Which situation is in effect often gives hints as to how far or near Hovhaness wishes to approach the actual feeling and articulation of Eastern music. To some degree, the two represent the younger and the older Hovhaness respectively.

Certainly the change from harmony to non-harmony was one of the principal stylistic developments begun after 1943, and carried to completion in the fourth period.

## CHAPTER V

## COUNTERPOINT AND POLYPHONY

Hovhaness's work comes closest to traditional Western music in the area of counterpoint. Polyphonic episodes employ established Renaissance and Baroque techniques. Classical contrapuntal schemes are present even in instances where the music is essentially Eastern in character and quite remote from traditional concepts of harmony and scoring.

Particular contrapuntal approaches differ according to period. Instances can be either harmonic or non-harmonic. The harmonic cases have chordal progressions as well as contrapuntal interest. The non-harmonic cases are chordally static but have textural interest. In general, there is a particularly clear correlation between the four periods of Hovhaness's creative work and the kinds of polyphony used. The remainder of this chapter will be devoted to inspecting instances, but the general pattern is as follows:

1. The first period is characterized by fugues which combine elements of Baroque and Renaissance tradition. They are predominantly harmonic. They resemble tonal procedures somewhat less than modal ones, although both are to be found.
2. The second period is characterized by vigorous neo-Baroque canons which are often non-harmonic.



However, chordal drones are clear and generally consonant, and the polyphony is measured and controlled along classical lines. Sometimes polytonal harmonic backgrounds occur in these textures.

3. The third period is not characterized by any new type, but contains music in both of the above realms, and elements of the style to be found in the next period. Also present are textural counterpoints, akin both to Far Eastern and Webernian processes.
4. In the fourth period, counterpoint is almost entirely non-harmonic. There is little polytonality and modal centers are usually clear. However, the writing is frequently dissonant, with many minor seconds. Canon is a favorite device, as in the second period, but it is used in different contexts. The unison is the most common imitative interval. The measured, quasi-Baroque vigor of the second period canons gives way to broader and freer style, often rhythmically static or written senza misura. Frequently the counterpoint is in restricted modal vocabularies, as described in Chapters III and IV. Within these contexts, Hovhanness often seems unconcerned with the harmonic results of canonic imitation.

There is little cross-usage of these techniques in different periods. In fact, it is often possible to date the time of composition of contrapuntal passages with surprising accuracy, even in multi-sectioned works compiled over many periods.

First Period Counterpoint: Modal-Tonal Fugal Amalgams

It is quite impossible to estimate how many fugues Hovhaness wrote before 1943. Many are preserved as such, in original forms. Many were revised afterwards. Countless others were shelved or destroyed but appear in late works, as recently as the 20th symphony. (The destroyed ones were recomposed from memory.) Although many mannerisms of mature style occur in Hovhaness's early work, these often flounder amongst passages of considerable lack of stylistic clarity. Clear style traits occur side-by-side with sounds that are not consistent with them, or with Hovhaness's mature work. But in the area of polyphony, the early music contains many consistently well written passages. Where many youthful composers are confused and uncomfortable with contrapuntal involvement, the young Hovhaness seems surest when polyphonic texture is in effect. Counterpoint affords him the maximum of flow and interest of modal melody and harmony, while mitigating against the static textures that he came to handle more strongly in later periods.

Hovhaness normally chooses fugal or canonic structures

rather than free counterpoint. At this time, his contrapuntal felicity seems to have exceeded his motivic prowess, and schematic contrapuntal forms provided a sure way to write music of reasonable length with sustained interest.

Hovhaness's Missa Brevis survives in its original form (1935). It is one of the best works of the first period. There are three fugues in the work, and they provide its most important sections. The first and last of these, used for "Kyrie Eleison" and "Dona Nobis Pacem" respectively, employ similar material, and may serve as typical examples of first period style. An analysis of these fugues follows:

#### Kyrie:

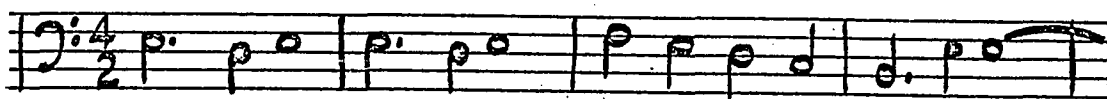
The modal center is E, and the mode is Phrygian but F#'s occur as the exposition progresses. The subject has only one skipwise interval. The answer is real; tonal answers are rare in all Hovhaness's music, as one might expect in view of his outlook towards modal and tonal vocabularies. However, tonal Baroque procedure is followed in that the successive entries are on E, B, E and B. Although by no means uniform, the tonal scheme for entrances applies in many Hovhaness fugues, despite modal vocabularies to which this scheme may not seem relevant.

The countersubject also shows modal-tonal duality. The prominent figure E-B-D marked at x in Ex. 3, clearly emphasizes the natural seventh degree of the Phrygian (or Aeolian) mode. But the line does have skips. One series, at y, looks

very much like a dominant arpeggio. Naturally, the use of D instead of D $\sharp$  prevents any real dominant sound in this passage, but the nature of the melody is suggestive enough. This bar, in fact, with its quicker and smoother ending (z), is the prime feature of the countersubject, and becomes important later on.

The subject, answer and countersubject are here quoted:

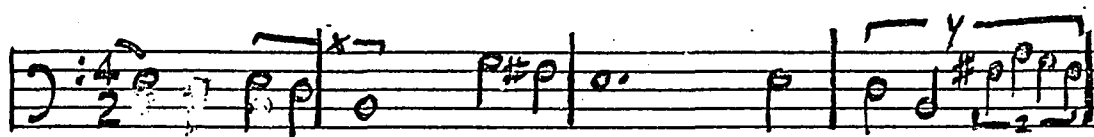
Ex. 1



Ex. 2



Ex. 3



During the exposition, which is regular by tonal standards, no accidentals appear other than F $\sharp$ 's. The voices move melodically, largely in stepwise motion, except when

they have the countersubject or related material. Immediately on completion of the fourth entry and without any firm cadence, the composer modulates to what appears to be G Phrygian, employing imitation of Ex. 3y. The first bar of Ex. 4 is the last bar of the last subject entry, so this bit of countersubject occupies its normal position. The other three entrances are free. The imitation of Ex. 3y, at one bar's distance, suggests stretto. The four statements are in B (i.e. beginning on D), E, A and D, following the circle of fifths. This brings the texture to G, thus achieving the modulation. All the triads are minor, and tonic-dominant effects are avoided. However, the music is allowed to flow harmonically, gaining accidentals gradually. This modulation is not a normal tonal one--from E Minor to G Minor is rather remote--but it is important to realize that it is achieved through diatonic means. Any two consecutive chords could be found in some diatonic key. None of the chordal connections are chromatic. This is entirely typical of first period counterpoint. Hovhaness apparently later found that this led to disappointing endings and many later pieces based upon first period works have appended endings rich in chromatic progressions. At any rate, the modulation here is consistent with Renaissance musical thought. A similar remote modulation by gradual adding of flats takes place in Absalon Fili Mi of Josquin Des Prez. The relevant bars of the Missa Brevis are as follows:

## Ex. 4



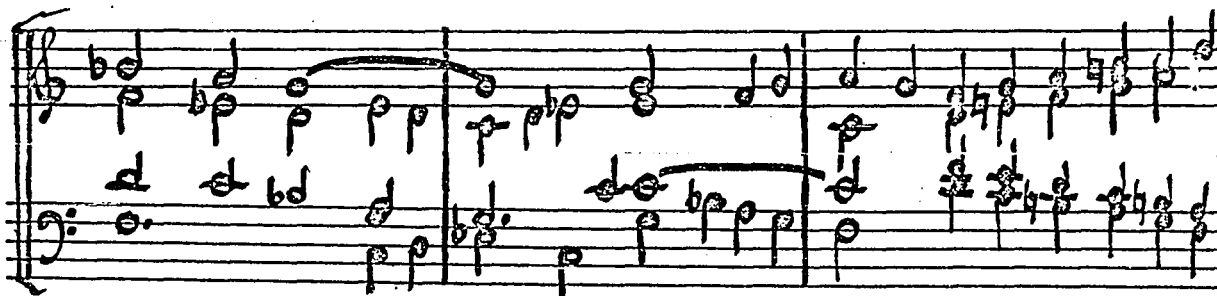
The next several bars are episodic by traditional standards. The music returns to the initial modal region of E Phrygian, and gradually gathers speed. Throughout, one notes a simple steadiness of the rhythm. There are no hemiolas, syncopations or other surprises. Ties are present, but never in a majority of the sounding voices, so that the strong beats are well articulated. On the other hand, the entire passage is smooth and sustained, without accents. Reliance on stepwise motion for much of the polyphony lends a sense of flow. The composer uses long and short note values to

enhance this effect. Ex. 5 occurs soon after the exposition, in the secondary tonal region of G. Ex. 6 provides the last four bars of the episode, prior to the stretto. In Ex. 5, all half-note beats are articulated, but there is almost no motion quicker than that half-note pulse. In Ex. 6, the half-notes are still articulated, and the smooth stepwise-oriented melodic motion is maintained, but intensity is added by the abundance of quicker quarter-notes. The composer adds intensity not by the use of progressively faster speed but rather by increasing the length of quarter-note passages, and the number of voices simultaneously occupied with them.

Ex. 5



Ex. 6



In Exs. 5 and 6, chordal connections remain invariably diatonic.

The final section of the fugue presents a stretto which is noteworthy in that it is based not on the subject or counter-subject but an amalgam of the two:

Ex. 7

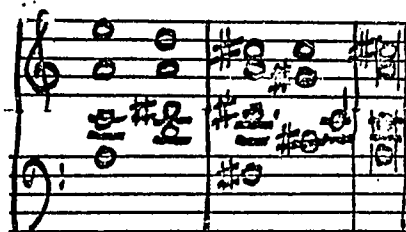


The counterpoint at one bar's distance uses accumulating quarter-notes, as in Ex. 4, stopping suddenly on the last five chords, in whole-notes. This sudden cadential broadening is consistent both with Baroque and Renaissance practice. The final cadence, beginning on an open fifth on A, is entirely in A Major, and would be analysed I-IV-VI-III-I in tonal terms. This progression strongly contradicts tonal practice because there is no V chord, and the rest of the chords move in the reverse of usual tonal sequence. The typical progression I-III-VI-IV-V-I yields the actual cadence used by eliminating the V and reversing the order.

As explained in Chapter IV, Hovhanness could be expected to avoid tonal implications. It is interesting that he employs the standard root movements by fourths, where stepwise movements could have been used. The use of the more classical



## Ex. 8



root movements seems a concession to the Baroque fugal tradition, which Hovhanness uses with affection, if not complete acceptance.

Dona Nobis Pacem

The Dona Nobis Pacem fugue which concludes this mass makes interesting use of inversion technique, which was not used significantly in the Kyrie. The final fugue is unusual in that the answer is the inversion of the subject. The subject is the same one as in the Kyrie. The countersubject is less smooth than that of the first fugue. It has a dotted rhythm and some passing chromaticism. Hence, the fugue tends to be a bit more tense and less serene than the first one. The first two entrances, which contain the subject, countersubject and answer once each are here quoted.

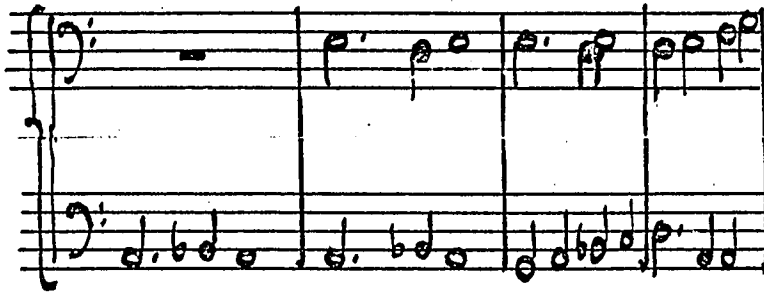
The harmonic procedures are similar to the first fugue. Except for occasional chromatic passages based on the countersubject, all chordal connections remain diatonic. The material begins in E Phrygian and ends on A, as in the opening

## Ex. 9



fugue, but the modulations proceed first towards adding sharps, and then back to E, creating an archlike symmetry to the Kyrie. As in the Kyrie, the return to the original tonal center leads to stretto, but this is not at all strict. First there is a two-voice stretto (Ex. 10) and then a normal entry for soprano, followed by a slight suggestion of stretto. A climax follows, achieved not by stretto but by augmentation, a device thus far absent from these two related fugues. The soprano has the subject at half-speed, while the other voices have long overlapping passages of stepwise motion in quarter-

## Ex. 10



notes (Ex. 11). As in the first fugue, most of the polyphony is stepwise, and the accumulation of quarter-notes leads to greater intensity.

## Ex. 11



The chordal ending in A Dorian is less extended than that of the first fugue. It, too, contradicts tonal vocabularies by retrogression of normal chordal sequence--the ending is V-VII(modal)-IV-I. The brevity of the ending is in part balanced by the darker and possibly more forceful ending on an open fifth instead of a full chord.

The theory that Hovhaness totally rejected his earlier work in 1943 is refuted by an incident relating to this work. In 1944, while seriously re-thinking his art, the composer arranged the two fugues analyzed above into a Celestial Fantasy, for string orchestra. As in the mass, each fugue is preceded by recitative material in which the mass uses fewer "Armenian" intervals (principally augmented seconds) than the fantasy. Other than that, the string orchestra version embraces bodily the whole of the choral writing. As a matter of fact, much of the later work is drawn verbatim from the string orchestra parts of the mass, which exist primarily to double the choir. Of interest, however, is that Hovhaness extends the ending of the final fugue, to create a conclusion that is texturally and harmonically richer. The final chord is major, and is greatly prolonged, with subject references in some voices including cross-relations to the third of the final triad. Moreover, there is one important bit of chordal extension. A sole F Major triad is interpolated among several A Major triads. This chordal connection, although unexpected in a work pervaded with diatonic chord changes, sounds

impressive and stylistically consistent; the chromatic interpolation is accepted by the listener as natural for climactic purposes. Such stylistic marriages are not as successful as this in general, but the good result of this one occurs in many fugal passages, originally written in the first period and revised thereafter.

Second Period Counterpoint:  
Baroque-Oriental Canons

A shift of interest from harmonic to rhythmic intensity characterizes the polyphonic writing of the second period. No period in Hovhanness's music has more direct physical vigor and this spirit is strongly in evidence in his counterpoint. The typical texture is canonic, with varied distances of entrances. The intervallic relation of entries is usually quite predictable. Many canons are at the unison, where others use a basic interval iterated for each entrance. In other words, if the first entrance were on C, and the interval of a perfect fifth were used, the ensuing entries would be G, D and A, etc., rather than G, C, G. In these cases the imitation is exact, so that there is some modal contradiction and, as soon as more than two entries are present, polytonality is perceptible. The tempo is almost always fast, and the meters are usually not complex.

In Anahid, an orchestral work to be discussed in the next chapter because of its great rhythmic interest, we find a brief but typical canon. The texture is a 4 and the

entries are evenly spaced at one beat's distance. All are on G. Only a five-note range is used, and the mode is G Dorian (or Aeolian--no sixth degree is present). The fourth degree is very strong; all intervals are stepwise except for a number of skips between G and C. Hovhanness achieves harmonic neutrality through the preponderance of time during which G sounds in the canonic line, the lack of available notes, and the presence of strong harmonically suggestive skips which anchor the harmonic background to G. This quality is enhanced by the use of a G-D drone pattern in the timpani. Except for certain sustained held G's, the line sounds new notes, without ties or rests, on every beat. Even with the held G's, the counterpoint is spaced closely enough that each beat is sounded by most of the voices, if not quite all. Rhythmic interest is created by this ostinato effect of attacking all beats, and enhanced by the variety of rhythmic configurations given to the perfect fourth G-C interval in the line (marked in Ex. 12 as  $x_1$ ,  $x_2$ , etc.).

The St. Vartan Symphony (1950) provides several examples of characteristic second period canons, many of which use polytonal effects. The sixth movement is a typical one. Only violins are used, and all four parts begin at the unison at a distance of 18 bars of  $\frac{2}{4}$  time. It is a vigorous allegro; there is little syncopation and notes are struck on all quarter-note pulses, and on nearly all eighth-note pulses. The lines are predominantly stepwise, with modal centers brought

Ex. 12. Anahid (1945)

68 37

Fl.

ER.

Trp.

Temp.

Cymb.

Ch.

Vn.I *arco* *f*

Vn.II *arco* *f*

Va. *unis.* *f*

Vc. *arco* *f*

CB. *arco* *f*

The musical score is written for measures 68 and 69. The woodwind section (Flute, Euphonium, Trumpet) and the string section (Violin I, Violin II, Viola, Violoncello, Double Bass) are playing a rhythmic pattern of eighth notes. The percussion section (Tom-tom, Cymbal, Chimes) is playing a steady eighth-note pattern. The strings are playing a sustained harmonic. The score includes various performance markings such as 'arco', 'f', 'unis.', and 'X'.

## Ex. 12 (Continued)

69

Fl.

EH.

Trp.

Timp.

Cymb.

Ch.

Vn. I

Vn. II

Va.

Ve.

CB.



out by skips of perfect intervals to and from them, and by repeated notes.

The composer achieves effects of polytonality and stretto through the following device. The entrances are at 18 bars' distance. The material of the opening is repeated, a perfect fourth lower, by the same voice, after 19 measures. This creates a one-bar stretto with the new voice, presenting the subject at two different pitches. Further, Hovhaness continues the process so that after 38 bars, the first voice repeats its 19-bar paragraph again a perfect fourth lower, creating polytonal stretti with the new voice and the middle one. This is continued in the fourth entrance, creating this result:

Ex. 13



The 19-bar unit with some of the second entrance is quoted below (Ex. 14). Note the repetitions of the first two bars (marked by x). These further intensify the stretto effect

Ex. 14. St. Vartan Symphony

Allegro (♩=132)

Timpani  
in A D

Vln. I  
div.

Timp.

Vln. I  
div.

Timp.

Vln. I  
div.

25

Timp.

Vln. I  
div.

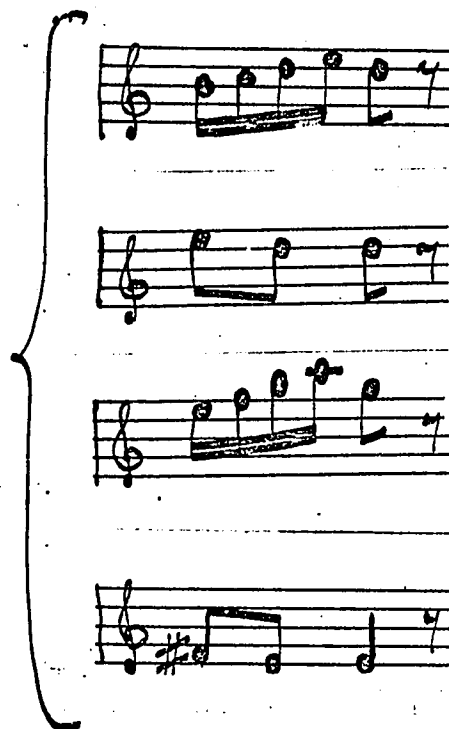
This musical score consists of four systems, each with a Timpani (Timp.) and Violin I (Vln. I) part. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The key signature is one sharp (F#). The first system shows the Timpani playing a series of eighth notes, with a 'mf' dynamic marking. The Violin I part plays a continuous eighth-note pattern, starting with a 'f' dynamic. The second system shows the Timpani playing a series of eighth notes, with 'mp' and 'mf' dynamic markings. The Violin I part continues the eighth-note pattern. The third system shows the Timpani playing a series of eighth notes, with 'mp' and 'mf' dynamic markings. The Violin I part continues the eighth-note pattern, with 'X' marks above the staff. The fourth system shows the Timpani playing a series of eighth notes, with 'mf' and 'mp' dynamic markings. The Violin I part continues the eighth-note pattern, with a '25' box above the staff.

with all voices present. In bars 5 and 7 one observes the characteristic establishment of the modal center (D) through the perfect fourth skip and repetition of the note itself. The entire range is a minor sixth, corresponding to the first six tones of D Aeolian.

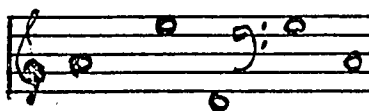
The polytonal overlapping of this material leads to much parallel voicing at intervals such as the minor seventh. Combined with reliance on stepwise motion, and the contradictions implicit in the polytonal emphasis on different centers in each voice, this leads to a lack of harmonic direction. Instead, there is a harmonic blur, not entirely chromatic, but dissonant and unclear tonally. Moreover, despite the rhythmic drive, there is little sense of rhythmic climax or completion. These points are illustrated in the final bar; observe the parallelisms in the two pairs of voices, and the abrupt ending (Ex. 15). Movement 11 of the work resembles the following example, but is very brief, making it practical to quote in full (Ex. 17). Here the entries are polytonal, and five conventional string parts are used. The notes of the entries are spaced strictly at upward or downward perfect fifths (never fourths) so the five initial notes resemble the open notes of stringed instruments in layout (Ex. 16).

In this case, the distance is 5 1/2 bars, but the material of each line repeats itself, at pitch, after 6 bars. Thus polytonal strettii are again created, but with a reversal of the technical procedure of the sixth movement. The

Ex. 15



Ex. 16



polytonality results from the entries, where it resulted from the internal repetitions in the above instance.

Procedures such as this may appear overly schematic and attention is therefore called to the order of entries as shown in Ex. 16. The patterns E-A-D-G-C or C-G-D-A-E would be logical, but would not be tiringly predictable in such a

short section. Hovhaness has chosen to provide variety and subtle changes as the canonic texture progresses by choosing a situation where the entries are less symmetrical.

The music of each part is entirely diatonic and therefore key signatures are used. The ending is different from Ex. 15, in that instead of an abrupt ending without reduction of texture, we have a quick but not instantaneous decay.

The 22nd movement of this work employs canon in still a different way. Four sections of violins are used, and all the imitation is at the unison, without any hint of polytonality. First a main subject is stated. It is repetitious, and uses the interval of a perfect fifth to outline first D, its actual tonic, and then F, a secondary center.

Imitation begins when the music returns to D, and then there are immediate entries at the unison every half bar. As the subject has no notes other than D, F, A or C on the strong beats, the texture is very consonant despite the close overlapping of parts. The ensuing bars have the effect of a wave of sound, rather than of actual counterpoint, since at any two moments virtually identical notes are present, except for interchange of voices. When the change from D to F comes, one hears a change of harmony, over the two bars of time needed for all voices to imitate the change. The effect of this new chord, climbing, as it were, out of the old chord in very slow harmonic rhythm, with rapid part-writing, is rather striking.

## Ex. 17

Allegro (♩=144)

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

## Ex. 17 (Continued)

58

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) are in treble clef. Viola (Vla.) is in alto clef. Violoncello (Vlc.) and Contrabass (Cb.) are in bass clef. The key signature has one sharp (F#). Measure 58 starts with a forte (f) dynamic. The strings play a rhythmic pattern of eighth and sixteenth notes.

59

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) are in treble clef. Viola (Vla.) is in alto clef. Violoncello (Vlc.) and Contrabass (Cb.) are in bass clef. The key signature has one sharp (F#). Measure 63 starts with a forte (f) dynamic. The strings continue with a rhythmic pattern of eighth and sixteenth notes.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) are in treble clef. Viola (Vla.) is in alto clef. Violoncello (Vlc.) and Contrabass (Cb.) are in bass clef. The key signature has one sharp (F#). The strings continue with a rhythmic pattern of eighth and sixteenth notes.

## Ex. 18

**Allegro (♩=168)**

Timpabl  
in A D

Giant  
Tam-tam

Vibraphone **Motor on**

Violin 1  
div.

Violin 2  
div.

Viola  
*Senza misura  
piss.  
pp*

Violoncello

Contrabass

Timp.

Tam-tam

Vibr.

Vln. 1  
div.

Vln. 2  
div.

Vla.

Vlc.

Cb.

*"Spirit sounds" repeat and repeat, infinite number of times, not played together, some faster,  
some slower, murmur.*



## Ex. 19

121E

Timp.

Tam-tam

Vibr.

Vln.1 div.

Vln.2 div.

Vla.

Vlc.

Cb.

121F

Timp.

Tam-tam

Vibr.

Vln.1 div.

Vln.2 div.

Vla.

Vlc.

Cb.

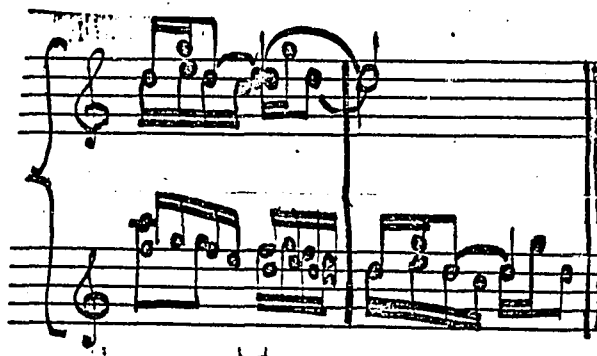
*Senza misura*  
*pi.s.*

*pp*

*Repeat and repeat, murmur*

When the line moves back down to D the process occurs in reverse. The end:

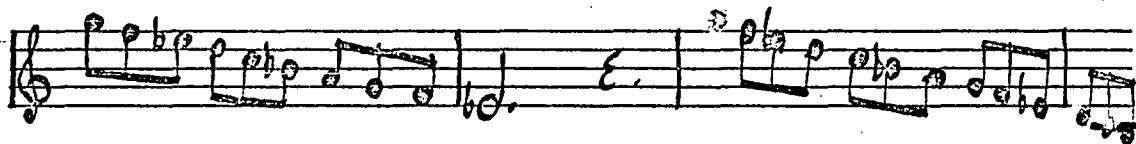
Ex. 20



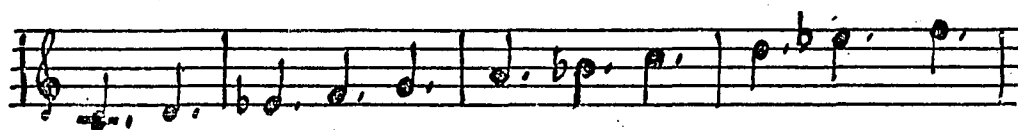
is a bit more solid than others in this work, due to the sustaining of the final D in all voices.

The final movement serves as a climax in that it is longer and more complex than any of the several canonic sections that precede it. The piece begins with a canon on G for trumpets, in  $\frac{9}{8}$ . The centrality of G is confirmed by the tendency to restrict most skips to those to or from that note. Material included in the counterpoint contains many scalar lines, but both slow and fast runs appear:

Ex. 21a



## Ex. 21b



This enables the music to be sustained somewhat longer than other canonic episodes in the symphony. The voices ultimately break off, only to begin a new and similar canon, this time in  $\frac{12}{8}$  meter. The second canonic subject is a bit more insistent due to the quadruple meter and the insistent reiteration of the fifth degree. The two subjects are quoted below:

## Ex. 22



## Ex. 23



Again the parts ultimately break off, only to begin again, at six bars distance, while the strings begin a simultaneous canon, in  $\frac{4}{4}$  and at a distance of one beat. The canonic subject (Ex. 24) is related to Ex. 17.

## Ex. 24



An overlapping pattern similar to that in the 22nd movement occurs, except there is no change from the prevailing G-Minor chord. Instead, after long reiteration of G, the string texture proceeds to A--cancelling the two flats, and soon afterwards to B, where the entire ensemble, including the trumpets breaks off abruptly. While the strings progress from G through A to B, the trumpets retain their G mode. As a result the ending gains intensity first by the coincidence of the two canons, and second by the gradual imposition of the polytonal remoteness between them. At the last bar (and the end is absolutely abrupt and without preparation by sustained tones or rests in any voice), the listener is caught in an upward spiral of contrapuntal and polymodal pungency. Hovhaness could easily have continued the process of upward climbing in the strings to one of two natural goals. C $\sharp$ , the next step upward, would bring the maximum polytonal remoteness--that of a tritone. To continue upward all the way to G in the octave higher, would create the effect of upward resolution. The decision to end after only two steps of climb suggests that Hovhaness's intention is to create the effect of a spiral which may continue in the mind of the

listener beyond the actual termination of sound. His ear has been provided with the pattern and with fairly intense juxtaposition of modality, but not with excessive reiteration of the process, maximum intensity of harmonic conflict, or resolution.

### Third Period Counterpoint

In the 50's Hovhaness's interest in counterpoint seems to have waned slightly. There is no entirely generic polyphonic vocabulary. However, germs of the fourth period are to be found, along with considerable use of contrapuntal types characteristic of the earlier periods. Usage of actual earlier material is so frequent that it is impossible to say whether very much of the counterpoint is new in this period at all. First period fugues are often employed, sometimes with enriched harmonic effects at the ends; this process even occurs in the second period, as mentioned with respect to the Celestial Fantasy. As for second period counterpoint, one example is in the cantata Glory to God. After several arias and fugues, which are "harmonic" rather than "non-harmonic," the final double canon of the St. Vartan Symphony occurs as the finale of this work. Its effect is rather strange in context, because it is hardly as natural or logical an ending as it is in the symphony. This author conjectures as follows: Hovhaness used very little new music for the cantata. The earlier movements, in particular the fugal ones, appear close to first period style. Without wanting

to compose anew, he may have felt first period material would not make an effective climax. Secondly, there is an aesthetic point in favor of using just such an unexpected ending. The highly rhythmic and evocative mood of the Vartan ending may enhance and broaden the mood of religious jubilation, heretofore brought out by music perhaps a bit too devout or inhuman.

Nevertheless, there is also some new counterpoint in the period. I conjecture that the following examples were, in fact, originally composed in the 50's.

~~In the~~ Suite for Violin, Piano and Percussion (1952), one finds a canon very similar to those of the second period, with two exceptions. It is polytonal, with two entries a full tritone apart. Even the most remote situations in Vartan used no greater than a major third between polymodal entries. The second exception is the use of an added melodic part, independent from the canonic parts, but in similar rhythm and speed. This part is in a third mode, and the three modes are not symmetrically spaced, as they generally would be in the second period. The independent part itself is more significant because it is an equal polyphonic voice; added coloristic parts occur in the second part, but they function to add sonority rather than counterpoint.

Specifically, the piano and violin enter in A minor and E flat minor with this material:







In such works as Flowering Peach, and the chamber works of the early 50's, non-harmonic passages with extreme dissonance occur--such as Ex. 25 of Chapter IV.

Fourth Period Counterpoint-  
Dissonant Unison Canons

The turn towards Far Eastern thought in the 60's brings with it a new direction in counterpoint. Static emotion becomes typical of Hovhaness's intentions. Rapid rhythmic drive and harmonic direction, which characterize the second and first periods, respectively, become inappropriate. Almost no second-period counterpoint is found in the music of the fourth. First period fugues are present, however, but almost all seem to be re-used examples. They appear in contexts where they often seem quite far from the natural vocabulary of the work. Hovhaness's defense of this practice depends on the metaphysical idea that religious feeling is enhanced, not contradicted, by stating one's praise in as many tongues as possible.

At any rate, the typical fourth period counterpoint is characterized as follows:

1. Canon, which has less character of development, is greatly preferred over fugue.
2. Canonic entries are invariably at the unison, leading to these effects:
  - a. Closely packed dissonance is frequent.
  - b. There is no feeling of progression or

motion created by successive entries.

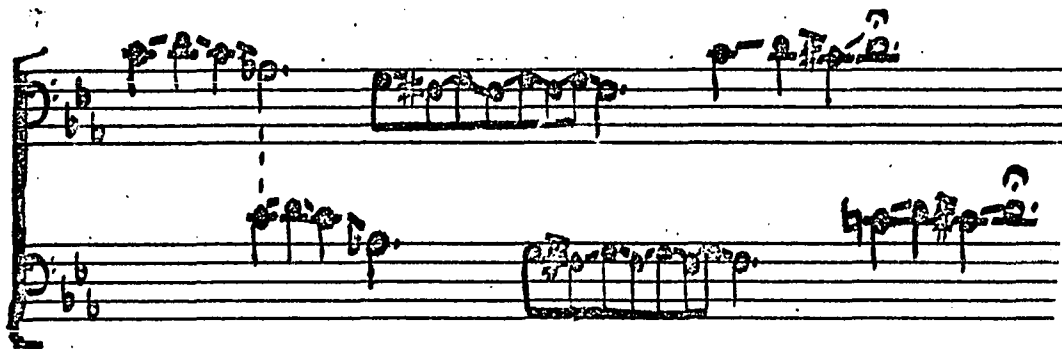
Hovhaness adheres to actual unisons, avoiding imitation at the octave except where vocal or instrumental range limitations force his hand.

3. Tempo is slow and meter complex, much of the time. Occasionally the complexity of time is sufficient to warrant the use of senza misura. Note that these conditions are diametrically opposed to those of the second period.
4. There is no polymodality at all; the modes employed are rich in minor and augmented seconds, as described in Chapter III.
5. Contrapuntal episodes are shorter than in other periods. This follows from the previous four conditions, all of which could tend to produce monotony, and from the composer's overriding concern with sonority rather than harmony or polyphony is this period.

Some examples follow.

The orchestral ballade Floating World (1964) contains many canons based in one way or another on the "heroic theme" of the work (Chapter III, Ex. 18). One instance, for two bassoons, uses profuse glissandi and melodic and harmonic minor seconds:

## Ex. 28



Richer and more ornate, yet quite similar, is a passage for three flutes in the same work. The line is:

## Ex. 29



The players receive the instruction "Very Free," and, after the entries, there is no requirement for exact coordination of parts. The close spacing of the entries (shown by arrows in Ex. 29) and the melodic intervals of the lines insure that the harmonic result will be a cluster-like blur of notes of the mode. The canon is strict--including even the dynamics, so that the parts are not of uniform loudness at vertical moments. The canon ends, as do most in this period, without any attempt to fill out parts so they finish together:

## Ex. 30



The falling off of voices one at a time causes the music to revert back into silence gradually, as it began, creating an arch. It is not a climactic arch, because there is little sense of climactic building once all parts are present.

In the Beginning was the Word (1963) is a work in which the differences between old and new Hovhaness counterpoint are quite apparent. There are two expansive fugues based on early symphonies of the first period--works no longer preserved in their original form. Other movements are entirely within fourth period vocabulary, as described in previous chapters. An interesting contrapuntal instance is the opening of the ninth movement. Four woodwinds have a canon which, at first, seems normally modal and rhythmically simple. Perhaps the first bar or two derive from some earlier excerpt. In any case, soon the line degenerates (or generates)

into closely packed writing, leading to strong dissonance in the polyphony. It is an instance where the change from earlier neo-Renaissance style to later quasi-Eastern writing seems almost to take place before one's eyes (Ex. 31).

Sometimes canonic material begins in one tessitura and continues through another, gradually bringing about a displacement of texture. When this occurs, Hovhaness still avoids any other climactic devices, so that the effect is one of shift of color rather than creation or release of tension. An example, again using woodwinds, occurs in the opera Pilate (Ex. 32).

In some instances where large scoring is used, the polyphony involves many parts, either in one canon or two or more simultaneous ones. Due to the weight of the texture and complexity of the writing, these passages are never lengthy. In Symphony No. 19 "Vishnu," (1966) there is a simultaneous canon (Ex. 33) for three woodwinds and three trombones, in which the trombones at first seem to be doubling the woodwinds a 12th lower. After the first five notes the parts prove to be independent.

Fourth period counterpoint can be quite precisely described and the actual musical effects of any two characteristic canons of the period differ very little from one another. If whole musical sections were based on these canons, or if they often attempted dramatic significance then this fact would imply a weakness in the composer's invention. But, in

## Ex. 31





Ex. 33

**43** Senza misura Allegretto

43. Senza misura Allegretto

Ob. 1

1

Cl. 1

3

2

1

Trb. 2

3

Vn. 1

Vn. 2

Va.

Vc.

Cb.

CONTINUO

CONTINUO

CONTINUO

CONTINUO

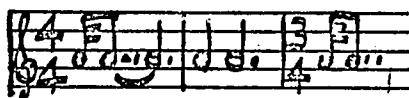


## CHAPTER VI

## RHYTHM, METER AND CYCLE

Rhythm is a particularly important component of Hovhaness's music, but there is little rhythmic development from one period to another. One finds most of the elements of the composer's treatment of rhythm in the first two periods, and very little new happens along these lines thereafter. Important stylistic characteristics are present with very little alteration in all four periods.

As mentioned in the analysis of his melodic material, Hovhaness often begins on the first beat of a measure with short notes preceding long ones. Below are illustrative excerpts from each period:

Ex. 1. Symphony No. 1 (1937)Ex. 2. Anahid (1945)

Ex. 3. Koke No Niwa (1954)Ex. 4. Bare November Day (1964)

In passages where "harmonic" counterpoint is present, the rhythm shows minimal originality in that the vocabulary is virtually identical with Renaissance or Baroque practice. This need not apply to accompanying voices, which frequently have held chordal figures. These chordal drones are generally of two types. Neither shows any rhythmic interest; Hovhaness is willing to relegate rhythm, as he sometimes relegates harmony, to a position where it is present but essentially neutral. The two types are simple held notes and repeated chords of the type:

## Ex. 5



Even so simple a development as the Brucknerian:

Ex. 6. Bruckner-Symphony No. 8



is absent as it creates too much rhythmic interest. Carrying the analogy with harmony even further, Hovhaness's use of rhythm is either quite strong and important, or entirely subservient. This is not as strong a generalization as that about harmony, because it is impossible to explain whether a characteristic melodic figure such as Ex. 7 possesses any basic rhythmic interest or whether its nuances derive from melodic thinking.

Ex. 7. Anahid



Hovhaness frequently uses a rhythmic vocabulary of many consecutive notes of the same time-value. The two basic types include those where accents or melody create interior rhythmic interest, adding to the motor effect of the repeated articulations, and those where they do not. Normally, one finds the simpler type in the first period and the more

complex type in the second period and thereafter.

Ex. 8. Vijag (1946)

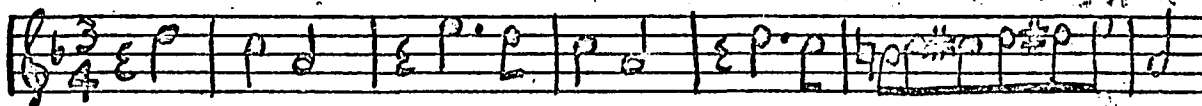


Rhythmic Practices of the First Period

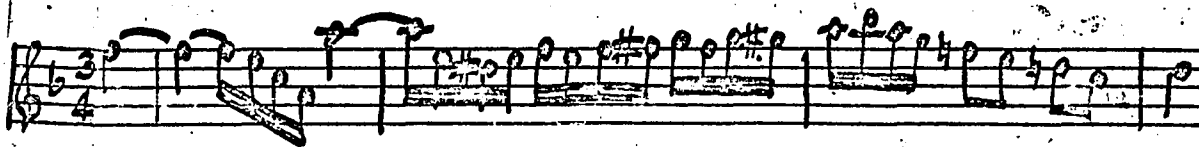
The music of the first period is not very rhythmic, but it exhibits certain traits important in later Hovhanness. One finds the following stylistic types:

a. Contrapuntal passages of a "harmonic" type in which rhythm is used according to older models. This does not imply a lack of rhythmic interest, only a lack of rhythmic originality. Sometimes a good sense of momentum is built up within this restricted realm. One finds, for example, a gradual quickening in the Prelude and Quadruple Fugue (originally written for string quartet in 1936). Each of the four subjects (Exs. 9-12) is more rhythmic than its predecessor.

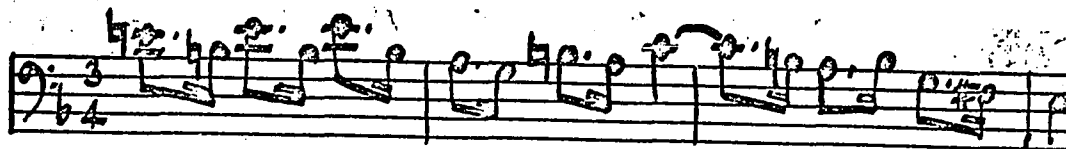
Ex. 9



Ex. 10



Ex. 11



Ex. 12



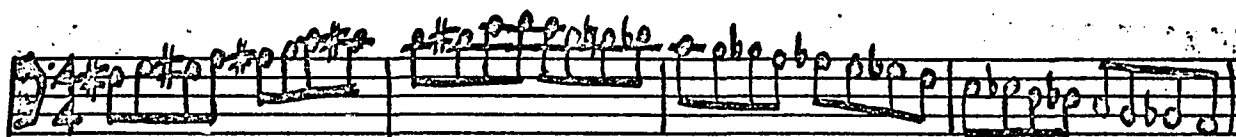
b. Short-long figures and beginnings on first beats, as in Chapter III, Ex. 1 or:

Ex. 13. Missa Brevis (1935)

(A similar figure in almost identical rhythm occurs as late as Symphony No. 16.)

c. Passages where the same time-value is used in motoric repetition:

Ex. 14. Symphony No. 1 (1937)



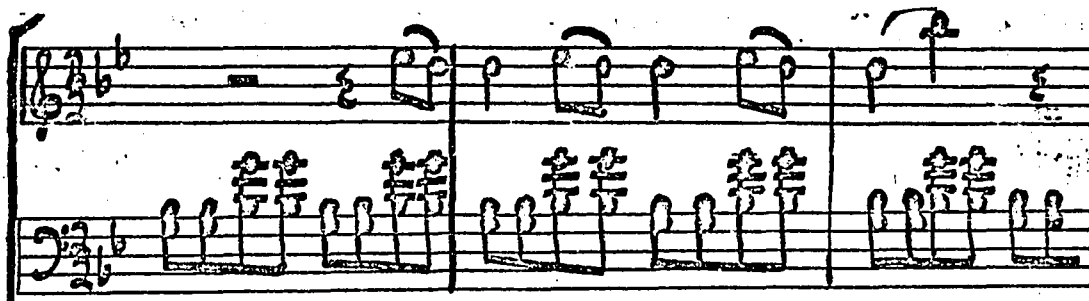
These are usually simple, in that cross accents are not suggested by melodic notes, notated accent marks, or rhythmic accompaniments.

d. Chordal (as distinguished from linear or percussive) accompaniments are not rhythmically aggressive. Quick percussive chordal attacks used by other modern composers are absent.

This leads to one rather important remark, characteristic not only of the first period but of Hovhaness's entire output. When there is rhythmic interest, and there frequently is plenty, it is always cumulative--created by patterns of notes, not by the effects of single notes. One may refer to the fortieth symphony of Mozart, for two examples.

Continuous eighth-note accompaniment as in Ex. 15 is quite natural to Hovhaness. Despite the melodic upbeat, the two quarter notes at x would be characteristic for him. The

## Ex. 15. Mozart-Symphony No. 40 (1st Movement)



## Ex. 16. Mozart-Symphony No. 40 (4th Movement)



rhythm juxtaposes moving eighth notes and quarters without undue dwelling on any note. The interest is created by a continuing flow of notes of the two possible durations.

Ex. 16 is entirely discontinuous. The strong accents with intervening rests instead of notes are foreign to Hovhaness's conception of rhythm. If Hovhaness were to use chords in such a forceful way he would be likely to conform to his more static style by using even note values, i.e.  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$  instead of  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ .

#### Hovhaness's Mature Rhythmic Practice

Although the main direction of Hovhaness's exotic interest just after 1943 was towards Armenian thought, the changes in his rhythmic practice demonstrate not only that interest

but also his fascination with other Eastern cultures. This may derive from his youthful interest in Indian music. One also finds a somewhat independent new interest in song and dance--the vocal and physical manifestations of emotion (such as faith) in all international cultures. The attention to song leads to the "aria" style of this period which is rhythmically gentle and achieves its effects through melody and harmony. The attention to dance and related processional and intrada-like sections is much more important rhythmically. This interest combines with the incantory repetitive quality of Armenian and other Eastern chanting, and the composer's affection for Baroque and pre-Baroque dance music of the west; this leads to individual rhythmic characteristics in the second period.

One area not yet effected greatly is that of meter. Hovhaness's meters tend to change rather rarely within a section. There are two exceptions. First, harmonic counterpoint, especially when neo-Renaissance in nature, sometimes leads to changes between 2 and 3-beat bars. Second, in some works, mostly in the third period, complex meters are simplified as follows: A pattern such as 11, in which there are recurrent groupings such as 4 plus 4 plus 3, is written not in 11 at all, but in alternating 4, 4 and 3-beat bars. Mussorgsky employs an analogous technique by writing an 11 meter in the opening "Promenade" of Pictures at an Exhibition, as alternating 6 and 5-beat bars.



The meters employed in the second period are still largely classical. Not insignificantly, an example of 7-meter occurs in a section that is otherwise a bit ahead of its time in Hovhaness's career: the passage in the St. Vartan Symphony that relies heavily on "constructed" sonority (Chapter IV, Ex. 22). There are other instances of 7-meter but they are not frequent.

Hovhaness's rhythmic language from the second period on has several important characteristics including the following:

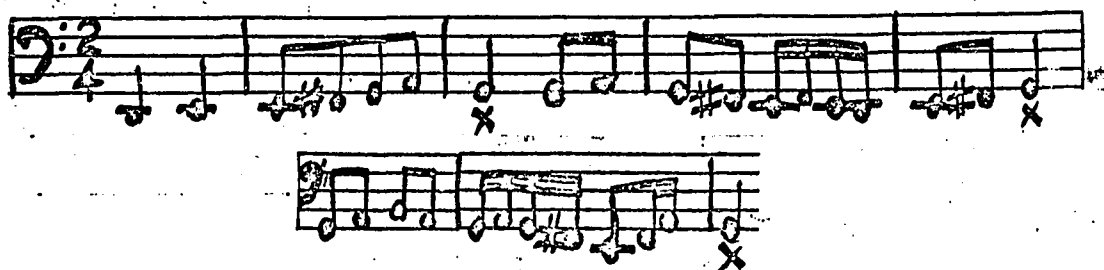
1. A strong main pulse is present, what one might call a "tactus," referring to earlier Western music. This is usually quite well articulated. Not only does Hovhaness tend to strike first beats, but he also tends to strike other beats. Ties or rests at beats are not frequent. The tactus is usually as fast as the quarter-note and sometimes as fast as the sixteenth, particularly in pieces where drone effects occur or Eastern instruments are imitated. Ex. 17 is an example of quarter note tactus; note that each beat in the  $\frac{2}{4}$  meter is actually struck. Ex. 18 is an example of rapid tactus. The first type fits into Western metric patterns, where the second must be written either in constantly changing meters or senza misura.

Ex. 17. Anahid (1945)Ex. 18. Lake of Van Sonata (1946)*Senza Misura*

2. Quick-note groupings are used to create or to vary intensity. Sections often begin with few quick-note groups and have more and longer groups as the piece progresses. Often these coincide with rises of melodic line.

Ex. 19. Anahid

3. Melodic stress, rhythmic cross-stress and general variety are afforded by long notes. Almost invariably the notes chosen for prolongation are prominent notes of the mode. In Ex. 20, the G is a member of the tonic triad (E Minor) and occurs strongly, but in cross-rhythmic positions relative to the meter. It occurs at 5-beat intervals in  $\frac{2}{4}$  time.

Ex. 20. Anahid

4. Cross rhythmic effects are also created by the use of instrumental texture. Another example from Anahid, in itself something of a handbook of the composer's rhythmic palette in the second period, pits  $\frac{5}{16}$  against  $\frac{7}{8}$  meter. Note that the timpani take one of the two conflicting rhythms with no further instrumental support:


Ex. 21. Anahid

This extract occurs within a long section in which timpani provide various opposing metric


designs to a predominant  $\frac{7}{8}$  in the other parts. The nature of this  $\frac{7}{8}$  is itself an example of the next characteristic.

5. Hovhaness sometimes employs not only a meter, but a consistent rhythmic pattern. This is usually a one-measure design, and may be referred to as a "tala," which is the corresponding term for such meter-rhythm patterns in Indian music. This has been referred to in Chapter III, with respect to late works, but it can also be found in the second period in passages which are essentially melodic. It occurs more frequently where complex meters are used. Just as in Indian music, certain talas become frequent in actual use. Hovhaness's talas are usually quite short. Notational complexity is avoided and the accents are usually strong. They are closer to Indian models than similar techniques employed by other composers, such as Messiaen, whose talas are longer, more complexly notated, and more spacious and less driving in effect. However, despite the closeness in feeling to Indian examples, Hovhaness's talas are newly-composed and personal. As indicated in the following examples, they usually involve the

persistent trait of short notes preceding long.

One Hovhaness tala is:  . This meter usually has a secondary stress on the first half note. Among its interesting properties are these: a. It is characteristic of the tendency to use short notes earlier in measures. b. It is relatively simple, containing no short notes. These are usually used to vary the music. If the tala itself contained short-notes, it would be harder to provide variation without obscuring the tala's identity.

c. It is the conjecture of this author that this particular tala represents Hovhaness's musical signature. Where Bach (B-A-C-H) and Shostakovich (D. Sch., corresponding to D-Eb-C-B) used melodic signatures, Hovhaness chooses a rhythmic signature. The last two syllables of his last name should be a bit prolonged in good pronunciation, and the "vhan" clearly is a point of stress. The rhythm

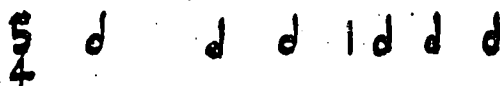
 clearly represents the name Alan Hovhaness

quite well. The tala occurs in Anahid, the 4th Symphony The Leper King (a work which may well be autobiographical) the 19th Symphony, Requiem and Resurrection (see Chapter IV, Ex. 42) and many more works. The preponder-

ance of occurrences certainly lends credence to the idea that this tala has special significance.

Tala usage, and complex meters, are often associated with chordal declamations. Where texts are involved, the word accents often create the tala. In Praise the Lord with Psaltry (1968) the words "Praise the Lord, O My Soul" are associated with this tala:

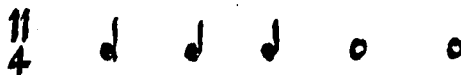
Ex. 22



Praise the Lord, O My Soul

The words "That Was the True Light" lead to a slightly more complex tala in In the Beginning was the Word (1963):

Ex. 23



That Was The True Light

The last is a prolongation of the  $\frac{7}{4}$  signature tala achieved by lengthening the last two notes.

### Cycles

Both musically and spiritually, the use of cyclic rhythmic patterns was an important innovation of the second period. Musically it afforded rhythmic variety and cross-

stress. It added drive, and helped generate cumulative rather than climactic effects. Spiritually it represented a reference to the heavens. The composer was interested in astronomy in his youth. He reconciled his musical interests with his wonder at the precise and grandiose planetary movements with this technique. The cycles represent orbits. It is not surprising that this technique begins when he was re-assessing himself and turning deeper into a quasi-cosmic, all-embracing mysticism.

The technique may be described quite simply. More than one part must be present, even if given to one player, as in the manner of solo works of Bach. Each cyclic part plays a precise and measured pattern over and over, possibly with changes of dynamics or pitch, but never with rhythmic alteration. The duration of the pattern, which may and usually does include rests, gives the period or number of the cycle. Naturally, all sounding parts need not play cyclic music. Two are sufficient, and even one occurs in situations where the non-cyclic voices establish a fairly regular rhythm that conflicts with the one cyclic part. In the final Doxology of Magnificat the bell is in a cycle of 5, and the tamtam in a cycle of 13, but the other parts are not cyclic.

In the ensuing example, the 5-cycle is fairly perceptible. Both perceptible and obscure types occur and the choice of the number period is sometimes governed by this consideration. Factors in this choice include the following:



## Ex. 24

69

ORC 12 Horn 2 F 2 Trompet Bt 2 Tamm Bell m C S1 S2 A1 A2 T1 T2 Chorus BI B2 Vl. 1 Vl. 2 Viola Cello Bass

ET IN SAE CU LA SAE CU LO

70

ORC 12 Horn 2 F 2 Trompet Bt 2 Tamm Bell m C S1 S2 A1 A2 T1 T2 Chorus BI B2 Vl. 1 Vl. 2 Viola Cello Bass

ET IN SAE CU LA SAE CU LO

1. To establish the independence of the cycle pattern and to create the cross-rhythms desired, the number chosen is often prime, other than two or three, or a composite number with factors other than two or three.
2. When two or more cycles are present simultaneously most are primes, and those which are not have few common divisors.
3. The shorter the pattern, the more easily the ear hears it as a pattern of repeated sounds of a constant periodic duration. Hence, low numbers lead to the most striking and obvious cyclic effects. 5 and 7 are often used for this purpose. Large numbers create very subtle cyclic effects barely perceptible as such.

Note that the factor of perceptibility depends less on dynamics and scoring. Naturally, these play some role, but the role of the cycle number usually seems to be greater.

Occasionally the cycle has a clear pattern of change within itself. In such passages the repetitions are not of equal duration, but differ in some uniform way. This resembles a comet's path as opposed to a planetary orbit. An instance of this, where the cycle is 14, 13, 12 ... 1 ... 12, 13, 14 occurs in the St. Vartan Symphony.

The cyclic excerpts given below include music from the second, third and fourth periods, all of which use cyclic procedures.

1. From Sosi-Forest of Prophetic Sounds (1948)

The slow opening prelude of this work presents the "prophetic sounds" in mysterious quiet rumblings of the basses, strange held note figures in solo horn, and soft, sustained gong strokes. The cellos and violas hold a perfect fourth drone, giving body to the texture and clarity to the modal final. The violins have the melodic line, and it is not cyclic, though it does involve raga-like note repetitions.

In general, even if cyclical material has melodic identity, it is not used for melodic purposes. When melodic appeal is desired, it is added by a part kept free of cyclic restrictions; this enables it to have variable accents and phrase lengths. In this passage, the three instruments using cycles appear thus at the beginning, where the \* sign indicates the beginning of a new period of cyclic repetition.

Ex. 25. Sosi

The musical score for Ex. 25, 'Sosi', consists of three staves. The top staff is for Horn (Hn), the middle for Gong, and the bottom for Basses (Bbs). The Horn staff shows a melodic line with a \* sign at the beginning and end. The Gong staff shows a sustained note with a \* sign at the beginning and end. The Basses staff shows a complex rhythmic pattern with a \* sign at the beginning and end.

The basses have a large number of notes. They are in a cycle of one period every 18 quarter notes. The gong, by contrast, has a pattern with exactly one note, occurring once every 14 quarter notes. If no other cycles were present, a more natural description of these two parts would refer to the ratio of 9 to 7 half-notes. 9 and 7 are much more common for cyclic use than the even multiples. The horn part, marked in the score "like a conch," is restricted to two notes. The A is always held quite long, and the G is always very short. The cycle is 33 quarter-notes. The pattern has some internal repetition, as, in fact, does the bass pattern. (The last three notes duplicate the first three.) This does not contradict the technique. The period--33, is the number of beats of the entire pattern. Stated otherwise, the period is the smallest number such that the music consists of exact repetitions of that number of pulses, recurring regularly at that distance in time.

Hovhaness seems interested here in a rather complex, but yet very spacious texture. The scoring uses instruments from three different instrumental families. The patterns are very different, including one of one long note, one of many short notes and the horn pattern which has some characteristics of both. The static impression derives somewhat from the choice of relatively long periods for the cycles. The higher numbers make for less aggressively obstinate cycle effects. The restriction of quick quarter-note motion to the pizzicato basses adds to this effect.

## 2. From Piano Quintet No. 1 (1927, rev. 1962)

The brief opening movement features the viola in melodic writing in the signature  $\frac{7}{4}$  tala referred to above. The accompaniment is entirely cyclic. The violins are rhythmically together and play a pattern of two quick-notes, identical to each other, but variable throughout the movement. Their period is 29. The cello plays an upward glissando once in 19 beats, and the piano has 8 very rapid notes once every 23 beats. The instruments act essentially as percussion parts; the pitches are variable and of the least importance. The cello's glissando, the choice of dissonant chords for the two violins, and the rapid piano part all lead to a blurring effect negating any harmonic role to the cyclic parts. Written without regard to pitch, the parts appear thus:

Ex. 26



The cycle numbers 19, 23 and 29, are consecutive members of the set of prime integers, all of which are fairly high.

Also, as most of each cycle comprises rests, the overall instrumental effect is very sparse. Yet each interpolation by these instruments is quite colorful, for similar instrumental reasons to those which neutralized the harmony. One can easily think of the viola line as a constant static state of mood, with the cyclic parts providing contrast and rhythmic complexity, adding a little intensity and creating "points" of color. (Hovhaness uses the expression "points of sound" for passages like this, but he usually has in mind tone-colors that fit the image even more closely, such as vibraphone sounds.) The main meter and tala is in 7, another prime number, and (obviously--since all numbers involved are primes) relatively prime to the cyclic parts. In view of the brevity of the section, and the sparseness of the texture, it is questionable whether the listener could realize (without actually counting beats) that cycles were involved. However, one may justify their use by saying that to have written the parts otherwise might indeed have created quickening, slackening, or syncopating of these entrances, destroying the desired rest state.

### 3. From Symphony No. 4 (1958)

Near the beginning of this symphony for wind orchestra, a solo bass clarinet has a modal line with cyclic percussion accompaniment. Later there is a similar passage with contrabassoon solo, and it is very difficult to hear either of these unwieldy soloists in most performances. These may be

rare instances of orchestral miscalculation on Hovhaness's part, though one may say that this is not due to the nature of the passages or accompaniment but simply to the use of such instruments for solos in the first place. In other words, it does not appear the solo could have been made to stand out more than it does. There are four cyclic voices. Glockenspiel, vibraphone and marimba play only one note in each cyclic period. The note changes each time, though it is always foreign to the bass-clarinet mode. One kettledrum, tuned to Bb, has a somewhat more complex pattern, including two bursts of sound per period, one of which is only one note, while the other is a typical short-short-long.

The period numbers are 11, 13, 17 and 29. These are moderate in length, except possibly for the 29, which is the one with the two groupings of notes. The cycles are slow enough to avoid creating any insistence or a rhythmic ostinato but they are quick enough, as well as colorful enough instrumentally to exert a perceptible brightening effect on the entire texture. The clarinet is in  $\frac{2}{4}$  time, simple but relatively prime to all the cycle numbers (Ex. 27).

#### 4. From Sextet for Violin and Percussion (1967)

In the Allegretto movement of this work, the unusual combination is deployed as follows. The violin has a simple, sprightly modal line. The effect is dance like. The percussionists play four kettledrums and a bass drum. The former are tuned to the notes A, C, D and E. Each cycle contains

## Ex. 27

Handwritten musical score for three instruments: Timp (Timpani), Maracas, and Vphane. The score is written on three staves, each with a 2/4 time signature. The Timp staff has a treble clef and a key signature of one flat. The Maracas and Vphane staves have a bass clef and a key signature of one flat. The Timp part consists of a series of notes and rests, with a large 'X' mark above the first measure. The Maracas part consists of a series of notes and rests, with a large 'X' mark above the first measure. The Vphane part consists of a series of notes and rests, with a large 'X' mark above the first measure. The score is divided into four measures by vertical bar lines.

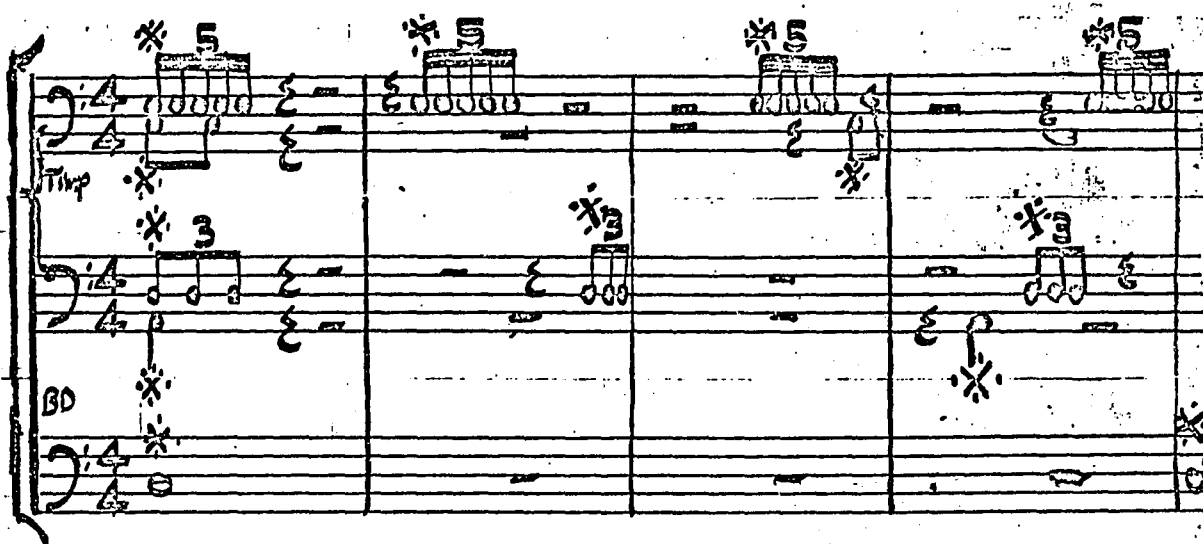
Handwritten musical score for a single instrument, possibly a drum. The score is written on a single staff with a treble clef and a key signature of one flat. It consists of a series of notes and rests, with a large 'X' mark above the first measure. The score is divided into two measures by a vertical bar line.

one burst of sound of one beat length in  $\frac{4}{4}$  time, but the nature of the burst is different with each part. The A drum and the bass drum have one stroke, the C drum two equal strokes, the D drum three equal strokes, and the E drum five. The number four, which is not a prime and is too closely related to two, is not used. The cycle numbers continue this



pattern of simplicity by using the four consecutive primes above three; the four timpani have the cycle numbers 5, 7, 11 and 13. The bass drum, meanwhile, has the period of 16--once every four measures. It differs from normal cycle function in that it confirms the main metric design, rather than adding further complication to it. The parts all begin on the initial beat of the movement, making for quite a din at that point. The effect created by this cyclic passage is at the opposite pole from that of Sosi (Ex. 26). The music is made direct, forceful, and animalistic. The periods are short

Ex. 28



enough and the parts many enough that drum patterns are regularly audible to the listener, so that each occurrence has less power than it might with slower cycles, but the total has a Baroque strength and impulse. A different use of similar instruments will be described below, in reference to Wind Drum.

### 5. From Symphony No. 16 (1962)

Hovhaness's verbal description of the first part of the third movement of this work is suggestive of the atmosphere not only of the passage indicated but of much of his cyclic music: "The third movement is in the form of a mountain range, mountains in pale sunlight. Cloud mists suddenly rise and pass over the mountains." The passage combines rhythmless writing for divided second violins, pizzicato modal cycles for first violins and basses, a drone cycle for cellos, and a pentatonic viola melody which is itself nearly cyclic, with the same period as the cello drone writing. In  $\frac{4}{4}$  time the cycle numbers are 23 (basses), 28 (or 7 bars-cellos and violas), and 53 (first violins). Both pizzicato cycles have some internal repetition. The cello cycle is particularly interesting, including an unusual high range which may contribute to the suddenly rising "cloud mists" the composer has in mind. The quadruple stop at the end of the first violins' cycle also contributes to this. However, a generally even, static feeling predominates, enhanced by the choice of such large cycle numbers.

An excerpt of the texture appears on the following page.

### 6. From Wind Drum (1962)

One of the central movements of this work is the "Dance of Black-Haired Mountain Storm." It is one of a number of pieces by Hovhaness that uses percussion ensemble. (In this



case, as in some others, he adds a solo flute. Here it appears only in the trio of the section.) As percussion ensemble combinations can be rhythmically direct but less clear for counterpoint or harmony, cyclic passages are well suited to them. Virtually all the material in this excerpt is cyclic; the entire movement is quoted on the ensuing pages.

The form is ternary, with each outer section containing similar material and following a clear crescendo-decrescendo curve. The middle section uses the flute. It is uniform in dynamics, and still uses cycles in the percussion parts.

Timpani, bass drum and xylophone comprise the percussion.

The numbers 13, 19 and 23 give the cyclic periods of the first part. The xylophone has one note every 13 beats, in each case a chord of two consecutive notes from the characteristic mode of the whole of Wind Drum (See Chapter III, Ex. 26). The timpani cycle of 19 and the bass drum cycle of 23 each have four bursts of sound. In the case of the bass drum, each burst is one beat longer than the one before, and is identical to it except for the addition of one beat of music before the last long note. Moreover, the added music is one quarter-note in the first case, a pair of eighths in the second, and triplet eighths in the third. In the timpani, eighths and sixteenths are mixed, and the two notes C and Db are both available, so the cycle pattern is not as simple as the bass drum. Judging by length if nothing else, the second

and third of its four bursts are the strongest. Significantly, the dynamic arch corresponds to the coincidence of these two cycles, with the loudest markings occurring when the strongest parts of the two cycles occur together. The cycle numbers are large enough for a passage of fair length without too many repetitions of the cycles, but not so large as to make the movement any less powerful than desired. The 13 of the xylophone is the only cycle which is short enough to give the average listener to have any chance of realizing the cyclic structure.

—In the trio the flute part, discounting grace notes, is in the  $\frac{7}{4}$  signature tala. The xylophone continues its 13-cycle with no alterations, thus unifying the movement coloristically, as a pedal tone might unify a passage harmonically in Classical style. The bass drum begins playing one long note every 7 beats, but by the end of the trio its interpolations are gradually extended, to make a transition back to its quickening-lengthening style of the first section.

The cycles in the last part are not quite the same as those of the first part. They are shorter and somewhat less heavy, in that there are fewer prolonged bursts of quick notes. The bass drum cycle is 7 beats, with quarter and half-notes present. Within the cycle pattern the progress is from short to long in a direct way, as in the first part. The timpani cycle of 10 uses two of the four bursts of the cycle of the first part--the two shortest. The cycle of 13

in the xylophone continues unaltered.

The truncations of the cycles lead quite naturally to shortening of the section. The same crescendo-decrescendo pattern is accomplished in about half the time. Hovhaness<sup>7</sup> seems to have judged that a complete restatement would make for exhaustion. As written, the mood is recapitulated efficiently and tightly, with intensity, but without undue length.

A relative of cyclic procedure is the technique where a cycle-like pattern is written out only once, with the indication to repeat it over and over again, senza misura, without strict coordination. This leads to music with rhythmic intensity and yet quite arrhythmic in conception and overall effect. In such music, tone color takes on extreme importance. This material will be discussed fully in Chapter VIII.

Ex. 30. Wind Drum

34

## XI Dance of Black-Haired Mountain Storm

Andante con moto  $\text{♩} = 100$ 

mpani *pp* *Do not dampen sounds.* *Let sounds vibrate.* *p* *mp*  
 Drum *pp* *Do not dampen sounds.* *Let sounds vibrate.* *ff staccato*  
 ophone *ff staccato*  
 Timp. *mp* *3* *mp* *mf*  
 B D. *mp* *mf*  
 Xyl. *ff*  
 Timp. *f* *f* *3*  
 B D. *ff* *fff*  
 Xyl. *fff*

## Ex. 30 (Continued)

35

35

Timp. *fff* *fff possibile*

B D. *fff* *fff possibile*

Xyl. *fff possibile* *fff possibile*

32

Timp. *fff* *fff* *fff* *ff*

B D. *fff* *fff* *fff* *ff*

Xyl. *fff*

Timp. *f* *mf*

B D. *f*

Xyl. *ff*

33

Timp. *mp* *p*

B D. *mp* *p*

Xyl. *ff* *ff*



## Ex. 30 (Continued)

36

[J = J]

F1.

Timp.

B D.

Xyl.

*p*

*pp*

*pp*

*ff*

*ff*

34

F1.

Timp.

B D.

Xyl.

*p*

*ff*

*p*

*p*

*ff*

F1.

Timp.

B D.

Xyl.

*p*

*p*

*p*

*p*

*ff*

## Ex. 30 (Continued)

37

(J-J)

Timp. *p* *p* *mp* *mp*

B D. *p* *p* *mp*

Xyl. *ff* *ff*

Timp. *mf* *f* *f* *ff*

B D. *mf* *f* *ff*

Xyl. *ff* *fff* *passibile*

Timp. *fff* *passibile* *fff* *f*

B D. *fff* *passibile* *ff* *f*

Xyl. *fff* *fff*

Timp. *mf* *mp* *p* *p* *pp*

B D. *mf* *p* *pp*

Xyl. *ff* *ff*

## CHAPTER VII

## SCORING I (CONVENTIONAL)

Hovhaness's instrumentation is an important reason for his success and frequent performances. His scoring is attractive and sometimes exceedingly colorful. The writing is quite playable for the individual performers. Extreme ranges are avoided, and the ensemble effects are rarely difficult to coordinate. Usually there is a clear identity to any orchestral part; it is either melodic, coloristic, or part of a static accompaniment. The players can easily determine when they are meant to sound prominent, and when not. Melodic and coloristic parts are usually quite simple to play, but are attractively idiomatic. The music is pleasant and satisfying for the performers.

This fortunate situation derives somewhat from the other elements of Hovhaness's style. His melody and polyphony tend to use stepwise intervals. Recurrent rhythmic patterns with few metrical changes are easy to perform. For these reasons, many Hovhaness passages would be easily playable and still very expressive no matter how they were scored. Most instrumental idioms include that style of broad, stepwise, spacious melody, that is so characteristic for Hovhaness. In many cases themes appear several times in one work played on different solo instruments, with equal ease. Hovhaness's tendency to use the same material in different works also is

facilitated by the versatility of his style with respect to instrumental use.

The sixth symphony (1959) contains one theme which is among the most beautiful written by Hovhanness. The theme is five phrases long and has the range of a ninth. It is stated first by clarinet, then oboe, then by strings in fugato. Woodwinds and horn play it at the climax of the fugue, after which a solo violin (with the accompaniment also in single violins) has it. The last statement employs horn and trumpet in alternate phrases.

Ex. 1



In all of these passages chordal accompaniment is provided by string orchestra. The fugato uses strings for all voices, with occasional woodwind unison doublings for emphasis only (see Ex. 24). More generally note these facts:

1. When any two lines have similar roles, they

are assigned to members of the same instrumental choir.

2. (Conversely) When a mixed instrumental group or "broken consort" is employed, the texture is heterophonic.

In particular, strings are employed frequently for all types of roles, and are called upon almost exclusively for chordal accompaniments. Winds are most often featured in melodic or polyphonic situations. All instruments are employed, in one way or another, for coloristic roles.

Hovhaness's methods of orchestration do not appear to change greatly from period to period. However, the actual sounds do change, because of the effect of changes in other elements of his style. Basically, as the composer turns to different national influences, the nature of heterophonic texture is altered. Therefore, the discussion in this chapter is not organized by periods but rather by treatment of different instruments and instrumental groupings.

### "Neutral" Scoring

It is appropriate to examine Hovhaness's instrumental mannerisms first in those situations where no coloristic parts are present--where the scoring serves to give voice to melodic, harmonic and polyphonic ideas. We have already noted that Hovhaness uses similar instruments for similar roles. In aria passages, which are prominent in the second period, one frequently finds solo winds set off against the

Ex. 2. St. Vartan Symphony (1950)17. Aria  
(Sacred Love)

Andante (♩=96)

The musical score is divided into three systems. The first system includes parts for Trombone, Violin 1, Violin 2, Viola, and Violoncello/Contrabass. The second system includes parts for Trombone, Violin 1, Violin 2, Viola, and Violoncello/Contrabass. The third system includes parts for Trombone, Violin 1, Violin 2, Viola, and Violoncello/Contrabass. The score is marked with dynamics such as *p*, *f*, *pp*, and *f espressivo*. A rehearsal mark 92A is present in the third system.

**System 1:**

- Trombone: Bass clef, whole notes.
- Violin 1: Treble clef, half notes, starting with *p* and ending with *f*.
- Violin 2: Treble clef, half notes, starting with *p* and ending with *f*.
- Viola: Alto clef, half notes, starting with *p* and ending with *f*.
- Violoncello/Contrabass: Bass clef, half notes, starting with *p* and ending with *f*.

**System 2:**

- Trb.: Bass clef, half notes, marked *f espressivo*.
- Vln. 1: Treble clef, half notes, marked *pp*.
- Vln. 2: Treble clef, half notes, marked *pp*.
- Vla.: Alto clef, half notes, marked *pp*.
- Vlc. Cb.: Bass clef, half notes, marked *pp*.

**System 3:**

- Trb.: Bass clef, half notes, marked 92A.
- Vln. 1: Treble clef, half notes.
- Vln. 2: Treble clef, half notes.
- Vla.: Alto clef, half notes.
- Vlc. Cb.: Bass clef, half notes.

string choir.

In polyphonic passages, fugal or canonic participants are always all from the same instrumental family, and are often even identical instruments. This is particularly frequent with violins and trumpets in the second period, and flutes and trombones in the fourth (Ex. 3).

Before he turned to true coloristic writing, Hovhaness used percussion instruments no more often than the practice in standard repertoire 19th century music. Percussion instruments appear in non-coloristic roles only in works where there are no other instruments available.

### The Piano

Although Hovhaness was employed for a while as a Church organist, his primary keyboard prowess is as a pianist. He uses this instrument often in all periods, except in his major orchestral works, where he prefers other keyboard instruments such as the celesta.

In his first period, Hovhaness turns to the piano as his natural habitat, so to speak, using it as the most convenient vehicle for neutral sound. Piano scoring first becomes truly interesting in the second period. From this point forward, Hovhaness's handling of the piano has several distinguishing characteristics:

1. Contrary to what might seem to be its natural identity, the instrument is used primarily for non-harmonic writing. The sound is linear

Ex. 3. Pilate (1963)

14

## Dance of Silent Wings

11

$\text{♩} = 38$

1 *p*

Flute 2 *p*

3 *p*

P. 3 Bass Drum

P. 4 Chimes *p* *p*

P. 5 Giant Tam-tam *p* *p*

1

F1. 2

3

P. 3 B D.

P. 4 Ch. *p*

P. 5 Tam. *p*



and textural rather than chordal. When chords occur they are most often dissonant and are neutral in terms of progression.

2. The instrument is used less like a Western keyboard instrument and more like an Oriental plucked or percussive instrument. Hovhaness deliberately imitates the rapid figurations and drone notes of various Armenian, Indian and Korean zither-like instruments in rapid passages, and the sounds of gongs and bells in slower ones.
3. However, certain modern Western pianistic "tricks" do appear such as exploiting unusual piano ranges, striking the strings inside the piano, and setting off harmonics by depressing notes silently and striking appropriate lower notes sharply.

Ex. 4, from the Lake of Van Sonata (1946), illustrates some of these characteristics. A simple, modal melody occupies the middle stave. The top stave provides A as a drone note. There is a relentless sixteenth-note tactus. Hovhaness insures an even intensity by striking the drone note only when there is no melody note to strike, so there are never two notes struck at once. The sound resembles Western xylophone writing, or the effects of Armenian or Oriental zither-like instruments more than conventional piano

## Ex. 4

Solenne  $\text{♩} = 72$ 

The first system of the musical score for 'Solenne' is in 2/4 time. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs. The music begins with a mezzo-forte (mf) dynamic. The melody is played in the right hand, and the bass line is in the left hand. The tempo is marked as Solenne with a quarter note equal to 72 beats per minute.

*pedal ad lib.*

Hold low C (C<sub>2</sub>) with middle pedal. (Depress silently before beginning and do not release middle pedal until Allegro, page 12.)

The second system of the musical score continues the piece. It maintains the same grand staff and key signature. The melody and bass line are consistent with the first system. The mezzo-forte (mf) dynamic is indicated at the beginning of the system.

*8va bassa.....*  
like a soft gong

The third system of the musical score continues the piece. It maintains the same grand staff and key signature. The melody and bass line are consistent with the previous systems. The mezzo-forte (mf) dynamic is indicated at the beginning of the system.

*8va bassa.....*

The fourth system of the musical score continues the piece. It maintains the same grand staff and key signature. The melody and bass line are consistent with the previous systems. The mezzo-forte (mf) dynamic is indicated at the beginning of the system.

*8va bassa.....*

music. The lowest stave provides the low C (held throughout with middle pedal). It occurs once every 5 1/2 measures in a strict cycle. It is struck just before the beat to avoid emphasizing any one pulse or coordinating with the other parts. The effect, as indicated, should resemble a gong. In instances like this, pitch is less important than sonority, but the effect can be varied by the exact choice of notes. In some works Hovhaness uses a note distant from the harmonic vocabulary of the other parts; in others he selects a chromatic or diatonic cluster. This particular case is one of the least dissonant.

A stylistic variant which produces a similar but slightly more intense effect results from moving the drone note, either gradually, by changing the note after several measures, or quickly, so that the drone function is served by each melody note in turn, as in Ex. 5, also from the Lake of Van Sonata.

Notable in Ex. 5 is the use of the grace note figures marked x. These resemble zither-like effects; they are not different from Western guitar-strumming either. They also provide a bit of textural richness. In passages where a ceremonial quality is associated with the pianistic technique under discussion, Hovhaness frequently provides grandeur through judicious employment of reinforcing grace-notes in low register.

Although this technique is frequently used, it would be

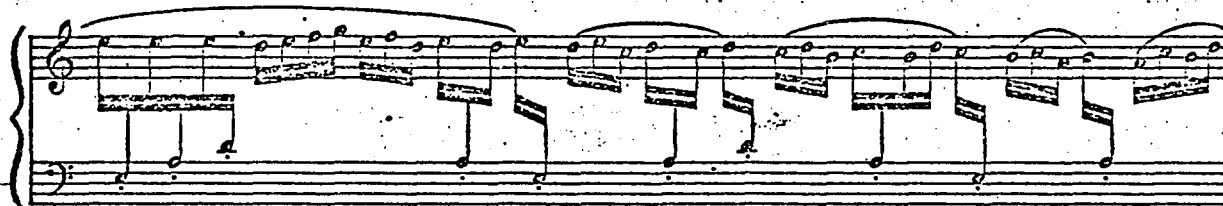
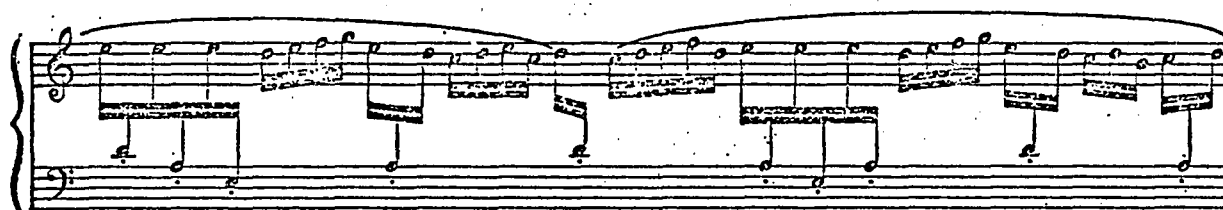
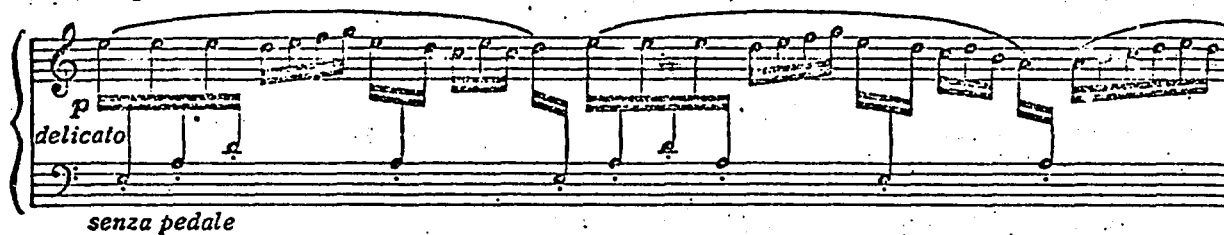
## Ex. 5

The musical score for Ex. 5 is a piano exercise in G major, 3/4 time, consisting of five systems of grand staves. The first system begins with a piano (*p*) dynamic and a *con pedale* instruction. The exercise features a variety of musical techniques, including slurs, ties, and specific fingering (e.g., 6, 3, 4, 5, 6, 7, 8, 9). The second system includes a *pp* (pianissimo) dynamic marking. The third system continues the melodic and harmonic development. The fourth system features a *pp* marking and a series of chords. The fifth system concludes the exercise with a final chord and a *pp* marking. The notation includes various musical symbols such as slurs, ties, and specific fingering numbers.

an overstatement to say all of Hovhaness's second period piano writing uses these drone-like designs. But it is nevertheless the case that the piano music of the period is normally rapid, thin in texture and pervaded by a more or less relentless rhythmic tactus. Sometimes this effect is softened, but it is almost always present. In another section of the Lake of Van Sonata, a more complex melody appears in the right hand. The left hand accompaniment has the function of a drone. It plays only three tones, and sounds at all sixteenth-note pulses when the right hand is silent, and at no other times. The drone effects are softened by the relatively florid melody part, which is active enough so that the drone notes rarely sound (Ex. 6).

In the second period there are many works for piano alone or with one chamber-orchestral combination or another. The pianistic writing is basically similar except in cases where the orchestra has all the essential musical material and the keyboard has merely textural interpolations. These are generally cyclic and percussive in nature.

After the second period, the piano is found almost exclusively in solo works. Its function with other instruments is replaced by the harp, other keyboards, or percussion instruments. The solo piano writing of the later music, however, is quite interesting. Repeated note drones are replaced by extreme low-register sustained notes, related to the gong imitations of Ex. 5, but more important texturally.

Ex. 6. Lake of Van SonataAllegro  $\text{♩} = 88$ ,  $\text{♩} = \text{♩}$ 

Held notes in melodic passages lead to additive and subtractive harmonic effects, and much coloristic exploitation is made of the juxtaposition of staccato notes, regular melodic notes, and held notes. Tempi are much slower, as is normal in this period, but rapid figuration occurs, often creating a blurring effect, entirely different from the insistence of the rapid passages in the second period. Most of these techniques can be observed on the first page of the score of the Bardo Sonata (1960). Note that there are no repeated notes, by contrast to the second period, where they existed in such profusion (Ex. 7).

In closing it should be stated that there are a few works where the piano is employed to play rich chords, in line with more normal keyboard tradition, as in Ex. 8.

#### Other Keyboard Instruments and Percussion

Hovhaness frequently employs the percussion to give brief coloristic interpolations in orchestral pieces. The extent, range and variety of instruments increase in succeeding periods. In the first period, normal "Romantic" percussion prevail, with emphasis on timpani and with some use of cymbals and bass drum. In the second period timpani still predominate, but gongs are added, along with some use of the vibraphone. More important, it is in the second period that the usage becomes typically coloristic.

The percussion parts are almost always cyclic and, except where driving rhythmic emphasis is desired, they consist

Ex. 7. Bardo Sonata

$\text{♩} = 56$

*mf*

*p*

*senza Ped.*

*f*

*f*

*f*

*Ped.*

*f*

*senza Ped.*



Ex. 8. Suite For Piano (1967)

Andante misterioso J. 88

The musical score is written for piano and consists of four systems. Each system has a treble staff and a bass staff. The first system includes the instruction *pp misterioso*. The score is marked with various musical notations, including notes, rests, and dynamic markings. The first system also includes the marking *8va* above the treble staff and *8basso* below the bass staff. The second system includes the marking *8va* above the treble staff and *8basso* below the bass staff. The third system includes the marking *8va* above the treble staff and *8basso* below the bass staff. The fourth system includes the marking *8va* above the treble staff and *8basso* below the bass staff. The score is marked with various musical notations, including notes, rests, and dynamic markings.

of many more rests than notes. Despite the simplicity of this practice, one cannot doubt its effectiveness. The highly specialized sound of percussion instruments is probably better suited to this type of usage than that of other instruments, where the part may appear to blend with others rather than to have a clearly individual and coloristic purpose.

The canonic passages in the St. Vartan Symphony are typical instances where percussion are used in cycles in this way. The second movement is a canon for three trumpets. The cymbals, small and large gongs play in prime number cycles of the type we have come to expect (Ex. 9). (A similar passage is quoted in Chapter VI, Ex. 21.)

Perhaps more interesting are passages involving tuned instruments, most notably the vibraphone or celesta. Hovhaness begins to use these instruments late in his second period and throughout his fourth period. These are often assigned longer groupings of notes. The tuning would tend to confuse the non-harmonic identity of these parts, so Hovhaness writes them so they relate only chromatically to other parts. The effect of these passages can be extremely moving. In consonant, slow sections, they seem to suddenly expand the coloristic dimensions of the music while adding dissonance which is perceived more as "foreign" than as unpleasant. Ex. 10 is for celesta.

In the fourth period there are few actual changes in

Ex. 9. St. Vartan Symphony (1950)

1 2

1 { 2 } 3

B♭ Tpts. 2

f

Cym.

Gong

Tam-tam

1

1 { 2 } 3

B♭ Tpts. 2

Cym.

Gong

1 3

1 { 2 } 3

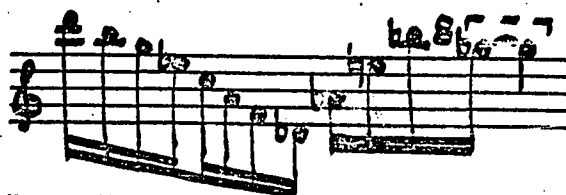
B♭ Tpts. 2

f

Cym.

Gong

Tam-tam

Ex. 10. Mysterious Mountain (1955)

percussion usage except in the rhythmless passages. For example in Ukiyo-Floating World (1964), there is an extended march-like passage in which the percussion have similar cyclic roles to the passages in the second period. For example, the xylophone plays one pulse every 19 beats in  $\frac{4}{4}$  time.

One technique, however, that becomes prevalent in the late music, is the use of timpani glissandi. This is only a special case of the composer's general interest in sliding sounds for all instruments capable of them.

In soloistic passages, non-tuned instruments receive essentially the same, predominantly cyclic, treatment. However, since more notes are needed in each of the parts in order to create enough music to sustain the texture, different instruments are selected. Usually each such passage uses two or three kinds of drums, where the orchestral passages might have fewer. (See Chapter VI, Ex. 28.)

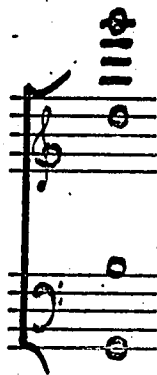
Xylophone and vibraphone, however, receive some truly melodic treatment, but here the writing very closely resembles Hovhaness's treatment of the piano. Rapid writing is preferred, with quick "tactus," and the rhythm is usually

direct and constant, with many repeated notes and few chords. The technique, in fact, is even more natural to the xylophone or the marimba than the piano, and if any borrowing was involved in the thought process, the keyboards may not have been the original seat of the idea.

### String Instruments

Although they are used in very personal ways, the strings are as much the heart of the orchestra for Hovhaness as they are for more traditional composers. They were the first and most frequently selected instruments to receive free-rhythm treatment. They are very often selected for modal fugues. They are frequently used for chordal backgrounds in all periods, and their ability for glissandi allows them to suffer no limitations in the late music. Even the double-basses are used for all these purposes as well as certain other purposes of their own.

Hovhaness almost always scores chords for string choir in closed position. Moreover, multiple divisi and multiple-stopping are often used so that many different notes are present. Although Hovhaness scores chords widely, in order to achieve spaciousness of sound, he also is definitely interested in richness. The extreme open scoring at the opening of Ives's Unanswered Question would be replaced by Hovhaness an effect just as wide, and similar in its breadth of color, but very different. We find these close packed chords even in the earliest orchestral works. In the first symphony

Ex. 11. Ives-Unanswered Question

## Ex. 12



(1937), each stave of strings plays closed position triads divisi a 3 (Ex. 13).

Later, Hovhaness would avoid the nervous effect of the concurrence of rhythmic agitation with the dissonant combinations of rapidly moving triads. In the fourth period, for example, chords just as rich, or richer, occur, but in long held notes. These are equally striking, due to the natural ability of the string orchestra to hold chords indefinitely without loss of intonation or intensity.

Such combinations may be consonant or dissonant, and both types are illustrated in Chapter IV. We find such

## Ex. 13

**Allegro** ♩=144

13

Woodwinds: Horn, Flute, Clarinet, Bassoon. Strings: Violin, Viola, Violoncello, Contrabass.

Violin parts: *arco div. a 3*, *pp*, *div. a 3*, *arco*, *pp*.

Viola part: *arco div. a 3*, *pp*.

Violoncello part: *arco div. a 3*, *pp*.

Contrabass part: *arco div. a 3*, *pp*.

## Ex. 14

Two staves of music, likely a scale or a specific melodic line.

chords both as independent textures and as accompaniments to melodic and polyphonic episodes. It is rare, however, for some string parts to participate in linear writing while others play sustained chords.

Polyphonic use of strings is very frequent. Instances can be pizzicato or arco, and harmonic or non-harmonic. The pizzicato versions tend to be non-harmonic, and often serve as a background to other music. In the first movement of the St. Vartan Symphony, strings have a canon, pizzicato, based on a melodic line stated in the foreground of the texture by solo trombone. The canon is polymodal (Ex. 15).

The use of arco strings is very frequent in modal fugal sections. In the Missa Brevis (See Chapter V) strings double the chorus in polyphony. Even in very late works for orchestra, strings are the most usual medium for harmonic counterpoint.

This instrumentation is not at all original; nevertheless it is very effective because it takes full advantage of the melodic and sustaining powers of the strings. Strings are also used for coloristic interpolations, although this is somewhat more the province of other instruments. Often percussive effects are imitated. Ex. 16 is an instance of a "dragon-fly," as Hovhaness calls it, an interpolation not different in effect from a stroke on a small gong. Ex. 17 is a double-bass part from Ukiyo-Floating World (1964). Bases often represent an orchestral group by themselves.



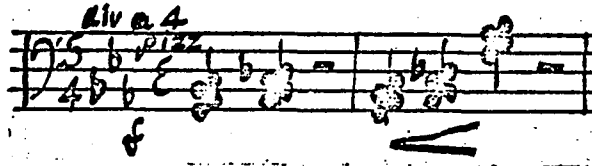
## Ex. 15

First system of musical notation for Ex. 15. The score includes staves for Trb., Timp., Tam-tam, Vln. 1, Vln. 2, Vla., Vlo., and Cb. The Trb. staff features a melodic line with a bracketed section labeled "1A". The Timp. staff has a melodic line with a *mp* dynamic marking. The Tam-tam staff is empty. The Vln. 1 and Vln. 2 staves are grouped together, with Vln. 1 marked *pizz.* and *p*. The Vla. staff is empty. The Vlo. and Cb. staves feature a continuous, low-frequency, wavy line.

Second system of musical notation for Ex. 15. The score includes staves for Trb., Timp., Tam-tam, Vln. 1, Vln. 2, Vla., Vlo., and Cb. The Trb. staff features a melodic line with a bracketed section. The Timp. staff has a melodic line. The Tam-tam staff is empty. The Vln. 1 and Vln. 2 staves are grouped together. The Vla. staff has a melodic line with a *pizz.* and *p* dynamic marking. The Vlo. and Cb. staves feature a continuous, low-frequency, wavy line.

Ex. 16. Symphony No. 6 (1959)

## Ex. 17



providing pizzicato effects suggestive of timpani (when restricted to one note) or untuned drums (when comprising tightly packed chords, as in Ex. 17).

Winds

Hovhaness uses all the wind instruments for "arias"-- for solo vocal melody. Often the accompaniment is provided by chordal strings possibly with coloristic effects of basses or percussion. There are uses of winds for polyphony, but this is common only in chamber works for winds only or late orchestral works. In both of these cases the lines written differ little from those used for strings; moreover, there is little difference in the types of lines applied to the different wind instruments. As explained earlier in this chapter, the melodies would be found idiomatic on virtually all instruments. Often the same theme migrates throughout the members of the wind families.

Winds are used less frequently for chordal accompaniment than strings, perhaps due to their relative lack of homogeneity as a choir. They are used less often for coloristic interruptions than any of the other instruments, perhaps because their nature is so basically different from percussion instruments. However there are some examples where woodwinds provide interrupting material in chordal form:

Ex. 18. Vision from High Rock (1959)

The musical score for 'Vision from High Rock' (1959) by Aram Hovhanness is presented in two staves. The top staff is for the strings, and the bottom staff is for the winds. The time signature is 7/4. The strings section begins with a series of chords, followed by a melodic line. The winds section begins with a series of chords, followed by a melodic line. The score is written in a style that emphasizes chordal accompaniment and coloristic interruptions.

Possibly because he has been able to obtain performances of high quality, Hovhanness has written many works, including several symphonies, for wind orchestra or band. In these works little is found by way of orchestral idiom that is not found in the orchestral works, except for greater concentration of wind usage. For example, in the fourth Symphony (1958) melodic solos can even be found for bass-clarinets and contra-bassoon.

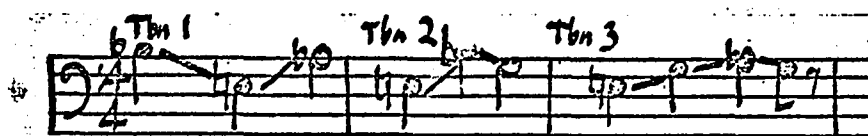
## Ex. 19

Contra-Bassoon



Hovhaness has preferences among the winds. In particular he prefers brass to woodwinds. Within the woodwinds he favors the flute, especially in the fourth period. (One Symphony--the 17th--is for "metal" orchestra, including only 6 flutes, 3 trombones, and bells.) Among the brass, horn, trumpet and trombone co-exist equally through the first three periods. However, in the fourth, Hovhaness assigns a special importance to the trombone because of its ability to handle glissandi. Where other wind instruments are restricted to uncomfortable glissandi of no wider an interval than a second, the trombone has a maximum glissando of half an octave and, more important, can handle the glissando as a very natural part of its idiom in any tempo and dynamic level. In some works we find closely juxtaposed upward and downward or crossing glissandi for trombones, creating a strange effect of sliding in more than one direction at once:

Ex. 20. Symphony No. 4

Ex. 21. Ukiyo-Floating WorldVoices

The voice is in many ways Hovhaness's most natural idiom. His music is so appropriate to vocal treatment, that it is very hard to find anything original, daring, or surprising in his choral writing. There are few advances to be found beyond the choral techniques of the Medieval and Renaissance eras, until the fourth period when Oriental techniques are imitated. Here the voice uses glissandi, parlando and other non-harmonic procedures. In the operas, this allows the words to take precedence over the notes, creating a style of music-drama akin to ancient mystery plays or Eastern ceremonial forms. In the ensuing example from The Leper King (1965), the first two lines use a restricted mode, with glissandi between the upper Db and its lower neighbor C. The remainder is a declamatory glissando-parlando that is very far removed from Hovhaness's usual style in its use of indeterminate pitches (Ex. 22).

The climax of this opera is a canon a 8 (the only music for chorus in the whole work not written entirely in unison) on the words "Stab Leper King." Narrow range glissandi and close stretti lead to a thick sound, rich in chromatic

## Ex. 22

32

Solo

Stone be - comes king,

Chor.

King be - comes

Solo

Chor.

stone al - so.

33

Solo

Cursed be king and stone,

Chor.

Cursed be stone and king

Chor.

al - so.

dissonance, caused by the peculiar choices of notes and intervals. Even microtonal dissonances occur as a result of differences in the individual executions of glissandi. The suggestion that Hovhaness is not subtle in these moments may be allayed by noting the care of the relation of glissandi to textual melisma. In those bars where the words "Le-per King" are set, the composer employs glissandi only on the melisma of the syllable "Le." Glissandi are avoided where a change of note accompanies a change of syllable (Ex. 23).

#### Combinations

Except in chamber combinations of a "broken consort" character, Hovhaness usually keeps the various orchestral choirs quite distinct from one another. He prefers doubling a part by a member of the same group, adding intensity without creating a complex blend of colors. Doubling a part by a member of another choir is rather rare. When this does occur, it almost always involves doubling a string melody by a wind instrument at certain points but not for the duration of the entire melody, thus emphasizing important phrases (Ex. 24).

This mode of scoring most often creates an effect quite different from standard Classical-Romantic orchestration where blending of sonorities is cultivated. In fact, Hovhaness usually avoids doubling altogether. The ensuing excerpt, from a rather uninspired moment of Symphony No. 1 (1937), shows a passage where strings (diatonic) answer woodwinds





Ex. 24. Symphony No. 6 (1959)

$\text{♩} = 108$

The musical score is divided into two systems. The first system includes parts for Oboe (OB.), Clarinet (CL.), Violin 1 (V.N.1), Violin 2 (V.N.2), Viola (VA.), and Violoncello (Vc.). The second system includes parts for Clarinet (CL.), Bassoon (BSN.), Violin 1 (V.N.1), Violin 2 (V.N.2), Viola (VA.), Violoncello (Vc.), and Double Bass (C.B.). The tempo is marked as  $\text{♩} = 108$ . The key signature has one sharp (F#). The time signature is 3/4. The score includes various musical notations such as triplets, dynamic markings (mf, pp), and a section marked 'ARCO' for the double bass.

OB. *mf*

CL. *mf*

V.N.1 *mf*

V.N.2 *pp*

VA. *pp*

Vc. *pp*

CL. *mf*

BSN. *mf*

V.N.1 *mf*

V.N.2 *mf*

VA. *mf*

Vc. *mf*

C.B. *ARCO mf*

(chromatic). Note that there is absolutely no doubling, and that the lines are given, in turn, to each member of the choir equally (Ex. 25).

There are very few passages as thinly scored as Ex. 25. On the other hand Hovhaness rarely uses extended tutti passages, except where some of the parts are rhythmless. When rich chordal endings occur (as in Mysterious Mountain, Chapter IV, Exs. 28-30) the full orchestra is employed only for the last cadences. The St. Vartan Symphony is typical. The two major groups--trumpets and strings, never play together until the last movement. The entire ensemble (also including other brass and piano) never plays all at once. It is no accident that some orchestral works in the early 50's are designated "concerto for orchestra." Even in the fourth period, where very large orchestras are used and big effects striven for, full tutti are rare. Fra Angelico, for example, a major work to be discussed closely in Chapter XII, contains the standard orchestral complement with additional bell-like percussion. There are several perorations, some conventional and some in free-rhythm, calling for multiple divisi and extreme loudness, but never are all the orchestral forces combined. Either woodwinds or percussion are missing from every climax.

Ex. 25. Symphony No. 1 (1937)

40

Fl.

Ob.

Cl. Bb.

Bsn.

Hrn.

Timp.

Vn.

Va.

Vc.

Cb.

Ex. 25 (Continued)

Handwritten musical score for a symphony orchestra, measures 1-4. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Trb.), Timpani (Timp.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Oboe parts have handwritten notes above them. The Violin I and II parts have "arco" markings. The Viola part has "arco" markings. The Violoncello and Contrabass parts have "arco" markings. The Timpani part has "arco" markings. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

## CHAPTER VIII

## SCORING II (FREE-RHYTHM PASSAGES)

Hovhaness began to use free-rhythm techniques just after the major personal and artistic crises of 1943. The idea is easily explained and more or less easily imitated, but it is a device with which Hovhaness seems to associate the greatest significance, both within pieces and as a spiritual beacon in his career. He has written about the technique in notes, in prefixes and in margins of scores. It appears to be the one achievement of which he is most proud.

The simplest form of free-rhythm writing is a conventional trill. The notes are precisely determined, as is their sequence (simple in the case of a trill) and the performer simply repeats the notes rapidly, continuing the pattern for the duration notated. Hovhaness's free-rhythm patterns differ in that the speed, although rapid, is not quite trill speed, so that individual notes may stand out somewhat more. Also, of course, Hovhaness uses patterns of considerably greater length.

One of the most complete marginal descriptions of the technique occurs in Hovhaness's preface to Shepherd of Israel (1951). Even in what is a relatively sober account, Hovhaness refers to repeating phrases "an infinite number of times," an obviously impossible quasi-mystical suggestion:

The "pizzicato ostinato tremolando" effect on pp. 5-8 of the opening Pastoral movement is very simple and easy in performance once it is correctly understood in its free execution and sound. It should be played with the soft fleshy part of the fingers, softly but rapidly and in free rhythm. If the string parts are played by two or more players each, each player must perform his part at a slightly different speed--some faster, some slower, but never in perfect unison: never stiff, but always free, relaxed, fast, repeating the little phrase over and over again without stops or gaps, an infinite number of times until the conductor gives the "stop" signal. Then, each player will stop instantly without finishing the phrase he started. The sound resulting is a continuous mysterious murmur like a cloud of undefined sounds, wherein single notes do not stand out, and the indefiniteness of the accidental clashes of the notes played in free rhythm gives a background of soft unmeasured, rhythmless, accentless, whispering--it is up to the conductor to indicate the beginning and ending of the murmuring pizzicato ostinato tremolando sections.

The development of Hovhaness's usage of free-rhythm music may be described as follows: In the second period free-rhythm music is confined largely to strings and occurs either for accompaniment or as brief punctuation between sections. In the third period the technique is still sometimes used for accompaniment, but the frequency, length, orchestral variety and complexity gradually increase until the fourth period. At its maximum sway in the late 60's the technique is extended to all instrumental forces. Some works are so thoroughly pervaded by the technique that conventional music serves only as punctuation between rhythmless passages. In orchestral works, simultaneous free-rhythm parts often number 20 or more. The emotional range extends beyond the original intention of conveying "continuous mysterious murmur like a

cloud," to expressions of chaos, power, fear, confusion and splendor.

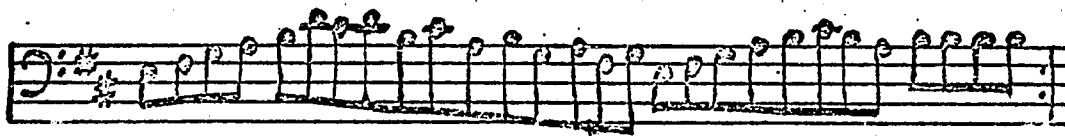
### Free-Rhythm Music in the Second Period

The first piece to use the rhythmless technique is Lousadzak (1944), a concerto for piano and strings. The piece is also progressive in the sense that it is largely non-harmonic. It is an early work of the second period, possibly the most direct product of the new interests of that period. At any rate the rhythmless examples are not very frequent. Moreover, they do not really develop beyond Lousadzak until the border works between the second and third periods. It is not until just after 1950, to the best knowledge of this author, that unaccompanied rhythmless passages occur.

A simple instance occurs in Zartik Parkim (1949). Rhythmless music is hinted at often by various rumbling figures, but occurs only once, as the accompaniment to the piano solo cadenza near the end of the work. At in Lousadzak the same pattern of music is given to two orchestral parts, namely violas and cellos. Of course, the players each play at individual speeds. Later, however, the composer would probably have assigned a different pattern to each line. The pattern is quoted on the following page.

The eighth-note groupings are 4, 12, 8 and 4. Later, Hovhaness would choose an odd prime number for one of the phrases, to avoid an obvious periodic effect. This is in

## Ex. 1



line with his choice of prime numbers in cyclic passages.

In this case, the alteration might easily occur in the last phrase--the 4 repeated B's, being replaced by 5. Frequently rhythmless patterns end with a series of repeated notes.

With all players going at different speeds, there will generally be one or more parts dwelling on the repeated note.

This produces a drone effect, and the note chosen for these repetitions is generally the fifth, and occasionally the first degree of the mode. Ex. 1 has a generally scalic character, and is clearly in the Dorian mode on E. The second of the four phrases is more extended and uses the only skip-wise motion. The whole fabric creates a simultaneous blur of all the notes of E Dorian, with emphasis on B.

With its scalic contour, general arch shape, and more interesting middle phrase, the design is a reasonably attractive melody. The notes are not just thrown together to make a strumming effect, but melodic considerations and relative emphases of mode degrees are carefully planned.

In the sixth movement of the St. Vartan Symphony (1950), we see a slightly more sophisticated example. The movement is a fugue with polytonal effects (see Chapter V, Ex. 14)



and the double basses have rhythmless accompaniment. Double basses are often used for this due to the strong resonance of their pizzicato. Moreover they are not as well suited to rapid polyphony or neo-modal counterpoint, and have no other characteristic usage desirable to Hovhaness. In the example, again we observe mostly scalar and repeated-note patterns. The example opens with E, and has repeated notes on A and D. Both inflections of F appear, so the murmuring is modally poised on two or three centers, which exactly suits the poly-modal counterpoint. The phrase lengths--14, 7, 9, 7--are complex. The third and fourth phrases clearly answer the first two however, affirming the pattern of scale followed by drone note.

This example, as the previous one, utilizes only one note value. This makes for a more indistinct pattern and the implication is that although each player plays at his own speed, the notes are of equal value within each part.

Ex. 2

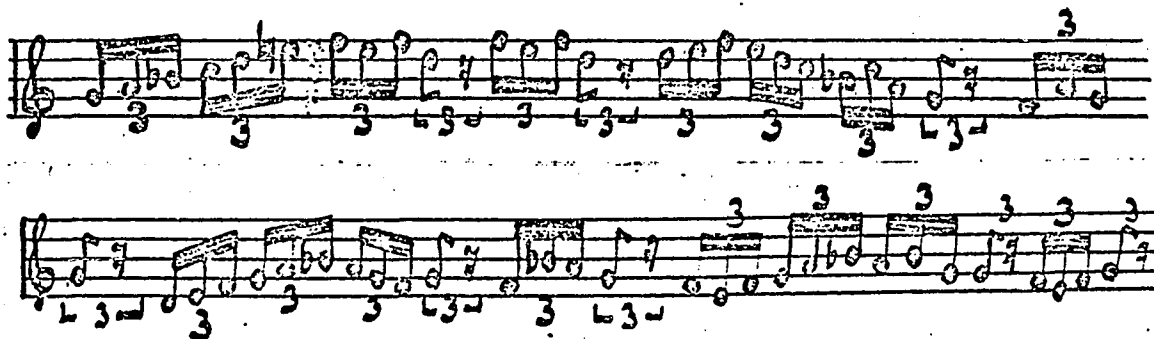


Hovhaness introduces the rhythmless pattern not at the outset of the music but midway through the movement so that the combined texture of counterpoint with rhythmless

accompaniment accumulates gradually.

By far the predominant choice for rhythmless music in this period is pizzicato string scoring. One interesting exception takes place in Anahid (1945) which contains a repeated pattern for solo violin, arco. A flute is present in conventional notation. It is most unusual for Hovhanness to use only one free-rhythm instrument; there is no conflict or overlapping of rhythmless parts because only the soloist is employed. It seems to be an entirely unusual case, and is clearly rhythmic, falling into  $\frac{3}{16}$  meter quite naturally. The only reason for indicating a free-rhythm part for it is to insure that it does not coincide in any precise way with the flute it accompanies.

Ex. 3



Free-Rhythm Music in the Third Period

Possibly the first instance of unaccompanied rhythmless music occurs in the Concerto No. 2, which is for violin and string orchestra. Strings are employed arco; Hovhanness favored this scoring for unaccompanied rhythmless music for a few years while continuing his preference for pizzicato

strings in accompanying passages. In Concerto No. 2 and other works of the early 50's, one dynamic design appears to the exclusion of any other. Typically the composer indicated pp at the outset with a slow but considerable crescendo to ff or louder, then followed by a complimentary decrescendo back to pp. The stops, starts, and dynamics are all to be indicated by the conductor.

The ensuing excerpts employ strings and the pp--ff--pp dynamic design.

As the third period proceeds the rhythmless palette widens. Rhythmless music remains in use for accompaniment, but unaccompanied passages sometimes follow directly upon one another. The technique ceases to be used merely as punctuation between conventional sections. Moreover, although strings and the original dynamic design are still favored, other instruments and dynamic schemes occur.

In the Magnificat (1957) many sections use rhythmless accompaniment, with the double bass, harp or other strings being used much in the manner of the second period. In the

Ex. 4. Janabar (1950)



Ex. 5. Concerto No. 2 (1951)

**SOLO**  
**VIOLIN** **SENZA MISURA**

**PP** AS RAPID AS POSSIBLE BUT NOT TOGETHER - **CRESC.**  
REPEAT AD LIB.

**V.L. 1** **PP** AS RAPID AS POSSIBLE BUT NOT TOGETHER - **CRESC.**  
REPEAT AD LIB.

**V.L. 2** **PP** AS RAPID AS POSSIBLE BUT NOT TOGETHER - **CRESC.**  
REPEAT AD LIB.

**VIOLA** **PP** AS RAPID AS POSSIBLE BUT NOT TOGETHER - **CRESC.**  
REPEAT AD LIB.

**CELLO** **PP** AS RAPID AS POSSIBLE BUT NOT TOGETHER - **CRESC.**  
REPEAT AD LIB.

**BASS** **PP** AS RAPID AS POSSIBLE BUT NOT TOGETHER - **CRESC.**  
REPEAT AD LIB.

**SOLO**  
**VIOLIN** **fff** **DIM.** **PP**

**V.L. 1** **fff** **DIM.** **PP**

**V.L. 2** **fff** **DIM.** **PP**

**VIOLA** **fff** **DIM.** **PP**

**CELLO** **fff** **DIM.** **PP**

**BASS** **fff** **DIM.** **PP**

3/4

"sicut locutus est" section, about one full minute of music is devoted to three consecutive free-rhythm passages. The first and third are for strings, but the second is for chorus. All three use the standard pp--ff--pp design, and all use narrow melodic patterns revolving around the modal center of D. The effect of the choral section is rather striking, reminiscent of Hebraic chanting where each member of the congregation hectically sings a simple melodic pattern of recitation-tone character, at his own speed.

It is pertinent that the two string passages are not alike, despite their symmetrical positions in what amounts to a small ternary design. Not only are the upper parts omitted the second time, but melodic patterns are even narrower, straying even less far from the tonic D (Ex. 6).

In Symphony No. 6 a passage appears where there are ten string parts all of low and narrow tessitura containing some chromatic contradictions. The effect is that of a tight blur with some parts (such as the top two) pervaded by "growing" figures where the note groups are successively a bit longer and wider (Ex. 7).

#### Free-Rhythm Music in the Fourth Period

In the fourth period the free-rhythm technique is expanded to its apparent limits. In some works, the free-rhythm music is the piece, with other material having less importance and occupying less time. In other works free-

44. No. 11. SICUT LOCUTUS EST  
(BASS SOLO AND CHORUS)

$\text{♩} = 80$

Score for Ex. 6. Magnificat, No. 11. Sicut Locutus Est (Bass Solo and Chorus). The score includes staves for Oboe 1, Horn 2, Bass Solo, Chorus (S, A, T, B), Violin 1, Violin 2, Viola, Cello, and Bass. The tempo is marked  $\text{♩} = 80$ . The key signature has one flat (B-flat). The score shows a series of measures with various musical notations, including rests and dynamic markings.

Ex. 6. Magnificat

Score for Ex. 6. Magnificat, No. 11. Sicut Locutus Est (Bass Solo and Chorus). The score includes staves for Oboe 1, Horn 2, Bass Solo, Chorus (S, A, T, B), Violin 1, Violin 2, Viola, Cello, and Bass. The tempo is marked  $\text{♩} = 80$ . The key signature has one flat (B-flat). The score shows a series of measures with various musical notations, including rests and dynamic markings. The section is marked "SENZA MISURA" and "DURATION AROUND 20 SECONDS".

✕ REPEAT AND REPEAT AD LIB.  
RAPID BUT NOT TOGETHER

44 SENZA MISURA - RAPID BUT NOT TOGETHER  
REPEAT AND REPEAT AD LIB. CRESC. AND DIM. DURATION  
AROUND 25

Score for Ex. 6. Magnificat, No. 11. Sicut Locutus Est (Bass Solo and Chorus). The score includes staves for S. 1, S. 2, A. 1, A. 2, T. 1, T. 2, B. 1, and B. 2. The tempo is marked "SENZA MISURA - RAPID BUT NOT TOGETHER". The key signature has one flat (B-flat). The score shows a series of measures with various musical notations, including rests and dynamic markings. The section is marked "SENZA MISURA" and "DURATION AROUND 25".

Score for Ex. 6. Magnificat, No. 11. Sicut Locutus Est (Bass Solo and Chorus). The score includes staves for Bass Solo, S. 1, S. 2, A. 1, A. 2, T. 1, T. 2, B. 1, and B. 2. The tempo is marked "SENZA MISURA". The key signature has one flat (B-flat). The score shows a series of measures with various musical notations, including rests and dynamic markings. The section is marked "SENZA MISURA" and "DURATION AROUND 25".

Ex. 7. Symphony No. 6

**SENZA MISURA**      **AROUND 25 SECONDS.**

**BSN.**

**HARP**

**SENZA SORD.**

**V.N. 1**

**SENZA SORD.**

**SENZA SORD.**

**V.N. 2**

**SENZA SORD.**

**VA.**

**VC.**

**C.B.**

~~✕~~ REPEAT AND REPEAT, RAPID, BUT NOT TOGETHER, EACH PLAYER  
AT HIS OWN INDIVIDUAL SPEED. THE CONDUCTOR INDICATES THE ONE  
CRESC. AND DIM.

rhythm music occurs less frequently but fantastic effects are cultivated.

All instrumental and vocal executants are called upon. Particularly striking are excerpts using only bell-like percussion, which can be found in many of the band works, including symphonies and the Requiem and Resurrection (1968), as well as orchestral works such as Floating World (1964). The following example is from the last named work. The modal vocabulary of C-Db-F-G-Ab-A is used strictly, and each part begins with the same descending group. Yet each part is different. Moreover the durations are different, so that after the beginning of the passage, the descending quintuplet occurs at different times in each voice, so that it is almost always present. It acts as the repeated note endings in Exs. 1 and 2, functioning as a complex drone. Hovhaness includes rolls on timpani and tamtam. (Rolls are entirely consistent with free-rhythm procedure; they represent, in fact, the simplest special case of the technique.) Almost all phrase groupings juxtapose three and five. The grouping of four occurs in only two parts, once each. The dynamic pattern is the reliable pp-ff-pp, but the scoring affords the most colorful and powerful execution of it. Hovhaness directs the players to continue the pattern, mf, as accompaniment in the ensuing bars, where the main theme of the work appears prominently in cellos.

The Leper King (1965) is an instance of a work that makes



## Ex. 8

**Senza Misura** - *planned chaos, rapid, repeat and repeat, possibly 30 seconds.*  
*Make one first crescendo only, then dim.*

**1**

**Timp.** *pp* *f* *pp*

**P. 1  
Gl.** *pp* *Hold pedal always.* *pp* *continue* *fff* *pp*

**P. 2  
Vib.** *pp* *Hold pedal always.* *pp* *continue* *fff* *pp*

**P. 3  
Ch.  
(medium)** *pp* *Hold pedal always.* *pp* *continue* *fff* *pp*

**Ad lib.  
P. 4  
[Tam.]** *pp* *f* *pp*

**Ad lib.  
P. 5  
[Gl. II]** *pp* *Hold pedal always.* *pp* *continue* *fff* *pp*

**Ad lib.  
P. 6  
[Vib. II]** *pp* *Hold pedal always.* *pp* *continue* *fff* *pp*

**Ad lib.  
P. 7  
[Ch. II  
(large)]** *pp* *Hold pedal always.* *pp* *continue* *fff* *pp*

**Hp.** *p* *A, D, b* *ba* *ba* *ba* *ba* *pp* *continue* *fff* *pp*

**Ad lib.  
[Hp. II]** *p* *A, D, b* *ba* *ba* *ba* *ba* *pp* *continue* *fff* *pp*

dramatic use of only one rhythmless passage (Ex. 9). It is for 8-part chorus with trills on sleigh bells and bass drum. The section begins pp and there is a crescendo (marked "crescendo possible") to ffff, but the passage breaks off suddenly at that level. The bass drum part is tempered in the notation of its dynamics, to insure that it does not swamp the remaining parts. The entire passage uses no notated pitches, but only pictorial patterns of highs and lows. This notation appears in Hovhaness's operas in non-rhythmless music as well (see Chapter VII, Ex. 22 also from The Leper King). There is no modal tonic to emphasize as all parts sing glissandi continuously. Although its purely musical depth may be questioned, the passage is unmistakably powerful dramatically.

Ukiyo-Floating World has two dramatic examples of rhythmless music for full orchestra. After an impressive march section reaches its climax, there occurs a symmetrical structure in which the main theme of the work is stated in full intensity, preceded and followed by orchestral rhythmless music. The dynamics are symmetrical. The first free-rhythm passage begins ffff, and ends pp, where the second one, with which the piece ends, begins quietly but ends with ffff in all parts. Thus the thematic statement is immediately preceded and followed by very quiet music. None of the rhythmless parts are continued through the thematic statement in this case, making for a clear textural break between the sections.

### Ex. 9. The Leper King

**[72]** Senza misura *very free, chaos, not together, make one gradual giant crescendo, 30 to 45 seconds to Giant Bells*

[illegible]

The entire first excerpt (three pages of score) is quoted below. The whole orchestra, except strings, enters at once, with strings following. The maximum intensity does not last long as the trumpets soon are removed, followed by woodwinds, then the remaining brass, and then the strings. The drums are phased out similarly. Note, however, that chimes and other bell-like instruments, which had their own rhythmless music earlier in the work (Ex. 8) are not employed. The actual employment of full orchestra with bell-like percussion is very rare in any of Hovhanness's music, though he comes very close to complete tutti in many instances including this one.

There is fairly strict adherence to the C Phrygian mode. Significantly, the trombones contain most of the violation of it, and these violations occur in glissandi in fairly high register, which are among the more clearly audible parts of the texture. The use of E<sup>b</sup>, Gb and two inflections of D in the parts makes the trombones even more fierce in effect. There is a general rapid staccato nature to the lines. There are repeated notes, and plenty of rests. The strings play even more rapidly. Significantly, the only held notes of any duration at all are the high concert Bb's for the three trumpets. Otherwise, the trumpet lines are very narrow (concert Db and C exclusively, except for the scale-like curve downward after the high note in each part) and not particularly high in tessitura. Thus the instruments blend anonymously

into the texture except for the high B flats, which cut through the entire orchestral sound like wild shrieks.

The woodwinds are a bit misleading in notation. The apparent use of parallel cluster-like sounds is only visual. Since each part plays at its own rhythm there is no strict parallel coincidence of the parts. Particularly astringent dissonance is not expected from these instruments. They do, however, contain very many repeated notes, creating a complex drone whose notes comprise the verticalization of a segment of a C Phrygian scale.

In their very narrow range, low tessitura, and in the scale-like downward curve after the highpoints, the string parts resemble the trumpets, though they achieve no comparable power on sustained high notes. In fact, due to tessitura and their entry after the rest of the orchestra, they are hardly perceived at all, until the end of the excerpt, where they are exposed. Therefore, the passage not only is a gradual decrescendo but includes a gradual transition of tone colors. The strings inherit the music, as it were, from the winds, but the change is so smooth as to be imperceptible, though the transition from winds to strings is obviously heard by the end of the excerpt.

The final rhythmless passage begins pp with strings and timpani. Some string parts use open strings for repeated notes. There are implications of the main theme of the work (Chapter III, Ex. 18) in several parts at different pitch

Ex. 10

**Senza Misura** - *rapid, repeat and repeat, possibly 10 seconds.*  
*planned chaos*

43

[illegible]

## Ex. 10 (Continued)

44

[35]

*planned chaos, possibly 10 seconds.*

Fl. 1  $\frac{1}{2}$   $\frac{3}{4}$  CONTINUE  
 Ob. 1  $\frac{1}{2}$   $\frac{3}{4}$  CONTINUE  
 EH. CONTINUE  
 Cl. 1  $\frac{1}{2}$   $\frac{3}{4}$  CONTINUE  
 B $\flat$  CONTINUE  
 Bsn. 1  $\frac{1}{2}$   $\frac{3}{4}$  CONTINUE  
 Hrn. 1  $\frac{1}{2}$   $\frac{3}{4}$  CONTINUE  
 F CONTINUE  
 Trp. 1  $\frac{1}{2}$   $\frac{3}{4}$  CONTINUE  $p$   
 B $\flat$  CONTINUE  
 Trb. 1  $\frac{1}{2}$   $\frac{3}{4}$  CONTINUE  
 Tba. CONTINUE  
 Timp.  $f$   
 P. 1  $f$   
 G. Tam.  $f$   
 P. 2, 3  $a2$   $f$   
 L. BD.  $f$   
 S. BD.  $f$

*rapid, repeat and repeat, not together!*

Vn. 1  $fff$   
 Vn. 2  $fff$   
 Va.  $fff$   
 Vc.  $fff$   
 Cb.  $arco$   $fff$

Ex. 10 (Continued)

45

**36** possibly 7 seconds. **37** possibly 7 seconds. **38** possibly 10 seconds.

Fl. 1 2 3 continue p Fl. 1 2 3 Stop! p  
 Ob. 1 2 continue p Ob. 1 2 3 Stop! p  
 EH. 1 2 3 continue p EH. 1 2 3 Stop! p  
 Cl. 1 2 3 continue p Cl. 1 2 3 Stop! p  
 B<sup>n</sup> 1 2 3 continue p Bsn. 1 2 3 Stop! p  
 Hrn. 1 2 3 continue p Hrn. 1 2 3 Stop! p  
 Trp. 1 2 3 Stop! p  
 Trp. 1 2 3 Stop! p  
 Trp. 1 2 3 Stop! p  
 Trb. 1 2 3 continue p Trb. 1 2 3 Stop! p  
 Tba. 1 2 3 continue p Tba. 1 2 3 Stop! p  
 Timp. 1 2 3 mf pp  
 P. 2, 3 1 2 3 mf pp  
 L. BD. 1 2 3 mf pp  
 S. BD. 1 2 3 mf pp  
 Vn. 1 1 2 3 continue pp  
 Vn. 2 1 2 3 continue pp  
 Va. 1 2 3 continue pp  
 Vc. 1 2 3 continue pp  
 Cb. 1 2 3 continue pp



levels. Some of these are marked in the example below with x's. When the woodwinds enter they also suggest this main theme. Also the triplets and duplets marked z give the interval of the seventh which is so prominent in the theme. Even the horn entry contains a hint of the theme's septuplet scalar flourish. The trombone parts are less important thematically, but create a dynamic "smear" of glissandi. The trumpets' entrance resembles their music in the earlier rhythmless passage. There is even a part for chimes at the end, though it is very hard to hear in performance. For the most part the C Phrygian mode is used, and the speed is as fast as the first occasion. But the chromatic hints of the woodwinds and the insistent repeated open strings make for a more nervous effect. The crescendo is carefully paced so that each new entry is reasonably audible; each part enters not pp but at the dynamic level that the orchestra has already reached. The only exception is the final chimes part. The percussion have restrained dynamics until the very end when all parts have ffff; at the last moments the drums and tamtam do overtake the orchestra.

As Lousadzak demonstrated the inception of the free-rhythm style, so the Symphony No. 19 "Vishnu" (1966), seems to represent its culmination, at least up to this writing. This large one movement work makes extensive use of the rhythmless technique. Particularly in the first half of the work, rhythmless music is entirely predominant. There are

## Ex. 11

53

**44** Senza Misura - *planned chaos, possibly 10 seconds.*  
*Rapid, repeat and repeat, not together.*

Score for Ex. 11, measures 44 to 53. The score is written for the following instruments:

- Timp.
- P. 1 G. Tam.
- Vn. 1
- Vn. 2
- Va.
- Vc.
- Cb.

The score includes dynamic markings such as *pp* (pianissimo) and *cresc.* (crescendo), and performance instructions like *no cresc.* and *arco* (arco). The notation features complex rhythmic patterns, including rapid repeated notes and slurs, indicating a "planned chaos" as described in the text.

## Ex. 11 (Continued)

54

*rapid, repeat and repeat, not together.*

45

*possibly 10 seconds.*

F1. 1 *mf cresc.*  
 F1. 2 *mf cresc.*  
 F1. 3 *mf cresc.*  
 Ob. 1 *mf cresc.*  
 Ob. 2 *mf cresc.*  
 EH. *mf cresc.*  
 Cl. 1 *mf cresc.*  
 B<sup>b</sup> 2 *mf cresc.*  
 Bsn. 1 *mf cresc.*  
 Bsn. 2 *mf cresc.*  
 Timp. *pp*  
 P. 1  
 G. Tam.  
 P. 2 *To Large Bass Drum*  
 Vib.  
 Vn. 1 *mf continue*  
 Vn. 2 *mf continue*  
 Va. *mf continue*  
 Vc. *mf continue*  
 Cb. *mf continue*

## Ex. 11 (Continued)

55

[46] possibly 7 seconds

Fl. 1 *continue*

Ob. 1 *continue*

EH. *continue*

Cl. 1 *continue*

Bsn. 1 *continue*

Hrn. 1 *mf* *cresc.*

Hrn. 2 *mf* *cresc.*

Hrn. 3 *mf* *cresc.*

Hrn. 4 *mf* *cresc.*

Tba. *mf* *cresc.*

Timp. *pp* *poco cresc.*

P. 1 *tr*

G. Tam. *tr*

P. 2 *tr*

L. BD. *pp* *poco cresc.*

Vn. 1 *f* *continue*

Vn. 2 *f* *continue*

Va. *f* *continue*

Vc. *f* *continue*

Cb. *f* *continue*

*rapid, repeat and repeat, not together*

## Ex. 11 (Continued)

36

47

*possibly 7 seconds.*

Fl. 1 *continue*

Ob. 2 *continue*

EH. *continue*

Cl. B. *continue*

Bsn. 2 *continue*

Hrn. F *continue*  
*Rapid, repeat and repeat, not together*

Trb. 2 *f* *cresc.*

3 *f* *cresc.*

Tba. *continue*

Timp. *tr*  
*p*

P. 1 *tr*

G. Tam. *p*

P. 2 *tr*

L. BD. *p*

Vn. 1 *continue*  
*cresc.*

Vn. 2 *continue*  
*cresc.*

Va. *continue*  
*cresc.*

Vc. *continue*  
*cresc.*

Cb. *continue*  
*cresc.*



## Ex. 11 (Continued)

58

49

possibly 10 seconds.

Fl. 1 *continue* *cresc. possibile* *fff*

Ob. 1 *continue* *cresc. possibile* *fff*

EH. *continue* *cresc. possibile* *fff*

Cl. 1 *continue* *cresc. possibile* *fff*

Bsn. 1 *continue* *cresc. possibile* *fff*

Hrn. 1 *continue* *cresc. possibile* *fff*

Trp. 1 *continue* *cresc. possibile* *fff*

Trb. 1 *continue* *cresc. possibile* *fff*

Tba. *continue* *cresc. possibile* *fff*

Timp. *mf* *cresc. possibile* *fff*

P. 1 *pp* *cresc. possibile* *fff*

G. Tam. *pp* *cresc. possibile* *fff*

P. 2 *mf* *cresc. possibile* *fff*

L. BD. *mf* *cresc. possibile* *fff*

P. 3 *rapid, repeat and repeat* *continue* *fff*

L. Ch. *pedal mf* *cresc. possibile* *fff*

Vn. 1 *fff* *continue* *cresc. possibile* *fff*

Vn. 2 *fff* *continue* *cresc. possibile* *fff*

Va. *fff* *continue* *cresc. possibile* *fff*

Vc. *fff* *continue* *cresc. possibile* *fff*

Cb. *fff* *continue* *cresc. possibile* *fff*

brief melodic and canonic sections in more or less conventional notation (although sometimes senza misura) but these are not usually long, and are quite static. Moreover, they are often accompanied by rhythmless music. In all, there are few passages where rhythmless music is missing.

Most of the rhythmless music observes the pp--ff--pp pattern completely, or uses half of it (pp--ff, or ff--pp). Occasionally a crescendo for one group of instruments breaks off at ff and is answered in other instruments, either by a symmetrical decrescendo beginning ff, or by a quick drop to pp and another crescendo. Consecutive rhythmless passages usually juxtapose instrumental colors quite sharply.

In Ex. 12, the opening of the work, the composer deliberately uses a rather sparse grouping--a "broken consort" using only one trombone, tuba, bass drum and timpani with tamtam trill. The profuse trombone glissandi would yield a generally atonal character, but the low tuba note and the tampani establish the modal center of F. After a partial crescendo, one horn and two trumpets join the pattern (not shown). There is a full crescendo to ffff, and then a passage for 20 string parts, juxtaposing glissandi with running scale patterns (Ex. 13). Bell-like instruments enter next (Ex. 14). In their passage, each part is modally simple, but the different instruments are in completely different keys.

The sparse passage of the opening, the complex string





## Ex. 13

[2] Senza misura 15 seconds (only one cresc.)

Trp. B 1 2 3

Trb. 1 2 3

Tba.

Timp.

P.1 Bdr. tr

P.2 Tam. to Glock

Vn. 1

Vn. 2

Va.

Vc.

Cb.

pp

f

continue

Stop!

continue : rapid, but very free rhythm, repeat and repeat, not together, continue.  
Make only one great crescendo.

## Ex. 14

**[3] Senza misura 15 seconds.**

**P.1 Bdr.**

**P.2 Glock.** *Allegro* *pp* *continue* *fff* *pp* *Stop!* *P2 to Tam.*

**P.3 Vibr. I** *pp* *Always hold pedal* *continue* *fff* *pp* *Stop!*

**P.4 Vibr. II** *pp* *Always hold pedal* *continue* *fff* *pp* *Stop!*

**P.5 Chim. I** *pp* *Always hold pedal* *continue* *fff* *pp* *Stop!*

**P.6 Chim. II** *pp* *Always hold pedal* *continue* *fff* *pp* *Stop!*

**Hp. I** *mf* *continue* *fff* *mf* *Stop!*

**Hp. II** *mf* *continue* *fff* *mf* *Stop!*

**Cel.** *mf* *continue* *fff* *mf* *Stop!* *Always hold pedal*

texture and the bells each come back later in the first section of the work. The opening page (Ex. 12) is, in fact, repeated exactly, at one point. The others are repeated in character and scoring, and in much of the detail as well.

The climax of the first portion of the work is a passage for full orchestra (Ex. 15). After the strings begin wild runs (not shown), firmly in F Mixolydian, the next entry suddenly employs all the winds save trumpets, while the string texture is maintained. The horn passage is derived from the first horn writing just after the beginning of the work; the parts for the trombones and tuba also derive from the opening. The woodwinds present repeated notes, and considerable dissonance, with chromatically suggestive runs in piccolo, English horn, and contra-bassoon. The trumpets enter, emphasizing G $\sharp$ , A and Bb. They do not detract from the modal center of F; instead they provide major-minor juxtapositions, and add the fourth degree (Bb) as a prominent dissonance in powerful high range.

There is a tremendous crescendo, and the passage breaks off giving way to a ffff burst of rhythmless sound in bells. Each part has the five-note grouping of a major-minor chord with added major sixth, but each one is in a different key, making for a chromatic situation. The timpani retain F for their trill but this is not sufficient to mediate the dispute of keys in all the other parts.

Many of the passages mentioned recur, in principle if

## Ex. 15

[27] Senza misura Allegro 15 seconds

Fl. 1 2 *continue* *ff*

Picc. *continue* *ff*

Ob. 1 2 *continue* *ff*

EH. *continue* *ff*

Cl. 1 2 *continue* *ff*

Bcl. *continue* *ff*

Bsn. 1 2 *continue* *ff*

Cbsn. *continue* *ff*

Hrn. 1 2 3 4 *continue* *ff*

Trp. 2 *continue* *ff*

Tbn. 1 2 3 *continue* *ff*

Tba. *continue* *ff*

Timp. *continue* *ff*

P. 1 *continue* *ff*

Tam. *continue* *ff*

Vn. 1 *continue* *ff*

Vn. 2 *continue* *ff*

Va. *continue* *ff*

Vc. *continue* *ff*

Cb. *continue* *ff*

## Ex. 15 (Continued)

[28] Senza misura Allegro 15 seconds - crescendo possibile *fff*

Fl. 1 2 *continue* *fff* Stop!

Picc. *continue* *fff* Stop!

Ob. 1 2 *continue* *fff* Stop!

EH. *continue* *fff* Stop!

Cl. 1 2 *continue* *fff* Stop!

Bcl. *continue* *fff* Stop!

Bsn. 1 2 *continue* *fff* Stop!

Cbsn. *continue* *fff* Stop!

Hrn. 1 2 3 4 *continue* *fff* Stop!

Trp. 1 2 3 *continue* *fff* Stop!

Trb. 1 2 3 *continue* *fff* Stop!

Tba. *continue* *fff* Stop!

Timp. *continue* *fff* Stop!

P 1 Tam. *continue* *fff* Stop!

Vn. 1 *continue* *fff* Stop!

Vn. 2 *continue* *fff* Stop!

Va. *continue* *fff* Stop!

Vc. *continue* *fff* Stop!

Cb. *continue* *fff* Stop!

not in actual fact, later in the piece, which, to this point, is only about one quarter over. However, neither the powerful orchestral passage (Ex. 15) or the answering bell clamor (Ex. 16) ever appears later. There are, however, interesting rhythmless passages of other types. One instance involves the indication "bird-like." While strings sustain a "white-note" chord, emphasizing A and D and with C missing, two flutes, piccolo, two harps and celesta play delicate runs. The celesta exploits low register. Despite the speed, the runs are not stepwise all the time. Except for some actual scale groups, C is avoided, and the implications even become pentatonic in some of the parts where skips of thirds occur regularly in what would otherwise be scales. There are no repeated notes, and the individual patterns are long. The effect is airy and open, unusually peaceful, especially in view of the composer's tendency to express such emotions in any but this aspect of his idiom.

Although Vishnu appears to carry free rhythm music to its extreme it seems clear from such passages as Ex. 17, that the possibilities of sonority implicit in the technique have hardly been exhausted. However, after building an entire work by the brute force and kaleidoscopic effects of rhythmless writing once, it is hardly necessary to do it again. Perhaps the future of Hovhaness's usage of the style lies in the judicious employment of isolated but unusual rhythmless passages within works otherwise in conventional notation.

## Ex. 16

[29] Senza misura 25 seconds

**Timp.** *tr* *ff* *ppp* *Stop!*

**P. 1 Tam.** *tr* *ff* *ppp* *Stop!*

**P. 2 Glock.** *Allegro* *fff* *continue* *pp* *Stop!*

**P. 3 Vibr. I** *fff* *hold pedal* *continue* *pp* *Stop!*

**P. 4 Vibr. II** *fff* *hold pedal* *continue* *pp* *Stop!*

**P. 5 Chim. I** *fff* *hold pedal* *continue* *pp* *Stop!*

**P. 6 Chim. II** *fff* *hold pedal* *continue* *pp* *Stop!*

**Hp. I** *p*

**Hp. II** *p*

**Cel.** *p*



**Ex. 17**

[illegible]

## Ex. 17 (Continued)

1 *continue* *ff* *sf* *Stop!*

F1. 2 *continue* *ff* *sf* *Stop!*

Picc. 3 *continue* *ff* *sf* *Stop!*

Hp. I *continue* *ff* *sf* *Stop!*

Hp. II *continue* *ff* *sf* *Stop!*

Cel. *continue* *ff* *sf* *Stop!*  
*8va* *hold pedal*

Vn. 1

Vn. 2

Detailed description: This is a page of a musical score for a symphony orchestra, labeled 'Ex. 17 (Continued)'. The page number '249' is in the top right corner. The score includes staves for Flute 1 (F1), Piccolo (Picc.), Harp I (Hp. I), Harp II (Hp. II), Cello (Cel.), Violin 1 (Vn. 1), and Violin 2 (Vn. 2). The Flute 1, Piccolo, Harp I, Harp II, and Cello parts are marked 'continue' and feature a crescendo from *ff* to *sf*, ending with a 'Stop!' instruction. The Cello part also includes a '8va' (octave) marking and a 'hold pedal' instruction. The Violin 1 and Violin 2 parts are shown as empty staves with a brace on the left, indicating they are not playing in this section.

In recent works such as Fra Angelico, And God Created Great Whales and others, this is his approach.

## CHAPTER IX

## STRING QUARTET NO. 1, OPUS 8

Hovhaness wrote his first string quartet in 1936. It has four movements. The second and last are fugues, and the first and third have the nature of preludes. The work is of interest for several reasons. It is a good example of unedited first period style, it exemplifies this style at its best, and three of its four movements re-appear in the third period in orchestral works. In this chapter, comparisons will be made with the relevant later works--the Prelude and Quadruple Fugue (1954), and the middle movement of Mysterious Mountain (1955). Specifically, the Prelude and Quadruple Fugue is an orchestration of the first two movements, and the second subject material of the double fugue of Mysterious Mountain is based on the fourth movement of the quartet. To this author's knowledge, the third movement of the quartet occurs nowhere else in Hovhaness's music.

Like many first period works, this quartet combines the modal vocabulary, serious feelings and largely diatonic vocabulary which typify the mature composer with hints of styles that were ultimately rejected in his later writing. In this case, one finds occasional melodic chromaticism and some dissonant harmonies that resemble classical seventh chords.

Quartet No. 1-Movement 1 "Prelude"

The movement is ternary. The first section uses a typically narrow melody for viola. Notes sound on all beats, which is also typical. The accompaniment consists of strummed chords of D Major, D Minor, Eb Major and E Minor. No normal tonal cadential patterns occur. The Eb Major and E Minor chords include an added sixth, the low C in the cello, which may be employed more for instrumental reasons than harmonic value. All the chords in the cello are quadruple stops in which two notes are open. In order to retain this pattern, which gives richness without creating playing difficulty, the low C is convenient. In any case, the harmonic value cannot be ignored, and it is an instance that would not occur in later Hovhaness.

The opening of the solo viola melody is quoted above (Chapter II, Ex. 1). The line revolves more around the fifth than the tonic of the mode. The only accidental other than Cb is B $\sharp$  which, of course, is the same approximate pitch.

The middle section is contrapuntal. The cello maintains its chordal accompaniment while the violins and viola have contrapuntal material based on this subject:

Ex. 1



The skips (z in Ex. 1) involve only the tonic and fifth degrees, and thus help to strengthen the sense of a modal center. Most of the material is stepwise, and the subject itself provides a close juxtaposition of diatonic and chromatic motion. As the counterpoint progresses, these two types (as x and y in Ex. 1) occur in vertical combination, leading to two-against-three patterns rhythmically while creating considerable dissonance. But the clarity of harmonic background and the scalar motion lessen the effect of such clashes considerably.

The opening viola line is repeated in a higher register by the first violin. The second violin sometimes doubles and sometimes adds counterpoint. The heavy multiple-stops of the opening are replaced by slow arpeggios in the lower instruments.

The chordal coda introduces additional flats. There is an interesting harmonic progression, suggestive of the Phrygian or even the Locrian mode (due to Ab in the penultimate chord) but its triadic nature is somewhat distorted. This happens because the cello is dissonant with the top three instruments until the last chord (Ex. 2).

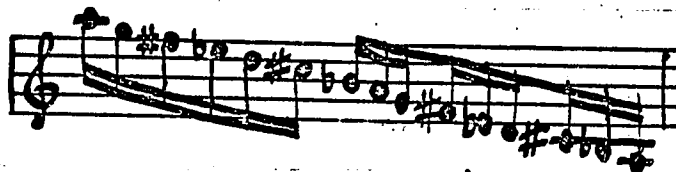
#### Prelude and Quadruple Fugue - Prelude

The orchestral version of the prelude is remarkably similar. The material from the beginning almost to the coda is orchestrated without alteration. Added coloristic effects in third period style occupy the pizzicato double-bass part,

## Ex. 2

which is dissonant with the rest of the orchestra. This part is cyclic, involving a 12-note sequence of pitches each occurring at regular intervals of five beats in  $\frac{6}{8}$  time. The composer retains the dissonances in the opening section involving the low C in the cello, but he does make changes in the coda. The first alteration is a bit before the actual chordal ending. In both works the first violin restates most of the viola line in a high register, descending to finish it in its original register just before the coda. The measure in which the downward motion occurs is rapid, and the rhythm is the same in both pieces. However, the actual line is changed.

The new version enables the melody to attain a tonic D as a high point, before going downward. It therefore has greater range and more melodic arch. This version is also somewhat less chromatic.

Ex. 3. Quartet No. 1Ex. 4. Prelude and Quadruple Fugue

The alteration in the coda eliminates all dissonance and makes the progression more chromatic. The chords are:

## Ex. 5



Quartet No. 1-Movement 2  
"Quadruple Fugue"

The four subjects are quoted as Exs. 9-12 of Chapter VI. The first two make use of chromatic scale figures, and the last two are entirely diatonic. The basic form of the large movement is quite schematic. Expositions of each subject



alternate with episodic passages in which the subjects exposed up to that point are used in combination. After the first exposition, the subject is combined with itself in stretto, as there are no additional subjects to use with it. However, from that point on, all the episodes do involve vertical combinations of different subjects.

Naturally, the most important fact about these four subjects is that they fit together. As they are of different lengths, the combination does not use all voices together for long. The only way they are used in combination is shown in Ex. 6. The distribution of the subjects in different octaves is changeable fairly freely, but the points of entrance are not.

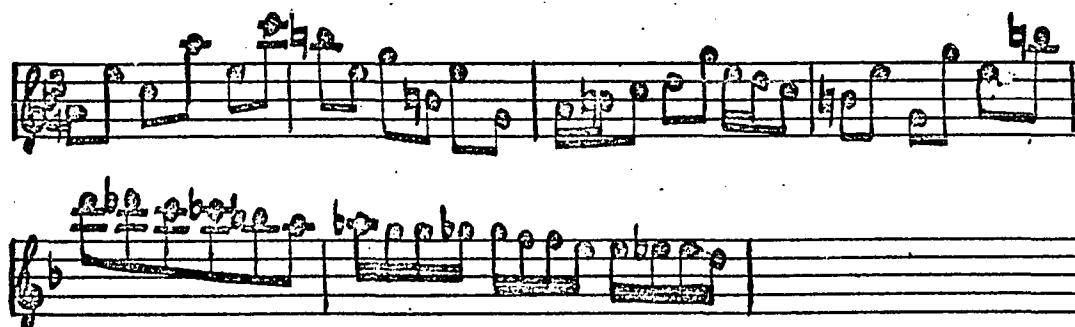
As in the fugal section of the prelude, the polyphony sometimes leads to dissonant combinations, especially when one or more lines have chromatic scales. Usually, however, the chordal background is quite clear, and the speed of the movement (Allegro Moderato) mitigates against perception of real dissonance. The harmonic background is clearer in the last two subjects, due to the emphasis on tonic and fifth. This fact and the general cumulative design cause the music to gather tonal character as it progresses. In the exposition of the fourth subject, for example, Hovhaness employs a tonal answer; the opening D-A of the subject is answered by A-D, and not A-E.

## Ex. 6



The cumulative design is enhanced by the choice of countersubjects. Each exposition does, in fact, involve a countersubject. These are quoted in Exs. 7-10:

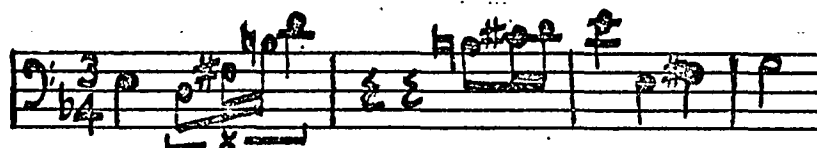
## Ex. 7



## Ex. 8



## Ex. 9



## Ex. 10



The light first countersubject provides a contrast to the stepwise subject. The second uses very fast notes, but is associated with very quiet dynamics. So the second exposition builds speed rather than force. The third countersubject has the prominent arpeggiated triad at x. In later episodic passages this figure is appended to the beginnings of the first and second subjects:

## Ex. 11



which causes the listener to form an association between the third exposition and the two which precede it which would not have been apparent earlier.

The fourth exposition is the quickest and most intense. The countersubject fits with the subject in such a way as to lead to a texture in which one voice or another always has sixteenth-notes. Frequently they occur simultaneously in several voices.

The coda of the fugue is built up from this density of sixteenths. All voices have sixteenth-note writing up to the final chords, and there are no clear references to any of the subjects or countersubjects. The parts vascillate among long drone notes, repeated sixteenths, real melodies and intermediate types. The dynamics vary, with several crescendo and diminuendo indications, and the parts traverse several tessituras. The effect is wave-like; it seems an almost graphic sea-music, although there is no programmatic or pictorial intent. The entire passage is diatonic until the end where a chromatic scale fragment appears in the second violin. This, in turn, leads to the final diatonic chords, which involve only open fourths and fifths:

## Ex. 12

Prelude and Quadruple Fugue - "Fugue"

Despite the length of the second movement of the quartet, even fewer changes take place in its orchestration than in that of the prelude. The scoring is fairly conventional with the addition of some coloristic double bass interpolations in the second subject exposition. In the fourth exposition the subject is doubled by winds which sustain pitches while the repeated notes occur in the strings. This continues in the coda. But no real musical changes occur until the last bars. The actual chords of the end of Ex. 12 appear but with two alterations. A new chord--an open fourth F-Bb is inserted after the C chord, thus repeating the root movement sequence

of a major second downward. The final chord is made major, where the quartet uses an open fifth. These changes create greater richness, prolong the progression slightly and give a hint of non-diatonic writing, in the chromatic suggestion implicit in the two inflections of F in consecutive chords near the end.

In examining the Prelude and Quadruple Fugue, it is apparent that Hovhaness did try to make improvements, especially at the endings, but also in a few internal subtleties. In view of this, it is quite surprising to note just how little has been changed. And what changes do occur, including even the dissonant hints of the double basses, seem to fit in perfectly, and the work hardly sounds as if it was the product of two different periods some twenty years apart.

Quartet No. 1-Movement 3  
"Adagio Lamentando"

The third movement of the quartet is ternary and opens with a narrow melody for viola as in the first movement. The viola solo has some chromatic motion, but also some prominent augmented seconds. The accompaniment is a simple line in the cello, resulting in open consonances most of the time, with an occasional tritone. The figure marked x in Ex. 13 is a typical instance of short-long rhythm in this excerpt which is otherwise not typical.

The middle section is itself sectional. The first part of it dwells on the arpeggiation of a 13th chord over a tonic

## Ex. 13



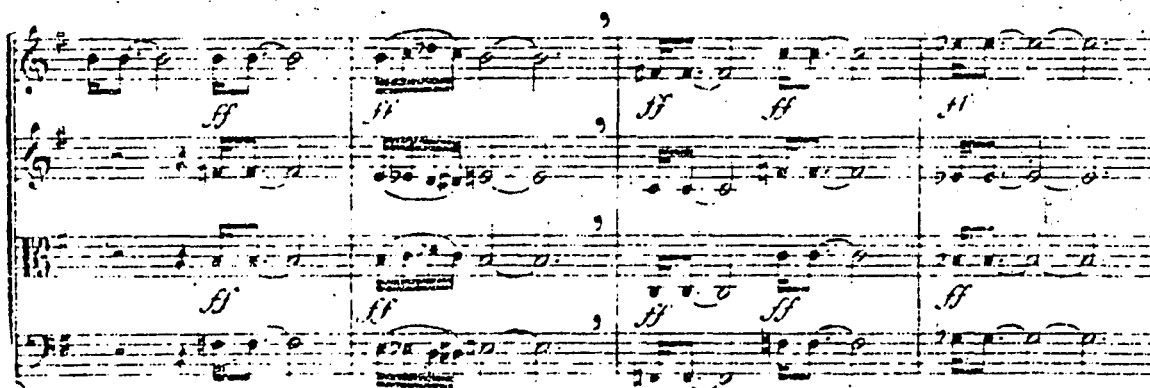
(E) pedal. Of course, the actual vertical combinations are rather thin, but the continuing movement by thirds suggests the complex chord:

## Ex. 14



Following this, the music develops figure x of Ex. 13. The section includes some short-long chordal proclamations and one case where x occurs against its own inversion. Here is an extract:

## Ex. 15



At letter C in the score the cello begins a fugato on Ex. 16. The first bar of the subject is a bit monotonous; only two lower neighbors rescue it from being completely stationery. Note, though, that these neighbors, which lead to slightly quicker motion, appear characteristically on the first beat of each half bar. The fugato resembles the one in the first movement, although it moves very slowly harmonically, due to the static nature of the theme.

Ex. 16



The first section returns with the opening material again in cello and viola, accompanied by ostinato repetitions of the first bar of Ex. 16 in the violins, on the pitches E and B. The chordal coda centers on those notes with other chords formed from their neighbor notes. These are consonant in sound although one of them is notated as a diminished fourth (A#-D).

This movement has a typical first period fugal section, and some strong augmented second effects, along with several rhythmic and melodic mannerisms that are Hovhaness's own. However, in its sectional character and in some of the specific sounds, it is hardly a crystallized statement of his idiom. It would appear to be the weakest movement of the

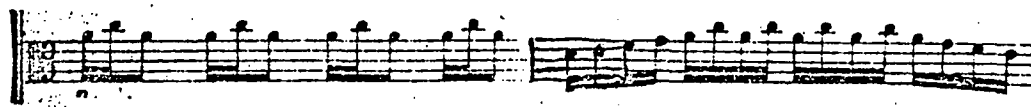


quartet. The fact that Hovhaness neglected only this movement in borrowing for future works suggests that, despite the size and facility of his output, he is capable of objective discernment of the relative quality of his efforts.

Quartet No. 1-Movement 4 "Fugue"

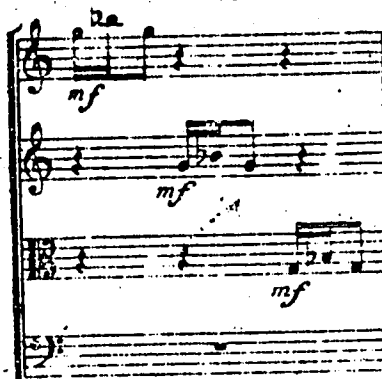
This fugue is light in scoring and effect. The marking is "Allegro Gaio," and the fugue is simpler and shorter than the quadruple fugue which is certainly the weightiest movement. The subject and most of the counterpoint use no long notes. Diatonic writing prevails. The subject has some running motion and a characteristic alternation of the root and third of the mode. The first bar seems to create the energy for the more interesting second bar:

Ex. 17



There is a routine exposition (with real answers) and the episodes proceed immediately to stretto designs based on parts of the subject. The overlapping is sometimes so close that the listener perceives little real counterpoint but merely a textural rush where figures retain their pitch levels but are quickly tossed from one instrument to another. The effects range from the simple instance of Ex. 18 to the overlapping scales of Ex. 19.

## Ex. 18



## Ex. 19



There are no modulations, although two inflections each of F's and B's occur. The work finishes on D, which was the tonic for the other movements. After the last of the canons there is a coda with all parts in running sixteenth notes, resembling the ending of the quadruple fugue. There is a concluding chordal passage, interrupted by a hint of Ex. 18, but ending with a sustained open fifth. Note that the first

few bars of this ending (Ex. 20) use some diatonic dissonances such as seventh chords.

### Mysterious Mountain-Double Fugue

The second movement of the Symphony No. 2 "Mysterious Mountain" presents interesting dating problems. This section is a double fugue, couched between two chordal movements in complex meters, which are clearly generic to the third period. Its first part is an exposition that could be characteristic of either the first or third period. The second part is based on the last movement of the first quartet. The two subjects are then combined and there is a chordal ending. The dating questions involve all the sections other than the one clearly known case--the second subject and its exposition.

The first fugue is particularly beautiful. The subject uses only four notes. Although it is entirely diatonic, this narrow vocabulary suggests the third period. It was at that time that Hovhaness began to write movements with very few pitches, including the three-tone movements of Khaldis and Flowering Peach. This culminated in the use of only six tones for the whole of Wind Drum. At any rate, the subject could otherwise belong to the first period.

The exposition is scored for divided strings, although there are only four polyphonic voices. Hovhaness doubles each voice in the octave. This choice of rich scoring suggests the third period, but does not prove the material originates there. Hovhaness may simply have chosen to

## Ex. 20

*Maestoso*

Measures 1-8 of a musical score for Ex. 20, marked *Maestoso*. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The tempo is *Maestoso*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The first staff (Treble) begins with a treble clef and a key signature of one flat. The second staff (Alto) begins with an alto clef and a key signature of one flat. The third staff (Tenor) begins with a tenor clef and a key signature of one flat. The fourth staff (Bass) begins with a bass clef and a key signature of one flat. The score is divided into measures by vertical bar lines. The first measure contains a whole note in the Treble staff, a half note in the Alto staff, a half note in the Tenor staff, and a whole note in the Bass staff. The second measure contains a whole note in the Treble staff, a half note in the Alto staff, a half note in the Tenor staff, and a whole note in the Bass staff. The third measure contains a whole note in the Treble staff, a half note in the Alto staff, a half note in the Tenor staff, and a whole note in the Bass staff. The fourth measure contains a whole note in the Treble staff, a half note in the Alto staff, a half note in the Tenor staff, and a whole note in the Bass staff. The fifth measure contains a whole note in the Treble staff, a half note in the Alto staff, a half note in the Tenor staff, and a whole note in the Bass staff. The sixth measure contains a whole note in the Treble staff, a half note in the Alto staff, a half note in the Tenor staff, and a whole note in the Bass staff. The seventh measure contains a whole note in the Treble staff, a half note in the Alto staff, a half note in the Tenor staff, and a whole note in the Bass staff. The eighth measure contains a whole note in the Treble staff, a half note in the Alto staff, a half note in the Tenor staff, and a whole note in the Bass staff.

Measures 9-12 of a musical score for Ex. 20, marked *Maestoso*. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The tempo is *Maestoso*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The first staff (Treble) begins with a treble clef and a key signature of one flat. The second staff (Alto) begins with an alto clef and a key signature of one flat. The third staff (Tenor) begins with a tenor clef and a key signature of one flat. The fourth staff (Bass) begins with a bass clef and a key signature of one flat. The score is divided into measures by vertical bar lines. The ninth measure contains a whole note in the Treble staff, a half note in the Alto staff, a half note in the Tenor staff, and a whole note in the Bass staff. The tenth measure contains a whole note in the Treble staff, a half note in the Alto staff, a half note in the Tenor staff, and a whole note in the Bass staff. The eleventh measure contains a whole note in the Treble staff, a half note in the Alto staff, a half note in the Tenor staff, and a whole note in the Bass staff. The twelfth measure contains a whole note in the Treble staff, a half note in the Alto staff, a half note in the Tenor staff, and a whole note in the Bass staff.

## Ex. 21



orchestrate an earlier fugue in this manner.

The counterpoint is rich in expressive suspensions and, although there are modulations, all progressions between two consecutive chords are diatonic in some key. This conforms to first period practice as analyzed in the Missa Brevis discussed in Chapter V.

In a number of passages the parts move in very similar rhythms. Whereas this is common for fast music in the first period, as in the two quartet fugues discussed above, it is not typical for slower ones where Renaissance practices have a great influence. There is one particularly fine passage in which there is little rhythmic difference between the voices. Note the first violin part (doubled by first violas) which uses unusually few stepwise intervals (Ex. 22). Although the third movement of the quartet has some similar looking passages, this is not common in first period polyphonic writing.

The author conjectures, despite the rather scant evidence, that this fugue was newly composed for this work, in the 1950's. The four-tone subject may indicate the work belongs originally to the 1950's. Another reason for this



effective after the second fugue material. The second exposition serves to build excitement for a powerful contrapuntal juxtaposition, where in the quartet it was used independently.

The moments where the two subjects are juxtaposed present the first subject doubled in strings and brass and the second in one of the other string parts. The remaining string parts fill out the harmony with occasional references to either subject. Hovhanness doesn't allow all string parts, or even more than two of them, to participate in running material while the first subject is sounding. This creates a further contrast between the more agitated moments when the first subject is absent but all the string parts are in rapid strettos, and the more majestic moments when the first subject is stated dramatically. Ex. 23 is a page of the score in which this contrast can be observed clearly.

Eventually the brass entries begin to overlap. Finally the rapid movement of the strings gives way to slower lines, although tremolos are introduced. At this point there is a powerful chordal peroration which contains chromatic progressions entirely normal for the third period but impossible in the first. This begins with the powerful change from A Minor to F# Major two bars after cue 28 (see Ex. 24). From this point on, most of the progression is chromatic.

There seems to be little doubt that the music from the onset of double counterpoint through the end belongs to the third period. Even in the event that both fugues derive from

Ex. 23. Mysterious Mountain

First system of musical notation for measures 1-4. The staves are labeled Mns. (Measures), Tb. (Tuba), Vns. (Violins), Vio. (Viola), and Vcl. Cb. (Violoncello/Contrabasso). The music is in 2/4 time, marked with a treble clef and a key signature of one flat. The Mns. staff has a dynamic marking of  $sf$  and a fermata. The Vns. staff has a dynamic marking of  $f$  and a fermata. The Vcl. Cb. staff has a dynamic marking of  $uniso.$  and a fermata.

Second system of musical notation for measures 5-8. The staves are labeled Tb. (Tuba), Vns. (Violins), Vio. (Viola), and Vcl. Cb. (Violoncello/Contrabasso). The music continues with various rhythmic patterns and dynamics.

Third system of musical notation for measures 9-12. The staves are labeled Tpts. (Trumpets), Vns. (Violins), Vio. (Viola), and Vcl. Cb. (Violoncello/Contrabasso). The music continues with various rhythmic patterns and dynamics. Measure numbers 26 and 27 are indicated in boxes above the Tpts. and Vns. staves respectively.





## Ex. 24 (Continued)

This musical score, titled "Ex. 24 (Continued)", is a page from a music manuscript. It features a multi-staff arrangement for a large ensemble. The instruments are listed on the left side of the page, including Flutes (Fls.), Oboes (Obs.), English Horn (E.Hn.), Minis (Minis.), Trumpets (Tpts.), Trombones (Tbns.), Tuba (Tb.), Timpani (Timp.), Violins (Vins.), Viola (Vla.), and Cello (Ct.). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The music is organized into measures, with various musical notations such as notes, rests, and dynamic markings (p, mp, p) visible. The page number 273 is located in the top right corner.

Ex. 24 (Continued)

This image shows a page from a musical score, likely for a symphony. The score is written in G major (one sharp, F#) and 2/4 time. The instruments listed on the left are Flute (Fl.), Oboe (Obs.), English Horn (E. Hn.), Clarinet (Cl.), Bassoon (B. Cl.), Bassoon (Bns.), Contrabass (Cbn.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba (Tb.), Timpani (Timp.), Violins (Vns.), Viola (Vio.), and Violoncello/Double Bass (Vcl. Cb.). The score is divided into measures, with the first measure starting with a key signature change to G major. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

the first period, the combination of them in such aggressive contrast of scoring and tempo would probably not have been conceived then. And the final progression (Ex. 24), despite the largely stepwise voice-leading, is characteristic only of the third period and thereafter.

## CHAPTER X

## SYMPHONY NO. 8 "ARJUNA," OPUS 179

Everything about the titling and numbering of this work is deceptive. The piece dates from 1947, so a more correct opus would be about 65 or 70. It was not originally called a symphony, as it is a concertante work with prominent piano and timpani parts. The symphonic designation, the high number and the late opus were all assigned when the work first obtained major performances. This was in 1960, in India, and the locale probably accounts for the subtitle. In the second period, one usually finds Armenian subtitles; Indian ones are used later. At any rate, the work is from the heart of the Armenian period and it is an extreme case of that style in a number of ways. It is in one unusually long movement--25 minutes in duration according to the score. The work is entirely non-harmonic. The rhythmic drive, either of percussive sixteenth-notes, or relentless duple meters is never interrupted. The scoring does not exploit the possibilities of the instruments much at all, and there is a prevailing full sonority, with few breaks.

The work is almost continuous; there are few cadences and instrumental parts overlap wherever sectional breaks might otherwise appear. However, it is possible to divide the work into three sub-sections, more by sonority than anything else. These are:

1. The opening section involving a contrapuntal incipit for orchestra alternating with extended rapid cadenzas for solo piano, followed by an extended passage with absolutely no contrapuntal feeling for the whole ensemble. There is a two-part episode at the end of the section.
2. From cue 23 to just before cue 34; the section is marked "bird-like," and uses much lighter texture.
3. From cue 34 to the end; there is a change of key signature and of tempo at 34, but the  $\frac{2}{4}$  meter is retained. The full orchestral texture resumes at 34, and is retained pretty much continuously throughout. The section begins with a contrapuntal passage, related to the opening, but gives way to monophonic writing for most of the remainder. There are no elaborate piano cadenzas in this passage.

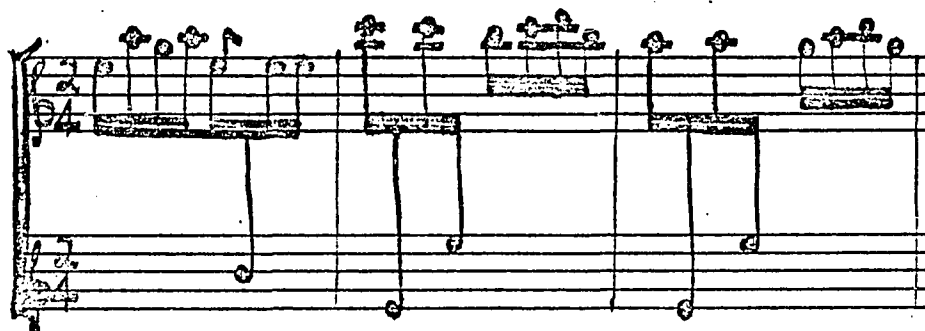
The structure itself brings up some questions. Why does Hovhaness introduce counterpoint at the opening and at cue 34 only to frustrate the expectation of more polyphony in both sections? What is the reason for the solo piano cadenzas so near the beginning and at such length?

The ensemble includes flute, English horn (no oboe), clarinet, bassoon, French horn, timpani, solo piano, and strings. The instruments have certain distinct roles. The

solo piano always plays rapid sixteenth-notes, sometimes involving repeated and drone notes. The timpani are always tuned to the interval of a fourth. They always have quick writing, in cycles, with cross-rhythmic effects relative to the other parts. The specific cycles, their length, and the relative amounts of time taken by rests and notes change throughout. The horn sometimes joins the woodwinds in melodic doublings. Most of the time, however, it has very long held notes, preceded by a grace note, or an on-beat eighth or sixteenth-note. Usually this part is cyclic. The woodwinds have melodic material only, and often double each other. There is virtually no distinction between the types of lines given to the various members of the group. The strings have somewhat more variety. They play melodies at various speeds, light pizzicato accompaniments, and held notes, sometimes doubling the horn. There is no "divisi" or multiple stopping and no sustaining of chords. Hovhaness does not give them any rhythmless music either, preferring to keep the measured rhythmic-metric drive of the work entirely intact.

The ensuing excerpts illustrate some of the typical instrumental roles.

Ex. 1. Piano



## Ex. 2. Timpani



## Ex. 3. Horn

Section 1

The work opens with a fully scored two voice canon at the octave, at one bar's distance. The horn and violas have a tonic drone, (B), from the outset and the timpani enter in the 10th measure with a long cycle (63 sixteenth-notes). From this point on, however, the texture quickly thins out. The canon gives way to a simple orchestral unison passage, and then the majority of the orchestra breaks off leaving only bassoons and low strings. The piano solo then begins its first cadenza. This passage is quoted below (Ex. 4). Hovhaness introduces repeated quick notes at the outset and these recur to emphasize melodic stresses. The only notes that are repeated in this way are B, E and F#, the root, fourth and fifth of the mode. The melodic writing is predominantly stepwise and the range is narrow. For the first several lines the range is one octave, and there are no accidentals. On the bottom of the first page of the example,



## Ex. 4

8 *Senza Misura*

Timp.

Pf.

Pf.

## Ex. 4 (Continued)

9

Pr.

The musical score consists of 12 staves. The first staff is marked 'Pr.' and begins with a treble clef and a key signature of one sharp (F#). The music is written in a complex, rhythmic style with many beamed sixteenth and thirty-second notes. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. There are several large, handwritten-style annotations: a 'Y' on the fourth staff, a 'Z' on the fifth staff, and another 'Z' on the sixth staff. The score concludes with a double bar line and a final measure marked with a circled '9' and a tempo marking '♩ = 24'.

Hovhaness introduces G#. It is treated as a lower neighbor to A and thus there is a small passage of melodic arabesque emphasizing these two notes (at x). But Hovhaness wants only a new melodic interest, not a modal change, so the line ends with a repeated F#, preceded by a grace-note B. Further interest is created in the next line where E# is added, and the G# is cancelled, so the F# has chromatic neighbors on either side. The next few lines are diatonic, and still in the same octave range. At y, typically exotic augmented second writing appears. This triggers a new melodic figure--the upward quintuplet sweep at  $z_1$ , which in turn leads to the septuplet at  $z_2$ . Just after  $z_2$  the line reaches its high point, D, only a third higher than the octave range heretofore in use. But the long dwelling on such low range, and the building excitement at x, y and  $z_1$  and  $z_2$  cause the high D to be quite effective. After the D the part proceeds downward again, ending on the low B.

The orchestra takes over with a passage of unison melody, with timpani cycles and French horn pedal notes. The orchestral line makes some use of the piano cadenza material, although it is largely slower; eighths instead of sixteenths predominate. The piano then has its second cadenza, the major part of which is quoted below (Ex. 5). The tessitura is higher than the first cadenza, but also wider. This passage is rhythmically interesting due to the more insistent use of sixteenth-notes and the use of passages that strongly

## Ex. 5

*Senza Misura* 16

Pf.

3

9

b

f

## Ex. 5 (Continued)

17

Pr.

Pr.

The musical score consists of six systems of staves. The first system is a single staff labeled 'Pr.' with a measure number '17' above it. The subsequent five systems are grand staves, each labeled 'Pr.' on the left. Each grand staff system contains a treble and bass staff. The notation includes various musical symbols such as notes, rests, and slurs. The first system shows a single melodic line. The subsequent systems show a more complex texture with multiple voices or parts. The notation is in a standard musical notation style, likely for a piano or similar instrument.

impart a metric feeling, within the senza misura design. At a, for example, the composer writes what amounts to ordinary  $\frac{4}{4}$  rhythm, which is gradually quickened starting at b, so that the "first beat" B comes in after shorter intervals each time, giving the effect of an *accelerando*. This builds sufficient tension for Hovhaness to employ a dramatic nine-note grouping obviously based on the passages marked z in Ex. 4, leading to a surprising and effective accidental--F<sup>b</sup>, the flattened (Locrian) fifth degree. This note is the highest point of the line. On the next page, all the notes fall into four-note groupings, and the sound is quite metric. The low B drone adds to the insistence of the passage. This texture continues as the line gradually proceeds downward.

The pattern noted in the piano cadenza also pervades the work as a whole--namely that the writing becomes more four-square and rhythmically regular as the passage progresses. This causes increasing drive and directness, along with a gradual transition towards simplicity.

Thus far, the piano and orchestra have not been heard together. The section continues with one more orchestral passage, like the others but longer, during which the piano is again silent. In the ensuing two sections, however, the orchestra and piano are always heard in combination; there are few passages where the piano is silent, and absolutely none where the piano is entirely unaccompanied.

One possible reason for this design might be that

Hovhaness considers the final sections the core of the piece, and that this opening has been something of a stylized presentation of the protagonists--including the instrumental forces and the melodic idiom and rhythmic design. The use of counterpoint may fit in with this plan as a rich proclamation, not unlike the invocations at the beginnings of Greek plays in emotional effect.

## Section 2

The passage is marked "bird-like" and uses only piano, solo violin, English horn and orchestral second violins. The latter play only one note throughout--a held B, which the piano also has as the first note of each half-bar in its part. The solo violin has a melody which is doubled by the piano at the unison. The English horn part is also melodic; it consists of phrases of moderate length interspersed with long rests. The piano plays continuous quick notes. The resulting texture continues without much variety for the whole section. An extract follows (Ex. 6).

The main melodic line (solo violin) has few cadences, and the phrases are of unequal lengths. The entire lengthy line has a range of only one octave. It begins with a quarter-note passage with a repeated note, but the remainder is more florid. This opening (Ex. 7) influences the English horn part which begins each successive entrance with Ex. 8. Its part, however, largely continues with quarter-notes.

## Ex. 6

53

[31]

EH.

*p*

Pf.

Vn. Solo

Vn. II

EH.

Pf.

Vn. Solo

Vn. II



## Ex. 6 (Continued)

52 59

EH.

*p*

Pf.

Vn. Solo

Vn. II

EH.

*p*

Pf.

Vn. Solo

Vn. II

The image shows two systems of musical notation for a string quartet. Each system consists of four staves: English Horn (EH.), Piano (Pf.), Violin Solo (Vn. Solo), and Violin II (Vn. II). The first system is marked with measure numbers 52 and 59. The English Horn part begins with a long note in measure 52, followed by a series of eighth notes in measure 59. The Piano part plays a continuous eighth-note accompaniment. The Violin Solo part has a melodic line with slurs, and the Violin II part provides a harmonic foundation with sustained notes. The second system continues the same musical textures. The English Horn part has a long note in measure 52 and continues in measure 59. The Piano part maintains its eighth-note accompaniment. The Violin Solo part continues its melodic line, and the Violin II part continues its harmonic support.

## Ex. 7

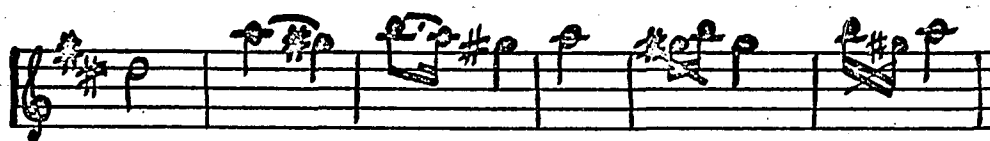


## Ex. 8



Although the passage is very static, there is some sense of dramatic development. The higher range of the violin is used only in the latter part of the section. As in the piano cadenza, Hovhaness carefully prepares and exploits the introduction of the few accidentals with subtle melodic writing. The advent of G# for example, leads to this line at cue 30:

## Ex. 9



The English horn plays F natural near the end of the section, soon after a G# in the fiddle, creating the only chromatic suggestion in the passage. This F is the only forte note in the section. The approach to it is by the material used for all the English horn phrases, with a minimum of additional notes (Ex. 10).

## Ex. 10

60

EH.

*p*

Pf.

Vn. Solo

Vn. II

63

*f*

*p*

Pf.

Vn. Solo

Vn. II

## Ex. 10 (Continued)

61

EH.

*f* *ppp*

Pf.

Vn. Solo

Vn. I

Vn. II

EH.

Pf.

Vn. Solo

Vn. I

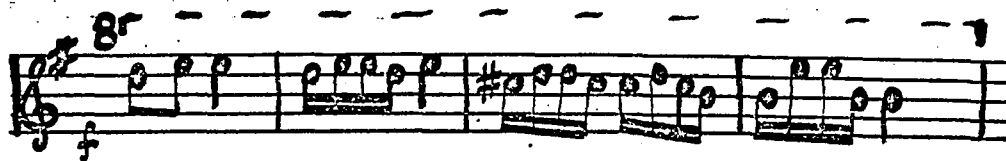
Vn. II

### Section 3

The last section, considerably the longest, begins with an apparent reprise of the opening two-part canon, but it is faster, in a new key, and only illusory, in that the parts soon become free. The counterpoint breaks off altogether with the entrance of the piano. After this point the ensemble plays essentially as one unit, and the melodies take on more and more periodic nature. However, cross-rhythms are always present, provided by the timpani, by pizzicato strings and by occasional entrances of the solo flute. Remarkably, throughout almost the entire section the French horn is confined to the role of sustaining one drone E. (The question of physical or mental fatigue for this player might be an interesting one!)

Several of the melodies open with an upward second constituting 7-8-8 of the mode, as in Exs. 7, 8. The piano's first entrance in this section is Ex. 11. Orchestral lines

Ex. 11



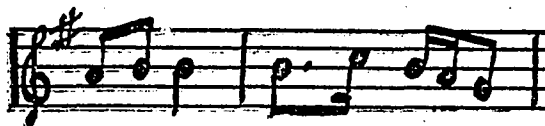
at cues 47 and 54 are Exs. 12 and 13.

Ex. 14 is a prominent melodic burst for low strings fortissimo which occurs very near the end and takes over the entire orchestra at the conclusion of the work.

Ex. 12



Ex. 13



Ex. 14



Each of these lines has an insistent character because of its unambiguous conformity to the meter and its 7-8-8 motive with its repetition of the tonic note. The last melody is the most aggressive, because the tonic is repeated five times; it appears at the very end of the piece, enhancing the continuing growth of intensity.

As usual, important modal degrees are strengthened by melodic skips. Most of the skips used are to or from the tonic, with the fourth or fifth degree as the other note. As explained in Chapter III, the fourth is usually important in the Armenian period. Just before cue 43 of Arjuna,

Hovhaness employs this mannerism clearly (Ex. 15).

Although the last section is quite continuous, we may distinguish between two basic textures. First, there are full tutti, where the piano may have rests, decoration or (as at the end) doubling of the orchestra. Second, there are also lightly scored passages, with prominent piano and light accompaniment, often involving pizzicato strings. These two layouts alternate. Timpani cycles appear in both.

Except for the use of the repeated tonic in Exs. 11-14 and the use of more doublings in scoring, Hovhaness really ~~does not build cumulatively in this section.~~ It is largely static. For this reason, the remainder of this chapter will concern texture in the section as a whole.

Ex. 16, just before and after cue 42, is about midway in the section. The timpani are assigned a cycle of 27 eighth-notes which has internal implications of  $\frac{7}{8}$  meter. The melody in the violins is anchored by the E's, in the first and fifth bars. The first bar after 42 is an answer to them, as it has two equally strong B's, with the added lower neighbor. The violas have a dominant pedal, which is amplified by E in the second violins after the fourth bar. The music does not require any emphasis on E in the accompaniments before that point, as the note is so prominent in the melody. However, afterwards the line might suggest a transition to B Minor, so Hovhaness employs the held E to avoid that impression. This also explains the movement of

## Ex. 15

60

Fl.

EH.

Cl.  
A

Bsn.

Hrn.  
(Solo)

Timp.

Pf.

Vn. I

Vn. II

Va.

Vc.

CB.



## Ex. 15 (Continued)

81 43

Fl.

EH.

Cl.  
A

Bsn.

Hrn.

Imp.

43

Pf.

Vn.I

Vn.II

Va.

Vc.

CB.

*mf*

This musical score is for a symphonic movement, continuing from the previous page. It features a full orchestral ensemble. The woodwinds (Flute, English Horn, Clarinet in A, Bassoon, Horn) and percussion (Timpani) are in the upper staves. The strings (Violins I & II, Viola, Violoncello, and Double Bass) are in the lower staves. The piano (Pf.) is also present. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. There are two boxed numbers, 81 and 43, indicating specific measures or sections within the score.

## Ex. 16

78

42

**Fl.**

**EH.**

**Cl.**  
A

**Bsn.**

**Hrn.**

**Timp.**

**Pf.**

**Vn.I**

**Vn.II**

**Va.**

**Vc.**

**CB.**

**ff**

**42**

This musical score, labeled 'Ex. 16' and numbered '78' at the top, spans measures 78 to 82. The instrumentation includes Flute (Fl.), English Horn (EH.), Clarinet in A (Cl. A), Bassoon (Bsn.), Horn (Hrn.), Timpani (Timp.), Piano (Pf.), Violin I (Vn.I), Violin II (Vn.II), Viola (Va.), Violoncello (Vc.), and Contrabass (CB.). The Flute part features a dynamic marking of **ff** (fortissimo) at measure 82. The Piano part has a measure rest marked '42' at measure 82. The Violin I and Violoncello parts also have measure rests marked '42' at measure 82. The score is written for a full orchestra with various woodwinds, brass, and strings.

## Ex. 16 (Continued)

79

Fl.

EH.

Cl.

Bsn.

Hrn.

Timp.

Pp.

Vn.I

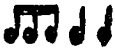
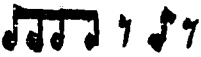
Vn.II

Va.

Vc.

Cb.

the horn from B to E midway through the excerpt. The flute at cue 42 has a unique role. It plays triplets in high tessitura as an added color to orchestral passages. It creates three-against-two and four-against-three situations, and sometimes adds dissonance, but it is always a very smooth line emphasizing, or at least ending on E, A or B. The interpolations are always quite brief. In view of the prominent range, the passages add a brightening effect. No other instrument in the ensemble ever plays this music, or anything resembling it, and it is probably the only instance in the work where a particular woodwind part has an individual profile. The pizzicato double bass part is actually a remnant of the style of accompaniment used for piano solos in this section, so discussion of it will be suspended as it is adequately explained in the ensuing paragraphs.

Ex. 17 occurs soon after cue 43. The piano solo is in  $\frac{2}{4}$  with relentless sixteenth-note motion. The scoring and the careful indication of stems clarifies the melody. The left hand has only the tonic and dominant, and the melody, like Ex. 15, emphasizes the fourth degree. The timpani part is in a cycle of  $\frac{7}{8}$ . The strings are also in  $\frac{7}{8}$ , in a very regular tala, which is obscured somewhat by inconsistent use of rests. The tala is the important signature  $\frac{7}{8}$  design found in several works. In this case it appears as  or  in alternate cases. The long notes, by the way, all are either B's or E's, adding to the modal clarity.

## Ex. 17

82

Fl.  
Cl.  
A  
Bsn.  
Hrn.  
Timp. 7/12  
Pf.  
Vn. I pizz. mf  
Vn. II pizz. mf  
Va. unio. pizz. mf  
Vc. pizz. mf  
Cb. mf

## Ex. 17 (Continued)

83

44

EH.

Cl.  
A

Bsn.

Hrn.

Timp.

Pf.

44

Va. I

Va. II

Va.

Vc.

CB.

A musical score for a symphony orchestra, labeled "Ex. 17 (Continued)". The score is written for measures 83 and 84. The instruments listed on the left are: EH. (English Horn), Cl. A (Clarinet in A), Bsn. (Bassoon), Hrn. (Horn), Timp. (Timpani), Pf. (Piano), Va. I (Violin I), Va. II (Violin II), Va. (Viola), Vc. (Violoncello), and CB. (Contrabass). The score shows various musical notations including notes, rests, and dynamic markings. A box containing the number "44" is present in the upper right and middle right of the score.

Although the scoring is fairly light, and entirely without "sostenuto" character, it is not quiet. The piano is marked f, with the other parts mf. This is fairly typical of the entire section. It is not clear whether the strings represent a textural element or a true counterpoint. The use of four lines in four octaves certainly suggests the line is to be taken seriously. This is enhanced by the clear periodicity of the line and its tendency to confirm B and E. Moreover, several segments of the work use the same  $\frac{7}{8}$  tala in the same scoring. On the other hand, the pizzicato indication and the mezzo-forte marking both suggest that it is subservient to the soloist.

Arjuna is an extreme work in its length and static quality, but it differs from other works in this period only in its extent. Most of the allegros of the period, even including contrapuntal ones, are not climactic, and make their point by subtle melodic and textural variation within a basic layout. The careful choice of these subtle variations, and the basic modal and rhythmic idioms may seem rather thin to many hearers, especially in this very long work. It is important to realize that this might not be said about other works where more changes of style occur, and where harmony and counterpoint contribute to the effect, not to mention climactic rhythmless effects or other developments through scoring. In this regard, Arjuna may be the most extreme example of a major work of a basic Hovhaness type--a large work

of very economical means. At any rate, to listeners who are sensitive to its basic sound and small changes in articulation, Arjuna can be a hypnotic listening experience.



## CHAPTER XI

## THE FLOWERING PEACH SUITE, OPUS 125

The Flowering Peach Suite is derived from incidental music written for Clifford Odets's play of the same name. It is scored for a small but colorful ensemble. The essential melodic material is played by an alto saxophonist, occasionally doubling clarinet. The harmonies are presented by harp or piano; harp is preferred but piano is indicated as an alternative. One percussion player handles vibraphone, glockenspiel and celesta, while a second percussionist is assigned a tamtam, and, only twice in the piece, a pair of timpani.

Odets's play is a serio-comic approach to the Noah legend. The play originally ran at the Belasco Theatre in New York during the winter season of 1954-1955. Hovhaness wrote music for several scenes to represent special effects or to accompany action, such as the building of the ark or the appearance of the rainbow. The full-length play originally included taped sounds to represent "Voice or Presence of God," and "a Mouse," but these do not appear in the suite under consideration.

The music has an appropriate color and delicacy. Hovhaness even refers to one section as humorous, although that seems disputable (see Appendix, Item 2). At any rate, the choice of such a small and colorful ensemble, and the presence of brief atmospheric movements may derive from the

initial practical function of the music as theatre background.

There are seven movements. Some are double movements, joined together either by an attacca indication or by some continuing (possibly cyclic) part straddling the two segments.

### Movement 1: Overture

The form is ternary; senza misura cadenzas for the saxophone constitute the outer sections, with an aria in  $\frac{3}{4}$  in the middle, using the saxophone in simple melodic writing. The brief initial senza misura is a long arabesque around C, the fifth of the mode. The tonic F occurs only at the outset. After the first three notes, the entire passage has the unusually short range of a fourth. Rapid groupings include three-, four- and five-note sets. There are repeated groupings, but not repeated notes. The vibraphone accompaniment, consisting of five notes, features descending perfect fourths, and is often quite remote from the harmonic realm of the saxophone. In the rest of the work the vibraphone has cyclic material making much use of descending fourths in remote keys. In this case the last note is the final of the mode, and the first note, A, is its major third (although the saxophone is in the minor). One other unusual feature is that the vibraphone is instructed not to play in strict time with the saxophone. This happens nowhere else in the work, and it is difficult to determine why Hovhaness chose such an instruction here. Possibly he wanted to insure a free and rhapsodic execution of the opening saxophone solo, unencumbered by

coordination difficulties:



The next section is an aria, in some respects similar to those of the slow movements of the second period. The vibraphone, in a cycle of 17 beats, has the same notes as in its accompaniment for Ex. 1, adding light coloristic dissonance. The harp's harmonization is triadic in spirit, although most of the chords are thicker, comprising five-note half-scales:

Ex. 2

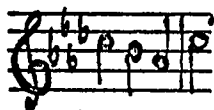


The effect is not very dissonant, and the harmonic identities are clear for a number of reasons. The root of the chord is in the bass, an octave away from the other notes, which are grouped closely. The harp sonority mitigates against perception of the dissonance. Moreover, the chords

are arpeggiated, so the non-harmonic notes are heard as rapid passing tones.

Although the key is F minor, the progression is modal rather than tonal. Most root movements are stepwise. The opening would be analyzed: I-VII-VI-V-IV in tonal terms. The voicing is all in parallels. The last two phrases end with Tierces de Picardie. The aria line, as usual, has a fairly narrow range. The uppermost note is struck exactly once, just about midway through the piece. Stepwise motion predominates, and some of the phrases begin with repeated quarter-notes. More subtly, certain idioms recur from the opening cadenza, which is the melodic germ of much of the work. Several phrases or bars outline the ascending fifth--akin to the opening of Ex. 1. The ending of Ex. 1--three descending scale notes followed by a turn upward to the last note, recurs either exactly or in the Landini-like variation shown in Ex. 3.

Ex. 3



This occurs at the ends of most phrases of the aria.

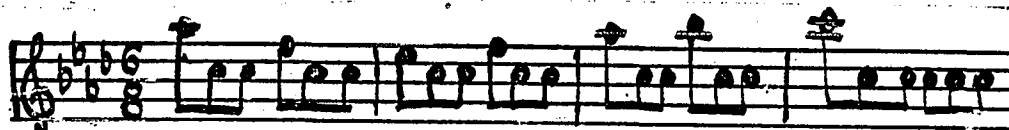
The conclusion of the movement is a development of the opening cadenza. The saxophone dwells at first on the opening F-C rise, then goes on to the F above--filling out the

octave, and closes by turning downward again. The greater length and range is matched by a more urgent accompaniment--pedal F's, reiterated without harmonic complexities by vibraphone and harp. Where the opening included one initial tam-tam stroke, this passage uses a cycle of 13-beats (of the aria's tempo) for the tamtam, although the other instruments are senza misura.

Movement 2: Lifting of Voices;  
Building the Ark

This is a double movement, indicated as such in the score with the headings "2a" and "2b" and the two titles. The first part is an aria in the style of the middle section of the overture. Although there is no actual melodic reference to that movement, there are many similarities. The harp provides the same arpeggiated five-note chords for accompaniment and includes more stepwise and mediant movements than tonal ones. The melody is in a similar  $\frac{3}{4}$  meter with repeated notes, much stepwise motion, and exactly the same melodic range (with the high note stated exactly once, in the middle). The phrase endings use the same pattern of three stepwise descending notes and a turn upwards into the final note. There are no cyclic parts and the only employment of percussion occurs as a brief interlude in  $\frac{6}{8}$  for solo vibraphone, in a style familiar in Hovhaness's writing for tuned percussion and piano using the fifth degree as a drone.

## Ex. 4



The Building the Ark section is one of the two parts of the piece where the timpani are used, and one of the two where the harp is silent. It is also the only really fast music in the whole work. Timpani are heard on every beat, in regular quarter-notes, but the pitches create a cycle of seven using only F and C. The vibraphone plays every half-note, but in a cycle of 12--in fact the part uses all 12 tones, exactly once each. The cycle includes a number of descending perfect fourths and fifths, and it recalls the vibraphone writing of the first movement. The saxophone part is the most interesting of all. Except for a Gb, notated Eb in Ex. 5, three bars before the end, the whole movement uses only three notes, which amount to the root and major and minor thirds of the mode. The entire writing develops from the first phrase and the principle of mixing threes and fours. The second phrase is identical to the first. The third phrase expands the first by extending its second measure. The next phrase is just a set of statements of the opening four notes, once every three eighth-notes (in  $\frac{2}{4}$  meter). The next phrase begins like the first but uses an extension based on the opening of the line, in augmentation. The ending of this phrase

## Ex. 5

**G** *Allegro* (♩ = 120)

**E♭ Alto Saxophone**

**Vibraphone**

**Timpani F, C**

Motor on

*f* Hold Pedal till the end of the movement.

**G** *Allegro* (♩ = 120)

**Harp or Piano**

**H**

**I**

**Alto Sax. (E♭)**

**Vib.**

**Timp.**

lift pedal

leads to the next, which includes a passage of running sixteenth-notes syncopated by the reiteration of a three-note grouping. Next, a brief unit is repeated once every five eighth-notes, followed by an unsyncopated statement of the opening four notes repeated four times, and then a two-note grouping repeated every three eighth-notes. The end, with the added Gb, and the slower motion, is appropriate as a conclusion. Hovhaness does, however, provide two quick notes in the last bar, and does not allow the percussion cycles to relent, so the effect of climax is fairly slight.

### Movement 3: Intermezzo

This movement uses vibraphone in a 12-note cycle, with notes occurring every seven eighth-notes, in  $\frac{4}{4}$  time. So the whole cycle is 10 1/2 bars long. The harmony is entirely static; the harp has a simple pattern on the four notes C-Db-F-Gb. The saxophone melody is notable for its juxtaposition of diatonic and more Eastern modal situations. The second and third phrases illustrate this:

#### Ex. 6



In the middle section, the wind part is silent. The tamtam, in a cycle of 17 beats, accompanies a melody in F



Phrygian (occasionally with  $G^{\sharp}$ ) played on the glockenspiel. The harp has a cycle of five half-notes, also in F Phrygian. In the last part of the movement, the middle section music continues as accompaniment to the melodic line of the first part, which is now played by clarinet. The vertical structure is often dissonant, but this is moderated by the light sonorities, by the presence of the fifth of the mode (C) as a prominent drone note in the glockenspiel and by the low F octave at regular intervals in the harp cycle. Here is an extract:

## Ex. 7

The musical score for Example 7 consists of four staves. The first staff is labeled 'Clar' and contains a melodic line in F Phrygian mode. The second staff is labeled 'Gkspl' and contains a sequence of notes, including a prominent C drone note. The third staff is labeled 'Harp' and contains a sequence of notes, including a prominent F drone note. The fourth staff is a continuation of the Harp part. The score is written in F Phrygian mode, with a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

#### Movement 4: Rain

Depicting the great deluge of the Noah story, this movement is a study in tone-painting, and provides an interesting comparison with all the Romantic storm music of musical history. The movement is brief, and, save one introductory bar and a two measure conclusion, the whole section is repeated. The harp, using two strings tuned enharmonically, plays a regular eighth-note ostinato on one tone (Bb), throughout, in the left hand. The right hand has a cycle of five whole-notes in harmonics; it is largely chromatic to the Bb mode. The glockenspiel also plays regular eighth-notes, including the Bb as a drone, although Hovhaness more normally would have employed F, the fifth degree. The glockenspiel's melody is in Bb Minor, and uses a very narrow range. It eventually decays into several rests punctuated by short interpolations:

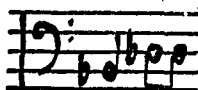
#### Ex. 8



When the glockenspiel has its rests, the harp has an ominous crescendo-decrescendo--the rest of the part is all pianissimo--which is rather hypnotic in view of the repeated enharmonic ostinato bass. The only other music is for timpani--its second and last use in the work. Every 6 1/2 bars it plays a simple bit of music, mezzo-piano, noteworthy for its

employment of the third of the mode, where Hovhaness normally would use the fifth:

Ex. 9



Movement 5: Love Song

Hovhaness returns to the arpeggiated harp chords of the first movements, although there are now only two chords employed alternatively and they are of a different structure. One is a chord of F Major-Minor; the other is A Flat Major with an added ninth (Bbb). The chords have three common tones. Both are stated in  $\frac{6}{4}$  position with the fifth doubled. The clarinet has a slow melody in very low register. Intervallically it resembles the earlier arias, but the rhythm is slower and less regular. The vibraphone has a cycle of 19 beats, containing only five notes with several descending perfect fourths, clearly resembling the vibraphone parts of earlier sections.

Movement 6: Sun and Moon

This movement begins with a clear modal melody in  $\frac{6}{8}$  in G Dorian. The vibraphone plays it with G as a drone note. The tamtam plays in a cycle of 6 1/2 bars. The second portion of the movement uses clarinet solo, in range and mood similar to the fifth movement, with cyclic accompaniment in

the vibraphone (playing  $G^{\flat}$ ) and the harp (playing notes largely foreign to the mode). The movement is entirely quiet and without climax. As such it may be appropriate to the astronomical suggestions of the title, which imply eternal orbiting patterns.

#### Movement 7: Rainbow Hymn

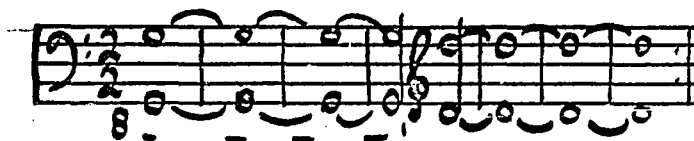
Thus far one can observe a transition from slightly heavier, harmonic, aria-like music, in the opening sections, through non-harmonic music with harp drone patterns (the third and fourth movements), to the very sparse texture of the fifth and sixth movements, where there is little real harmony and very light texture. This may represent an emotional transition towards greater and greater mystery. At any rate, the final double movement brings this matter into focus, and provides a resolution.

The first section of this movement is slow and very sparse, an extreme instance of cyclic treatment, as all parts are cyclic. It is the most diffuse, least triadic part of the piece. The second part, the actual hymn, is the most consonant section of the work and even comes close to being tonal. Some instruments have cycles throughout the whole movement. The celesta plays a cyclic pattern in the first half and continues into the beginning of the second, providing the effect of overlap.

In the first half, the tamtam plays one note every  $6\frac{1}{2}$  bars ( $\frac{2}{2}$ ). The celesta, playing exactly one note per bar, has

a cycle of 12 bars; in terms of pitch, it is a 12-tone line. As scored it is very rich in skips, particularly those which outline dissonant intervals. No three consecutive tones outline any major or minor triad, and the entire line is unique, even among Hovhaness's 12-note cycles, in that it seems like a workable pattern for atonal row treatment. Ex. 25 of Chapter IV gives the opening 12 bars of the movement, comprising exactly one celesta cycle. The harp is in a cycle of seven bars, changing the pattern in the middle of the section, but maintaining the seven-bar period. In both passages, G is the modal center; the first pattern uses only G and D, where the second uses a five-note modal range. The two patterns are:

Ex. 10a



Ex. 10b



The insistence of these cyclic patterns, with completely static dynamics, lends a motionless quality to the music, but the harmonic coincidence of the cyclic parts achieves unexpected consonances, quite strategically, near the end of the

passage, just before the mood change to the "rainbow hymn." The main body of the section is not overly dissonant--it could not be in view of the sparseness of notes, but the number of consonances, in particular unisons, increases greatly near the end. Further, the celesta cycle continues during the transition into the hymn, and even through the beginning of it, and the pitches involved are quite interesting there too.

The last two pages of the movement are quoted below (Ex. 11). The harp cycles cease at X, and the saxophone aria begins at Y so I consider X the transition, and Y the beginning of the hymn portion of the movement. Two bars before W, note the brief unison E, which has been preceded by an A Minor triad. This begins the infusion of consonance into the lament-like passage. At W, Hovhaness has a strong octave G, and two bars later, a unison D. A unison E occurs four bars before X and two bars before X there is another strong G. Finally, at X, the vibraphone has a D, a chord tone relative to the harp's G Minor, and for the next several bars most of the notes are either consonant or harmonically consistent with the harp chords in some other way. For instance, the Db one bar after X, would be a seventh based on the Eb Major triad. The ensuing B provides a major third relative to the harp's minor triad. The Bb is entirely consonant in the next bar, and the F two bars before Y is another seventh relative to the harp chord. Most interesting is the Gb just before

## Ex. 11

The musical score for Ex. 11 is organized into four systems, each containing three staves. The instruments are indicated by labels on the left of each staff.

- System 1:** The top staff is labeled "Cel. or Vib." and includes a "(Ped.)" marking. The middle staff is labeled "Tamt." and includes a "p" marking. The bottom staff is labeled "Hp. or Pno." and includes a "p" marking.
- System 2:** The top staff is labeled "Cel. or Vib." and includes a "(Ped.)" marking. The middle staff is labeled "Tamt." and includes a "p" marking. The bottom staff is labeled "Hp. or Pno." and includes a "p" marking.
- System 3:** The top staff is labeled "Cel. or Vib." and includes a "(Ped.)" marking. The middle staff is labeled "Tamt." and includes a "p" marking. The bottom staff is labeled "Hp. or Pno." and includes a "p" marking.
- System 4:** The top staff is labeled "Alto Sax. (Eb)". The middle staff is labeled "Cel. or Vib." and includes a "(Ped.)" marking. The bottom staff is labeled "Hp. or Pno." and includes a "p" marking.

Throughout the score, various musical notations are used, including notes, rests, and dynamic markings. Specific markings include "W", "X", and "Y" in boxes, and "Bb" and "Eb" notes in the bottom staff of the third system.

## Ex. 11 (Continued)

The musical score is divided into three systems, each featuring four staves. The instruments are Alto Sax (Eb), Cel. or Vib., Tamt., and Hp. or Pno. The key signature is one sharp (F#) and the time signature is 4/4.

**System 1:**

- Alto Sax (Eb):** Melodic line with a slur over the first six measures and a box labeled **Z** above the seventh measure.
- Cel. or Vib.:** A short melodic phrase with a slur and the instruction *l.v. al fine* above it, followed by a pedal point marked *(Ped.)*.
- Tamt.:** A melodic line with a slur over the first six measures and a box labeled **Z** above the seventh measure.
- Hp. or Pno.:** A complex accompaniment with chords and moving lines. Chords **E<sup>b</sup>** and **E<sup>b</sup>** are marked in the right hand.

**System 2:**

- Alto Sax (Eb):** Melodic line with a slur over the first six measures and a box labeled **Aa** above the seventh measure.
- Tamt.:** A melodic line with a slur over the first six measures and a box labeled **Aa** above the seventh measure.
- Hp. or Pno.:** Accompaniment with chords and moving lines. Chords **C<sup>#</sup>** and **E<sup>b</sup>** are marked in the right hand.

**System 3:**

- Alto Sax (Eb):** Melodic line with a slur over the first six measures and a box labeled **Bb** above the seventh measure.
- Tamt.:** A melodic line with a slur over the first six measures and a box labeled **Bb** above the seventh measure.
- Hp. or Pno.:** Accompaniment with chords and moving lines. Chords **E<sup>b</sup> C<sup>#</sup>**, **C<sup>#</sup>**, **B<sup>b</sup>**, and **E<sup>b</sup>** are marked in the right hand.

The score concludes with a double bar line and a repeat sign.



Y. Although it would seem to create a minor second sonority, the effect is much more consonant. On the harp, the tied G's have almost no volume when the Gb is sounded. Therefore the effect is that of an uncomplicated D Major chord.

As the hymn begins, at Y, the celesta part becomes dissonant again, but with the addition of the saxophone, all harmonic identities in the harp are confirmed, and the dissonances are heard as coloristic, and do not spoil the general upturn of mood. The overlapping only continues long enough for the part to end on a consonance; the next one, in fact, is the tonic G--which is held laissez-vibrer.

The reason for the careful study of the vertical effects of the cyclic writing around letter X of the score is to demonstrate this assertion: Hovhaness is capable of careful control and strategic planning of the harmonic results of apparently non-vertical schematic cyclic technique. It is not claimed here that he always strives for such harmonic nuances in these passages--certainly in many there is absolutely no desire on his part for such things--but merely that cyclic music can still have harmonic value, motion and control, and that, at least in this passage, it does.

The rainbow hymn is an aria. The tamtam still has a 6 1/2 bar cycle, and the melody is for the saxophone, accompanied by harp. Although some of the phrases, including the last one, end with the same melodic signature as the earlier arias, and the range is typically narrow, with few skips and

some repeated notes, the aria has a distinctly different sound from the others in the work. One reason is metric. The hymn is in  $\frac{4}{4}$ , where the earlier arias were  $\frac{3}{4}$  and the meter of the Love Song movement was variable, and hardly clear anyway. The harp part is probably the most significant difference. There are no arpeggios, and no added dissonant notes. Non-harmonic tones occur in the course of considerable stepwise voice leading, frequently using parallel thirds or sixths. However, parallel fifths are avoided. Nearly traditional tonal chorale voice leading is employed. There is some pedal-note usage, not entirely foreign to Hovhaness, in view of his love of drones, especially on the dominant. For instance D is a pedal note sustained in the "alto" for six bars starting at Y. Even more remarkable is one unusually traditional tonal effect, a German sixth chord, resolving almost academically to V--although the V is minor and inverted. The chord happens twice, three bars before Aa, and one bar after Bb. The only possible explanation for this very uncharacteristic effect is that, after the lack of tonal clarity of the preceding section, and several of the last few movements, Hovhaness wished to exploit to the greatest degree possible the effect of harmonic security. In any case, the relevant accidentals (Eb and C#) are approached by step (as well as left by step, although that is traditional) so they can be heard as non-harmonic tones, possibly helping to prevent an out-of-place sound.

Although the German sixth chord may be questioned, the general effect of the movement is quite strong, bringing, a return, with doubled harmonic purity and vocal richness, of warmly human, religious, aria-like sound and consonant modal harmony. It certainly is appropriate to associate the movement, as the title does, with the rainbow, which, in the Noah story, signifies the end of the flood and the return to life and hope.

Hovhaness also used this final section, with some alteration, in the final part of his Return and Rebuild the Desolate Places for trumpet solo with wind orchestra. There, also as the title suggests, this music is used to bring a positive conclusion to a piece at least partially pre-occupied with bleakness.



4. All the notes in the mode either belong to or are one half-step away from the notes of the F Major triad. If any other triad were chosen at least one note would be more than one-half step from all of the triad tones.
5. Hovhaness uses F as the center of the mode. This follows logically from 4., as the vertical combinations with F as final conform to his "constructed" vocabulary outlined above (Chapter IV).
6. The two inflections of G do not occur in close proximity to one another. They act not as two different notes, but as alternate inflections for one note, adding variety but not chromatic passages. G<sup>4</sup> never occurs.

The main theme, also used in Praise the Lord with Psaltry and Suite for Piano (Chapter VII, Ex. 8) both other wise entirely different works, is given below.

The different forms of the motive x are indicated. The latter segment (all but the first two notes) of phrase 7, is the same as phrase 1, and the beginning of the repetition (high A) is also the highest note in the whole theme. This phrase hardly sounds like repetition as the ear does not take the third note as the beginning of anything but as the middle of the first part of the phrase. Only at the end of the phrase is the reference clear. Hovhaness gains phrase

## Ex. 2

Ph. 1

Ph. 2

Ph. 3

Ph. 4

Ph. 5

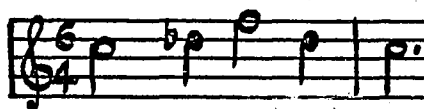
Ph. 6

Ph. 7

Ph. 8

length variety and melodic subtlety in phrase 6 where the high F replaces the E of the preceding phrase. Instead of the simple substitution of F for E as in Ex. 3, both F and E are present; the E acts in passing between F and Db, providing two overlapping instances of figure x. Hovhaness could have used the E before as well as after the F, but

## Ex. 3



this would have interfered with the drama of the rise of the line to the F and would have made the phrase too symmetrical.

One can capsulize the form by indicating a division into four sections:

1. Introduction and thematic statement.
2. Canonic developments.
3. Rhythmless material with further canonic developments (climax).
4. Thematic statement and epilogue.

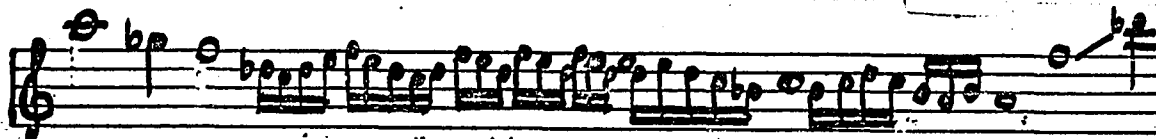
A more precise analysis follows.

### Section 1

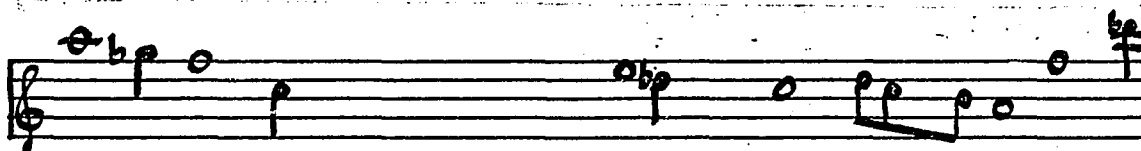
Second violins and harps immediately establish the mode by holding a chord made up of its notes. C is the lowest note, so if the chord is viewed as an extended F triad, then it is in  $\frac{6}{4}$  position. Throughout the piece this is the norm. Three solo violins play a canon, senza misura, at five quarter-notes distance at the unison. (All canons throughout the piece are a 3 and at the unison, the usual interval for fourth period counterpoint.) The canon is exact and no filler material is added for the parts to end together. The material is florid with various speeds and grouping numbers.

The theme's first two phrases act as a basic scalar pattern in the manner of a raga. Most other notes are in stepwise arabesques around them.

Ex. 4a (Canonic Line)



Ex. 4b ("raga" pattern from theme-Ex. 2)



The ensuing transition consists of two chords made up entirely of "white notes" and then another mode-verticalization chord (hereafter referred to as "mode chords"). The white-note chords give relief but, more importantly, prepare the listener for an important shift of modal vocabulary to follow somewhat later (section 3). The theme is then stated--the first two phrases by harp and then the entire theme by cellos, always against mode-chords in the violins. These always omit either Gb or G#, avoiding the one that contradicts an inflection in the melody. Sometimes other notes are omitted, cutting down as far as C-F-G#-A or F Major-Minor, when a more direct biting sound is desired.



## Section 2

The next part alternates held chords for strings with canons for woodwinds. The first two chordal passages have mode-chords in the lower strings with essentially diatonic chords in the upper strings, employing specifically the chord formed by adding to a major triad in  $\frac{6}{4}$  position, the second degree based on that chord, viz:

Ex. 5



(See also Chapter IV, Ex. 12 for discussion of this sonority.)

The third chordal passage, which leads into Section 3 also uses a white-note chord as the held chord, but has minor triads with added seconds instead of the major sonorities like Ex. 5. This transition also includes one instance of glissandi in block fashion for all the violins.

The canons are in  $\frac{6}{4}$  time and involve no elaboration on the main theme material which they employ. They are thus considerably less ornate than the opening canon (See Ex. 4a.) The canons are a 3 and at half a measure's distance, leading to many close harmonies including minor seconds and unisons. Of the two canons, the first uses phrases 1-3 in solo wind scoring, where the second uses only phrase 5, with doubled parts.

### Section 3


The interpolations of white-note music in earlier sections are justified by the orchestral rhythmless section beginning at cue 10 in the score. The main basis for this section is diatonic, there are very few accidentals, and the modal center is D. The passage is one of the most elaborate and fantastic by the composer and seems to carry the rhythmless technique to quite an extreme. However, it is clear that the music could have been made to sound even wilder if the passage were more chromatic or if more percussion were employed. These devices are being retained, in this work, for the next rhythmless music.

The instruments enter in groups, starting with all the first violins playing sixteen different parts. Then all the second violins, then the violas, and then the cellos enter. These entrances are all ppp, so the hearer is not aware of each new block of sound until it gains volume. By contrast, the basses enter fff, then all the woodwinds, playing different parts, f. The brass follow, first trombones fff, then horns fff, and finally trumpets fff, joined at the end by bass drum and timpani (F) playing simple f rolls. It is worthwhile to study the individual parts more carefully.

The first fiddle parts have several glissandi, all upward to high D's or A's. They emphasize D with octave outlines such as Ex. 6 which is found at the beginning of several of the lines. Many of the parts have running motion, mostly

## Ex. 6





curving downward after initial rises. Except for tops of glissandi, no parts go higher than high E which in every case occurs as an upper neighbor to two D's. A number of parts feature the rhythm .

The second violins dwell on G and A, many parts opening with:

## Ex. 7



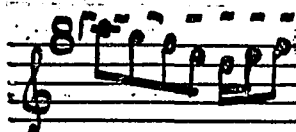
Some parts introduce Bb's but it is as a neighbor note to A and almost exclusively in descending motion. There is plenty of running figuration but no glissandi, no  rhythm and fewer wide skips. These parts add depth and secondary tonal emphasis (G, A) without adding congestion or agitation.

The violas enter, some parts suggesting  $\frac{6}{8}$  rhythm with several tonal emphases, including D, F, A and C. There are many glissandi and Bb's. The cellos, also rich in glissandi, reconfirm the D emphasis and use no Bb's. They add the rhythmic figure . The basses introduce tremolos and continue some of the rhythms suggested before, such as the

$\frac{6}{8}$  of the violas. They also confirm D as modal center.

The massed woodwind entry emphasizes G, although the flute parts deal with the notes:

Ex. 8



which reinforce D, especially with the low string power on that note.

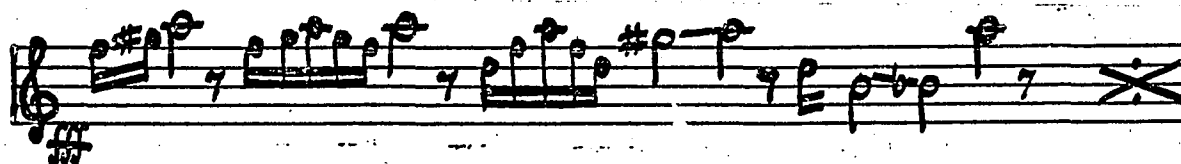
The trombones enter and their parts consist entirely of glissandi. All of these begin on some "white-note" and most end on D's. Each part quickens and uses lower range and narrower glissandi as the music goes on; the opening of the passage features the three trombones simultaneously playing wide, slow, high glissandi, "like a loud smear" in the composer's words.

With the entry of horns and tuba, two-note rhythmic ostinati are introduced (suggested earlier by some of the basses).

Finally, the three trumpets come in, with the accompanying drum rolls. The trumpets all emphasize the high A, but the approach to it now derives distinctly from the work's characteristic mode rather than the diatonicism which has characterized the other parts in the rhythmless accumulation. This entrance achieves a climax not only in sonority but in sudden harmonic effect through the confrontation of two

modal vocabularies. All this is achieved by the pattern F-G#-A that takes place in each of the parts, viz:

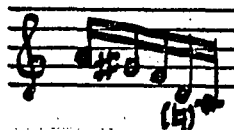
Ex. 9 (Trpt 1)



Between this and the ensuing rhythmless passage for bells the orchestra breaks off, exposing a woodwind canon, metrically and modally a throwback to section II. At first this seems an interruption of the proceedings, but it is important to note that: 1. The canon involves three pairs of voices, each pair approximately a third apart in spacing, with alterations made so all parts stay rigorously within the mode. 2. The characteristic mode of the piece needs more re-establishment than the impressive trumpet coup de theatre, especially if the composer intends to make further dramatic effects by contradicting it, which, in fact, he does.

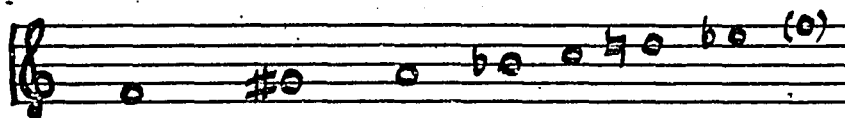
In the next passage only the percussion play. It is a simple crescendo-decrescendo pattern for glockenspiel, two sets of chimes, and two vibraphones with tamtam roll. The five tuned parts play in different keys but each has a pattern resembling the main mode with one important difference. The sixth degree is natural instead of flat, viz:

## Ex. 10



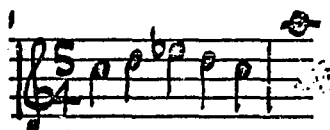
The rhythmless music dies away and brass and timpani suddenly enter ff with a climactic section. The bells continue rhythmless patterns but now all in F. But the mode is varied as suggested by the immediately preceding music (as Ex. 10). The new mode is:

## Ex. 11



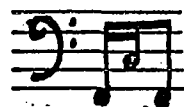
The brass have a canon in three voices using this varied mode. It is perceptible as a varied mode. The contrast is enhanced by the confirmation of the main mode by the woodwind canon that precedes the passage for bells. The meter is  $\frac{5}{4}$ , suggesting the opening music for solo violins (see Ex. 4a). The measure

## Ex. 12



near the end of the canonic pattern is particularly dramatic, with its exploitation of the changed sixth and seventh degrees. During the canon, the timpani play the figure

Ex. 13



a simple rhythm emphasizing F, once every seven beats. This produces the prime number ratio of 7:5 which is a cycle juxtaposition that maximizes the dramatic effect of such devices, as mentioned in Chapter VI. The 7:5 ratio, the varied mode, the *ff* dynamics, and the forceful use of brass and timpani make for a convincing climactic passage.

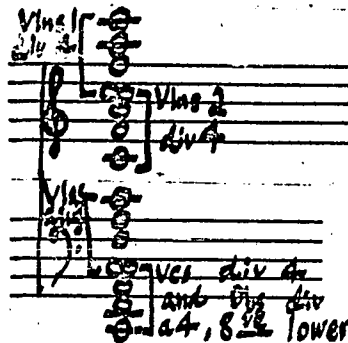
Another free-rhythm bell passage follows the brass canon. Again all parts are in different keys, but the varied mode occurs in each. The glockenspiel and one of the vibraphones use repeated note figures, akin to some of those in the strings and the horns in the orchestral rhythmless section. Due to this preparation and the relatively small number of simultaneous parts, the repeated notes are reasonably perceptible so the listener notices some difference between the two bell-passages, which are otherwise generally symmetrical.

#### Section 4

The strings provide chordal transitional material, this time *forte*. The textural approach referred to as subtractive

in Chapter IV is employed; by this means, dissonant mode-chords filter down to unison C's. Finally, instead of a full dissonant chord, a major triad is employed, still with bass note C, scored very richly. This prepares the next section, in which triadic harmony is employed at length. The scoring of the first chord gives the texture to be maintained--most changes involve very small movements of each individual part (Ex. 14). With this consonant vocabulary established the theme (Ex. 2) is stated by brass, reinforced by woodwinds and punctuated by held horn notes between phrases.

Ex. 14



The F-chord of Ex. 14 is the basic harmonic factor in the accompaniment to the theme. Each phrase begins and ends with it, and in each there is usually just one other chord. These chords thus have the effect of "neighboring" chords, insured by the fact that the bass moves only by very small intervals from C--(in most cases to Db, once to Eb). On the other hand, this very arrangement of the bass voice causes



the intervening chords to be in stronger inversions-- $\frac{6}{3}$  or  $\frac{5}{3}$ --than the basic F-chord. This enhances their effect in the progressions without detracting from their neighboring role. The passage concludes with a few chords of extension. The entire progression, from phrase 1 through the end of these concluding chords is given in the following table. Excepting

Phrase 1	F Major Bb Minor
Phrase 2	F Major Eb Minor
Phrase 3	F Major Bb Minor
Phrase 4	F Major Db Major
Phrase 5	F Major Bb Minor
Phrase 6	F Major Bb Minor C Major
Phrase 7	F Major Bb Minor
Phrase 8	F Major Cb Major
Extension	F Major Eb Minor Gb Major Cb Major F Major

the Eb root in phrase 2, the chords respect the main mode through phrase 6. The C Major chord after phrase 6 is noteworthy in that it creates a surprising tonal cadence (I-IV-V-I) just before phrase 7, and represents a strong violation of

the main mode by using G natural. The Cb chord in phrase 8 increases the harmony's remoteness from F and from the main mode, gaining extra intensity from its contrast to the quasi-tonal harmonic motion that precedes it. Finally a Neapolitan-like Gb is held by several instruments as a common tone in the three penultimate chords of the section.

The final two canonic passages are for three solo violins and are entirely reminiscent of the opening. The first one uses a mode-chord background with notes removed to result in a major-minor chord sound, unusual for the work in that ~~it is built not on F but on A.~~ This enables the return to the sound of the opening to become slightly gradual; first the texture and general sound are presented in a foreign key-- although still in the mode, and then the second canon uses the "home" major-minor sound on F.

Many questions may be raised about this work pertaining, for example, to the mono-thematicism, the long dwelling on one chord, the one "tonic," and the juxtaposition of elements of different species of vocabulary. Formally, one may question the deployment of canons, where the woodwind canons may seem ordinary after the opening string canon, and between the orchestral and bell rhythmless sections. In fact, however, the one theme is only given two complete statements, with radically different atmospheres and with "a lot of water under the bridge" between them. The F-mode may dominate, but the inflections of G add variety, as do the removal and

arrangement of individual notes--in particular the instance of the A Major-Minor sonority at the end. The string canons have thoroughly different raisons d'etre from the woodwind canons; the former serve as rhapsodic, meditative prologue and epilogue to the work; the latter, which use more parts at each occurrence--serve to emphasize the mode and add polyphonic dimension within the central portion of the composition.

The restraint of the work is apparent in that Hovhanness maximizes the force of some of his favorite devices by very sparing usage. The rhythmless passages gain some of their power from this. The use of cycles occurs exactly once, in the climactic brass canon, where the combination of brass and timpani appears for the only time, other than the very end of the orchestral rhythmless passage where the drums have a perfunctory role. Even triadic harmony is used only in the last statement of the theme, and the chordal writing at that point takes on considerable majesty, through the slowness of harmonic change, and the anchoring F-Major, which might be weaknesses rather than strengths in a longer section or in a work where triadic vocabulary had been customary. As a matter of fact, the juxtaposition of vocabularies works precisely because there is only the illusion of tonal writing, in what is still a characteristic mode-dominated situation. Instead of all the notes at once, the texture is broken up by one degree; the notes of the F-Major chord alternate, for

the most part, with the remaining mode-notes in slow blocks.  
The change from dissonance to consonance seems abrupt, but  
the internal relationships make it reasonable and cohesive.

## CHAPTER XIII

## CONCLUSION

It is of course too early to make any conclusive evaluation of Hovhaness's music. However, there are several important questions along this line that can be asked: Has Hovhaness succeeded in his particular intentions? Just what degree and consistency of quality has he attained? What role will his work play in music history? I will try to give at least partial answers to these questions.

One observes two basic aspirations in Hovhaness's work throughout his output. The first is to attain a mystical and spiritual elevation, usually of a religious nature. The second is to achieve meaningful combinations of the music of the East with that of the West. Hovhaness's techniques and stylistic approaches change throughout his career, but these two basic ideals seem to be in his mind virtually all the time.

In this author's opinion, the composer certainly does succeed in achieving a musical meeting between East and West. His interest in Indian and other Oriental music predates the current fashionable popularity of those styles, and it may be that his integration of such techniques into a Western style may have been a contributing factor to our present awareness of Indian music.

Detractors may claim that Hovhaness's achievement has

been merely to write Eastern music for Western instruments. Certainly this is true of some works. At best, this achieves new and more varied tone colors for Eastern sounds whose idiom is generally more limited. At worst, the music lacks spontaneity, due to the removal of the basic improvisational character of much Eastern music, and loses some of the percussive physical excitement which characterizes performance on Eastern instruments.

But Hovhaness's real contribution along this line is more sophisticated. In many works Eastern and Western techniques are closely juxtaposed. Eastern instruments join Western orchestras, as in the Symphony No. 16, where the Kayakeum, a Korean instrument, blends with string orchestra, and where each plays music after the fashion of the other. Classical fugal developments are often applied to subjects of an Eastern melodic character. The simultaneous combination of conventional melodic or harmonic parts with cyclic or rhythmless music is another example. Often adjacent sections of one work display different stylistic traits. In the Symphony No. 15, the last movement is a modal fugue, preceded by several raga-like movements using modes rich in augmented seconds. The total effect of this work is therefore more original than any of its movements, because of the implication that there is an emotional or spiritual connection, if not a great technical similarity, between Eastern and Western musical approaches.

It is much harder to answer the question of success in attaining mystical elevation. This question may be discussed in combination with that of musical quality and consistency, since, with Hovhaness's stylistic and emotional assumptions, quality and mystical elevation mean the same thing.

Hovhaness has at his disposal several procedures which seem to lend themselves to spiritual purposes. Some of these are original, where others are traditional. They include modal contrapuntal writing, the "constructed" chords, the free-rhythm technique, the various rhythmic and melodic means of attaining static rather than active layouts, the tendency towards orchestral richness without typically Romantic tutti blends, and the use of unusual progressions of consonant chords.

These techniques, in themselves, do not afford really deep emotional results of high musical quality. At least in this author's opinion, greatness is rarely if ever achieved through exclusive reliance on formula. And there is little doubt that a number of Hovhaness's works are produced entirely by routine application of these tricks. Such works may be quite attractive, especially to those who find the basic techniques agreeable, but it would be hard to defend any suggestion of their greatness. I suggest, however, that it would be just as hard to ascribe really high musical value to many violin sonatas of Mozart, concerti of Telemann, or piano works of Haydn. An overly large output containing

some works of less than uniformly high quality can still contain great music. And, to at least some listeners (including this one) there are many compositions of Hovhaness that are extremely good. When the composer adds special thought and care to the application of his own facile vocabulary, the results can be breathtaking, and the music does, in fact, achieve a level of revelation that is very special.

I consider the Missa Brevis, St. Vartan Symphony, Talin, Mysterious Mountain, Magnificat, and Fra Angelico, to be examples of the highest quality in Hovhaness's music. There are more. An important point sometimes overlooked in view of the basic religious purpose of all the music, is that Hovhaness's style is really quite varied technically. Except for certain peculiar mannerisms and some aspects of scoring, it is hard to find much in common between Mysterious Mountain and Fra Angelico, unless one also knows other works of Hovhaness which bridge this apparent stylistic gap.

Thus far, the musical world seems to regard Hovhaness as something of an oddball. Although amateur and school groups perform his music very frequently, this does not show any sincere respect. It is a result of the ease of performance of the music, its surface effectiveness, its exoticism, and the fact that Hovhaness has written works for virtually any combination found in schools. But it is very doubtful that the music is taken seriously. There is at least one aspect in which it probably should be, and in which this



author thinks it will at some time. Hovhaness may or may not influence the musical future, but his works provide some interesting stylistic commentaries on the past. Acquainted with virtually all styles of Eastern and Western musical tradition he has embraced several, blending them and adjusting them to his needs in ways that point out unexpected but nevertheless basic aspects of the nature of these traditions. Unlike many composers, he has never felt the need to break from the past. Yet, his music is original and not at all reactionary, although the abused word "conservative" may apply to some of the music of the earlier periods.

As for the future importance of his music, I have already suggested that the current revival of Indian music may be partially a contribution of his. It is probable that many of his stylistic formulas will later be embraced by other composers. The more modern sounding of these, such as cycles and free-rhythm, already find relatives in other music. Hovhaness has spoken, in private conversation, of specific German, Japanese and Polish avant-gardists who have already been influenced by him, but, as always in music, it is very hard to prove this. The other composers may simply have evolved similar effects independently. At any rate, whenever new sounds that are easily imitated become known, one may expect them to be imitated.

But how deep will such influences be? Although the present musical climate would lead one to expect to see

Hovhaness's more spectacular techniques used by other composers, that same musical climate suggests that the aesthetics of Hovhaness will, at best, be ignored. Certainly Hovhaness's ideals of direct communication and religious uplift are hardly considered desirable these days. Many suggest that musical evolution is due to swing back towards more human values, albeit with modern techniques. Whether this will actually occur hardly seems clear, but if the musical attitudes of the future ever do move away from purely technical innovations towards deeper and more expansive emotional matters, then Hovhaness may well be considered one of the most prominent figures of this century.

## APPENDIX

This appendix consists of three items. Item 1 is an extract from an article from the ACA Bulletin, Volume VII, Number 2 called "The Lure of the Orient." The author, James Ringo, mentions a number of American composers whose music has been influenced by that of the East. The section about Hovhaness is quoted. Although it is brief and hardly scholarly, it is reasonably complimentary and not altogether far from the truth. Item 2 is a letter to the editor of the ACA Bulletin which appeared in the next issue; Hovhaness is the writer and he takes strong objection to the material of Item 1.

Item 3 is a sample of Hovhaness's analytical writings about his works. It is from the jacket notes for the MGM disc (No. 3453) of the St. Vartan Symphony. The verbal style is terse, with almost all simple sentences and frequent omission of articles. The text seems almost exclusively concerned with phrase lengths, cyclic periods, and imitative distances. In other words, time and rhythm are the only matters discussed to any degree.

## ITEM 1

The Lure of the Orient (extract) by James Ringo  
from ACA Bulletin, Volume VII, No. 2

Alan Hovhaness is the most widely known American Orientalist. He is faithful to Near Eastern musical traditions, writing directly in Oriental styles rather than imitating them. His music is incantatory and ceremonial. Hovhaness' mystical leaning is apparent in the titles he chooses for his works: Lousadzak (The Coming of Light), Khaldis (God of the Universe), Hymn to a Celestial Musician and Arevakal (meaning, literally, "the coming of the sun" and dedicated to the turn-of-the-century spiritualist, Andrew Jackson Davis, "Seer of Poughkeepsie"). A set of compositions termed Orbits are cast in a structure patterned after astronomical movements: "in the forms of the motions of the spheres--the strangeness of the path of a body in space with ever-shifting relationships to its solar neighbors." His inspiration seems to be largely pre-Christian. Like much of the mystic philosophy on which it is based Hovhaness's music is completely devoid of humor, sometimes, of proportion. It is straightlipped, visionary, consciously edifying in tone; each listener's reaction to it depends proportionately on the degree of importance he places on these qualities. The sound of Hovhaness' music is constantly beautiful, like a bolt of brocaded Oriental cloth, but to many it is all pretty much the same sound.

As though realizing this and desiring to stiffen the texture of his Near Eastern inspirations Hovhaness has cultivated, along with Oriental procedures, the most stringent Western musical disciplines. Canonic imitation is predominant in the Khaldis concerto; there is an excellent instrumental quadruple fugue. The resultant stylistic ambivalence is handled with skill and a sure hand. Occidental techniques give a decided lift, an added tension, to some of the composer's best music, underscoring many of his finest moments.

## ITEM 2

Letter to the Editor by Alan Hovhaness  
from ACA Bulletin, Volume VII, No. 3

Dear Sir,

Does a composer have the right to self-defense? If so, let me quote from ACA Bulletin, Volume VII, Number 2, 1958, "The Lure of the Orient" by James Ringo, Page 11: "Classifying and pigeon-holing any creative artist is an impertinence."

It is necessary to hear many types of an artist's works to form any over-all opinion. To say, after hearing one or two religious works, that the music has no humor is "an impertinence." The music is not devoid of humor. It does not tell the Stravinsky joke, not the Beethoven joke, but it is possible to open the ears to other modes of humor. Examples of humor in recorded works are the 4th movement, the scherzando polymodal canon, from Concerto No. 1 for Orchestra (Arevakal), the 2nd movement or Jhala Scherzo from Concerto No. 7, the 8th, 9th, 10th, 11th and 12th movements in polymodal canonic and polyrhythmic forms from "Saint Vartan Symphony" the 3 tone saxophone "Jazz" melody with polyrhythms called "Building the Ark" from "The Flowering Peach," and Tangos 1 and 2 from Quartet No. 2. From music not yet recorded, there are nearly endless examples such as "Jhala to Rajah" and "Jhala to Baha" from "Lalezar." These Jhalas are to cat friends. Humor is also found in the comic song "Yar Nazani" and the old

fashioned jazz fantasy "Jim Dandy" with parts for electric cash register, telephone, player piano, clarinet, saxophone and bugle.

The music is not devoid of proportion. Is Machaut's isorhythmic mass devoid of proportion? Very strict space form principles similar to isorhythmic forms are used, often complex and unfamiliar. Rhythm patterns such as 3 plus 4 plus 4 plus 3 may be sounded on 17, 13, and 19 beat patterns, or 7 plus 7 plus 5 repeated 6 times then 7 plus 7 plus 7 plus 5 or 49 plus 39 plus 19.

The music is not "always beautiful." The harsh score "Hanna" for 2 clarinets and 2 pianos, or harsh movements from Concertos Nos. 5, 9 and 10 are studies in dissonance. The music is not "edifying." There is wild terror in the fury of "Poseidon" and also in the sinister song "O Goddess of the Sea" (all the works mentioned have been often performed in public with the exception of the "Goddess" and Concerto No. 10). There is inspiration and even possession in the music, at times exalted, base, beautiful and ugly.

The objection to the classifying and pigeon-holing remarks by James Ringo is that such remarks grow from familiarity with a small minority of works, ignoring leading stylistic features.

Sincerely,

Alan Hovhaness

## ITEM 3

St. Vartan Symphony - Analysis by Alan  
Hovhanness from MGM Disc No. 3453

## PART 1

1. Yerk--The title word is Armenian for "song." The section is scored for trombone, timpani, tamtam and strings. The trombone melody is cast in troubadour style in cycles of 7. The timpani cycle is of 9 plus 10 or 19. The strings appear in a polytonal canon in 3 keys. The canon for trombone and strings is for four voices eight measures apart over a drone and free rhythm murmur in the base.
2. Tapor--The title word is Armenian for "processional." The section is scored for 3 trumpets, cymbals, small gong, and tamtam. The trumpets are cast in a polytonal canon in 3 keys, 8 measures apart. The cymbals follow a cycle of 5, the small gong a cycle of 13, the tamtam a cycle of 7.
3. Aria--Horn and strings. The horn phrases are 6, 6, 5, 4 3, 3, 7, 3, 5.
4. Aria--Trumpet and strings. The trumpet phrases are 4, 4, 4, 3, 4, 4, 4, 3, 3, 5, 5, 3.
5. Aria--Horn and strings. Introduction 7. Horn 6, 6, 3, 6, 2, 6.



6. Bar--The title word is Armenian for "dance." The section is set for timpani, violins, and bass. Timpani cycle of 19, violins set in a polytonal canon in 4 keys 18 measures apart, the bass in a free rhythm murmur.

## PART 2

7. Tapor--Trumpet, vibraphone, strings. Trumpet phrases 8, 8, 4, 7, 3, 3, 7, 8, 6. Vibraphone cycle of 11. Drones in violas and 'celli and free rhythm murmurs in the violins and 'bass. The strings end with a fugal passage based on the motive of the trumpet solo in tertium counterpoint.
8. Bar--Timpani, small gong, tamtam, violins. Timpani cycle of 13, gong cycle of 9, tamtam cycle of 13, the violins in a polytonal canon in 4 keys, 11 measures apart.
9. Bar--Timpani, tamtam, vibraphone, violins. Timpani in cycle of 5 plus 5 plus 5 plus 9 (or 24), tamtam in cycle of 11, vibraphone in cycle of 14, the violins in a polytonal canon in 4 keys, 15 measures apart.
10. Estampie--Timpani and strings. Timpani in cycle of 15. First violins phrases 12, 17, 3, 9, 2, 10, 2 1/2, 7 1/2, 2 1/2, 2 1/2, 10, 2, 2 1/2, 7 1/2--an irregular dance melody. The second violins are allotted a drone, the violas a 16 measure dance melody, the 'celli and 'basses a pizzicato dance melody in another mode irregular.

## PART 3

11. Bar--Strings. A polytonal canon in 5 keys, 5 1/2 measures apart. Beginning and ending with interval of the fifth.
12. Bar--Timpani, vibraphone, strings. Timpani cycle of 29, vibraphone cycle of 13. The strings in a polytonal canon of 5 keys (3 keys bowed, 2 keys pizzicato). The first canon 7 measures apart, the second canon 6 measures apart.
13. Aria--Trumpet and strings. Trumpet phrases 5, 5, 7, 3, 3, 2, 2, 5, 7.
14. Lament--"Death of Vartan"--Trombone and piano. Rhythm form: 7 x 4, 4 x 2, 6 x 3, 7 x 3, 4 x 13, 7 x 2, 4 x 17, 7 x 4, 4 x 6.
15. Estampie--Double canon. 4 trumpets, timpani, cymbals, tantam, strings. Timpani cycle of 9, cymbals cycle of 7, tantam cycle of 7. Trumpets canon in 4 voices. First canon 7 measures apart, second canon 3 beats apart. Strings canon in 5 voices, 2 beats apart. Double canon in 9 voices. First canon trumpets alone, second canon trumpets and strings.

## PART 4

16. Yerk (To Sensual Love)--Alto saxophone, timpani, vibraphone. The first part is for saxophone without measure bars, the second part for timpani, vibraphone and saxophone, with the vibraphone 7 plus 8.
17. Aria (To Sacred Love)--Trombone and strings. Measure phrases 7, 11, 5, 5, 7, 4, 5, 4, 10  $\frac{2}{3}$ .
18. Estampie--Timpani and strings. Timpani in cycles of 7, Strings in polytonal canon in 4 voices, 3 keys, 3 measures apart over drone, the bass in a free murmuring rhythm. The form is that of tune and refrain.
19. Bar--Timpani, vibraphone, strings. Timpani in cycle of 13, 13, 13, 10, 13, 13, 13, 10, 13, 13, 7. Vibraphone cycle of 33. Strings in a polytonal canon in 5 keys 47, 47, 1, and 27 measures apart.
20. Aria--Trumpet and strings. Phrases: 10, 9, 3, 3, 5, 7, 7, 5, 7, 4, 10.

## PART 5

21. Bar--Timpani and strings. Timpani cycle of 12. Strings in polytonal canon in 5 keys, 7 measures apart.
22. Bar--Timpani, tamtam, vibraphone, strings. Timpani cycle of 11, tamtam bisects music, vibraphone cycle of

15. Strings in 4 voice canon in one key in strict tertium counterpoint 1 beat apart. The violas, 'celli and basses add free rhythm murmurs.
23. Bar--Timpani and strings. Timpani cycle of 15, 15, 15, 5, 5, 5, 5, 6, 6. Strings in polytonal canon in 3 keys 11 measures apart. 'Celli and 'basses add free rhythm murmurs in two additional keys.
24. Estampie--Double canon. Four trumpets, timpani, side drum, cymbals, tamtam, strings. Cymbals and tamtam support trumpet cycle. Side drum cycle of 7. Timpani telescoping rhythm of 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14. Four trumpets canon in 4 voices, first canon 15 measures apart, second canon 6 measures apart. Strings canon in 5 voices 1 beat apart. The double canon is in 9 voices, the first canon in trumpets alone, the second in trumpets and strings, the third in trumpets and strings, becoming polytonal climbing one tone and finally two tones higher.

## CATALOG OF WORKS

The author has compiled the following catalog from several sources. The major source is the catalog printed by C. F. Peters Corporation. Mr. Hovhaness has been kind enough to provide an edited copy of this catalog including a supplementary list of works not published by Peters. His editing included adding several works which do not appear in the printed list, and indicating dates for most of the works. Another source is Item 2 of the appendix which refers to six or seven works not in the catalog provided by the composer. Several Hovhaness works published in the late 1930's by Whitney Blake Corp. include a list of works, up to Opus 36, compiled in 1939. A number of works on this list do not appear in the others available to this author. Some that do appear have different dates in the different sources; some opus numbers are applied to different works in the various listings. Additionally, a small number of works are included which do not appear on any list but have been heard or seen in score by the author.

When a piece was worked on at different times, I have attempted to place it according to the time when the bulk was composed. In some cases this was impossible. For example, some works contain several movements, each composed at a different time. In this case, the work is listed when it was compiled, unless the different sections are actually playable

as independent pieces, in which case each section appears with a separate listing.

Works that have been published or which are under contractual obligation to be published are so indicated. The abbreviation P is used for C. F. Peters, the major publisher. A work without an indicated publisher is not believed to be published by this author. Phonograph recordings are listed where known.

The column headed "number" indicates the conjectured chronological position of each work.

Number	Opus	Date	Title and Description (If known)
1	53	1924	Jesus Lover of My Soul
2	1	1927	Oror (Lullaby)--Violin and Piano (P)
3	193	1927, 61	Suite for Cello and Piano (P)
4	9	1927, 62	Piano Quintet No. 1 (P)--Disc: Poseidon Society
5, 5a, 5b	34	1927, 62	Christmas Song--Watchman Tell Us of the Night--three versions exist: Op. 34 Soprano, Organ; Opus 34a Bass Solo, SATB, Organ; Opus 34b, Bass Solo, SATB, Small Orchestra (P--all three versions)
6	1	1928, 34	Suite for String Quintet and Piano
7	156	1930	The Moon Has a Face--Medium Voice Piano (P)
8	2a	1931 36	Boreas and Mt. Wildcat--Orchestra (Whitney Blake)
9	52 #6	1932	No. 3 of Mountain Idylls--Piano (Associated)--disc: MGM
10	3	1935	Trio in E minor--Violin, Cello, Piano (P)
11	4	1935	Missa Brevis--Bass Solo, SATB, Strings, Organ (P)
11a	44	1935 44	Celestial Fantasy--String Orchestra (Peer)--based on parts of the Missa Brevis--Disc: MGM
12	158 #11	1935 57	Alleluia--SATB, Organ (P) (Later in- corporated into #203)
13	5, 10	1935	Three Preludes and Fugues--Piano (P)
14	12	1935	Sonata Ricercare--Piano (P)
15	140	1935 60	The God of Glory Thundereth--Tenor Solo, SATB, Organ (P)

16	149	1935 60	Hear My Prayer, O Lord--SSATEB (P)
17	2, 2a	1935 36	Monadnock--Orchestra (P)
18	6	1935	Toccata and Fugue--Piano (Whitney Blake)
19	7	1936	How I Adore Thee--Medium Voice, Piano (P) Disc: Poseidon
20	8	1936	String Quartet No. 1 (P)
20a	128	1936 54	Prelude and Quadruple Fugue--Orchestra (Associated) Orchestration of 2 movements of the above--Disc: Mercury
21	9	1936	Suite No. 1 for Piano
22	10	1936	Prelude and Fugue for Flute and Clarinet
23	11	1936	Prelude and Fugue for Flute and Oboe
24	12a, b	1936	Two Motets for Soprano and Flute
25	14	1936	Suite No. 2 for Piano
26	15	1936	Fantasy for Piano (Whitney Blake)
27	16	1936	Hear My Prayer, O Lord--6 part choir (believed distinct from #15)
28	18	1936	Easter Anthem--Soprano Solo, Choir, Organ
29	19	1936	Three Songs--Voice and Piano
30	20A	1936	Lament for Voice and Piano (Whitney Blake)
31	13	1935 37	Prelude and Fugue for Oboe and Bassoon
32	5, 30	1935 37	Three Odes of Solomon--Voice and Piano (P)
33	21	1935 37	Suite in D minor for English Horn and Bassoon



34	29	1935 37	Layla--Voice and Piano (Whitney Blake)
35	33	1935 38	Seven Love Songs of Hafiz (first version) (Whitney Blake)
36	17	1937	Symphony No. 1, "Exile" (P)
37	20B	1937	Lament for Piano
38	22	1937	Piano Sonata (Whitney Blake)
39	23	1937	O Lord, Our Lord--Bass, SATB, Organ
40	24	1937	Why Hast Thou Forsaken Me-- Soprano, SATB, Organ
41	25	1937	The Voice of the Lord--Tenor, SATB, Organ
42	26	1937	Suite No. 1 for Orchestra
43	27	1937	Cello Concerto (Whitney Blake)
44	28	1937	I Will Extol Thee--Voice and Piano
45	32	1937	To the Blessed There is Joy-- Soprano, Female Choir
46	22	1937	Mystic Flute--Piano (P)
47	31	1938	Hymn to Shasta--Orchestra
48	35	1938	Four Songs
49	36	1938	Ghazal--Piano (P)
50	11	1938	Sonata--Violin and Piano (P)
51	144	1938	Macedonian Mountain Dance--Piano (P) Disc: MGM
51a	144a	1938	Orchestral Version of the Above (P)
52	144b	1938 62	Macedonian Mountain Dance No. 2-- Piano (P)
53	52 #2	1938	Slumber Song--Piano (Leeds) Disc: MGM
54	142 #3	1938 58	Out of the Depths--Voice and Organ (P)

54a	142 #3a	1938 60	Version of the above with added SATB (P)
55	20	1938	Nocturne for Harp
56	24	1939	Yar Nazani--Song
57	25	1940 67	Behold, God is My Help--SATB (P)
58	26	1940 67	O Lord of Hosts--SATB (P)
59	27	1940 67	O Lord, Rebuke Me Not--SATB (P)
60	40a	1941	Psalm and Fugue--String Orchestra (P) Disc: Crest
61	40b	1941	Alleluia and Fugue--String Orchestra (Rongwen) Disc: MGM
62	41	1941 68	Protest and Prayer--Male Choir, Piano (P)
63	46	1941 68	Let Us Love One Another--SATB (P)
64		1941	Dance Ghazal--Piano (Whitney Blake)
65	58	1941	Sandra's Dance--Piano (Whitney Blake)
66	31	1942	Two Shake-Speare Sonnets
67	135	1942	October Mountain--Percussion Sextet (P) Disc: Urania
68			Jim Dandy--Jazz Fantasy (date highly conjectural: My only reference to this work is in the letter quoted as Item 2 of Appendix)
69	43	1943	12 Armenian Folk Songs--Piano (P)
70	52 #1	1943	Lousnag Kisher--Piano (Theodore Presser)
71	52 #3	1943	Siris Dance--Piano (Leeds) Disc: MGM

72	70	1943 67	Fantasies for Brass Choir
73	38	1944	Mazert Nman Rehani--Piano (P)
74	45	1944	Armenian Rhapsody No. 1--String Orchestra and Percussion (Peer)
75	51	1944	Armenian Rhapsody No. 2--String Orchestra (Rongwen) Disc: MGM
76	189	1944	Armenian Rhapsody No. 3--String Orchestra (P) Disc: Poseidon
77	47	1944	Varak--Violin and Piano (P)
78	48	1944	Lousadzak--Concerto for Piano and String Orchestra (Peer) Discs: Dial (Hovhaness cond.), MGM (Surinach cond.)
79	49	1944	Khrimian Hairig--Trumpet and String Orchestra (P)
80	213	1944 65	Return and Rebuild the Desolate Places--Concerto for Trumpet and Wind Orchestra (P) Disc: Mace
81	50	1944	Elibris--Concerto for Flute and String Orchestra (Peer)
82	184	1944 65	Symphony No. 10--Orchestra (P)
83	39	1945	Artinis--Piano (P)
84	53	1945	Tzaiker--Small Orchestra (Peer) Disc: Dial
85	54	1945	Invocations to Vahaken--Piano and Percussion (P) Disc: 78
86	55	1945	2 Pieces for Piano (P)
87	56 #1	1945	Chahagir--Solo Viola (Rongwen)
88	56 #2	1945	Yeraz--Solo Violin (Mills)
89	57	1945	Anahid--Chamber Orchestra (P) Disc: MGM

90	60 #1	1945	Mihr--2 Pianos (Theodore Presser) Disc: 78
91		1945 48	Vosdan--Chamber Orchestra
92	64	1945 46	Avak the Healer--Cantata for Soprano, Trumpet, String Orchestra (Peer)
93	37	1946	Vijag--2 Pianos (P)
94	62	1946	Etchmiadzin--Opera
94a	62b	1946	Prayer of St. Gregory--Trumpet and Strings (Derived from #94) (Peer) Disc: Poseidon
94b		1946	Agori: "First Version"--Small Orchestra (Derived from #94)
95	66	1946	Kohar--Chamber Orchestra (P)
96	67	1946	Saris--Violin and Piano (P)
97	175	1946 59	Lake of Van Sonata--Piano (P)
98	176	1946 60	Madras Sonata--Piano (P)
99	239	1946 71	The Flute Player of the Armenian Mountains
100	179	1947	Symphony No. 8 "Arjuna" (P)
101			Lalezar (See Appendix Item 2)
102	19	1948	Angelic Song--Cantata for Soprano, Horn and Strings (P)
103	75	1948	Sosi (The Forest of Prophetic Sound)--Small Orchestra (Peer)
104	63	1948	Shatakh--Violin and Piano (Peer) Disc: Dial
105	32A, B	1948	Two Songs (P)

105a	32B	1948	O World--Trombone, Piano: Transcription of the 2nd of the Above (P)
106	71	1948	Haroutiun--Trumpet and String Orchestra (P)
107	74 #1	1948	Pagan Saint--Voice and Piano (P)
108	74 #4	1948	Lullaby of the Lake--Voice and Piano (P) Disc: Poseidon
109	74 #5	1948	I Heard Thee Singing--Voice and Piano (P)
110	74 #8	1948	Raven River--Voice and Piano (P)
111	76	1948	30th Ode of Solomon--Baritone, SATB, Small Orchestra (P)
112	64 #1	1948	Achtamar--Piano (Peer) Discs: Dial, MGM
113	238	1948	Songs with Armenian Words
114	78	1949	Artik--Concerto for Horn and String Orchestra (P)
115	14	1949	Tapor--Band (P)
116	15	1949	Suite for Band (P)
117	177 60	1949	Shalimar--Suite for Piano (P)
118	77	1949	Zartik Parkim--Concerto for Piano and Small Orchestra (Peer)
119	94	1949	Diran--Concerto for Baritone Horn or Trombone and String Orchestra (Robert King)
120	58	1949	Sharagan and Fugue--Brass Choir (Robert King) Disc: MGM
121	52 #5	1949	No. 2 of Mountain Idylls--Piano (Associated) Disc: MGM
122	61	1949	Divertimento--Wind Quartet or 4 Clarinets (P)

123	84 #1	1949	Black Pool of Cat--Voice and Piano (P) Disc: Poseidon
124	84 #2	1949	Innisfallen--Voice and Piano (P)
125	95	1949	3 Songs--Voice and Piano (P)
126	23	1949 67	Suite for Oboe and Bassoon (P)
127	59	1949	Is There Survival?--Ballet for Orchestra (Alternate title: King Vahaken) (P) Disc: MGM
128	82	1950	Transfiguration--Tenor, SATB (P)
129	81	1950	Janabar--Small Orchestra (Peer)
130		1950	Agori "Second Version"--Symphony for Double Orchestra
131	80 180	1950	Symphony No. 9 "St. Vartan Symphony"--Small Orchestra (Peer) Disc: MGM
132	52 #7	1951	Lullaby--Piano (Edwin H. Morris)
133	68	1951	Sing Aloud--SATB (P)
134	69	1951 68	Sanahin--Organ (P)
135	72	1951 67	Canzona and Fugue--Brass Choir
136	73	1951	Khirgiz Suite--Violin and Piano (P) Disc: MGM
137	85	1951	Fantasy on an Ossetin Tune--Piano (Peer) Disc: MGM
138	86	1951	Make Haste--SATB (P)
139	87	1951	4 Motets--SATB (Associated)
140	88	1951	Concerto No. 1 "Arevakal"--Orchestra (Associated) Disc: Mercury

141	89a	1951	Concerto No. 2--Violin and String Orchestra (P) Disc: MGM
142	90 #1	1951	Upon Enchanted Ground--Flute, Cello, Harp, Tamtam (P) Disc: Columbia
143	91	1951	Khaldis--Concerto for Piano, 4 Trumpets, Percussion (Robert King) Disc: MGM
144	92	1951	Shepherd of Israel--Cantorial Voice and Orchestra (Leeds)
145		1951	Three Improvisations of Folk tunes--Band
145a	104 #6	1951	Allegro on a Pakistan Lute Tune--(Based on one movement of the above) Piano (Peer) Disc: RCA
146	106	1951	Gamelan and Jhala--Carillon (P)
147	147	1951	String Quartet No. 2 (P)
148	111 #1	1952	Pastoral No. 1--Piano (Peer) Disc: MGM
149	111 #2	1952	Hymn to a Celestial Musician (Peer) Disc: MGM
150	90 #2	1952	Orbit No. 1--Flute, Harp, Celesta, Tamtam (P) Disc: MGM
151	93	1952	Talin--Concerto for Viola and String Orchestra (Associated) Disc: MGM
152	97	1952	Quartet No. 1--Flute, Oboe, Cello, Harpsichord (P) Disc: Classic Editions (Rachmanioff Society)
153	99	1952	Suite for Violin, Piano and Percussion (P) Disc: Columbia
154	101	1952	Hanna--2 Clarinets, 2 Pianos (P)
155	100 #1a	1952	Ave Maria--SSAA, 2 Oboes, 2 Horns, Harp (Associated--as part of "Triptych") Disc: CRI

156	100 #1b	1952	As on the Night (Christmas Ode)-- Soprano, Celesta, String Orchestra (Associated--as part of "Triptych") Disc: CRI
157	112	1952	Quartet No. 2--Flute, Oboe, Cello, Harpsichord (P) Disc: MGM
158	114	1952	Harmonica Concerto (P)
159	177 60	1952	From the End of the Earth--SATB, Organ (P)
160	103	1952	Jhala--Piano (Peer) Disc: MGM
161	102	1952	Orbit No. 2--Piano (Peer) Disc: MGM
162	16	1953	Fantasy--Piano (P) Disc: Poseidon
163	98	1953	Partita for Piano and Strings
164	98b	1953	Concerto No. 4--Orchestra
165	100 #3	1953	Easter Cantata--Soprano, SATB, Small Orchestra (Associated--as part of "Triptych") Disc: CRI
166	115	1953	Canticle--Soprano, Small Orchestra
167			Concerto No. 5
168			Concerto No. 6
169	116	1953	Concerto No. 7--Orchestra (P) Disc: Louisville
170	141	1953	Anabasis--Narrator, Soli, Chorus, Orchestra (P)
171	109 64	1953	Piano Quintet No. 2
172	170 63	1953	Symphony No. 5 (P)
173	52 #4	1953	No. 1 of Mountain Idylls--Piano (Associated) Disc: MGM
174	133 #1	1953	The World Beneath the Sea No. 1-- Saxophone, Harp, Vibraphone, Timpani, Gong (P)



175	96	1954	Suite for Piano (P)
176	122	1954	Duet for Violin and Harpsichord (P) Disc: CRI
177	123	1954	Vision from High Rock--Orchestra (P)
178	124	1954	Glory to God--Soli, Chorus, Brass, Percussion (P)
179	125	1954	The Flowering Peach--Clarinet, Saxophone, Harp, Percussion (As- sociated) Disc: MGM
180	126	1954	The Stars--Soprano, Choir, Small Orchestra (P)
181	127	1954	Harp Sonata (P)
182	129	1954	Tower Music--Wind Ensemble (Rongwen) Disc: MGM
183	131	1954	The Brightness of Our Noon--SATB (C. C. Birchard)
184	138	1954	Dawn Hymn--Organ (P)
185	169	1954 60	Live in the Sun--Voice and Celesta (P)
186	181	1954 60	Koke No Niwa--English Horn, Harp, Percussion (P) Disc: CRI
187	190	1954 60	Symphony No. 13 (P)
188	100 #2	1955	The Beatitudes--Chorus, Small Orchestra (Associated--as part of "Triptych")
189	132	1955	Symphony No. 2 "Mysterious Mountain" (Associated) Disc: RCA
190	139	1955	O Lady Moon--Soprano, Clarinet, Piano (E. B. Marks)
191	143	1955	Ad Lyram--Soli, Double Chorus, Large Orchestra (P)
192	145	1956	Piano Sonata (P)

193	146	1956 65	To The God Who Is In The Fire-- Tenor, TTBB, Percussion (P) Disc: Univ. of Illinois (1956 version)
194	148	1956	Symphony No. 3 (P)
195	150	1956	7 Greek Folk Dances--Harmonica and Piano (P) Disc: Decca
196	33	1957	Love Songs of Hafiz (Second ver- sion) (P) Disc: Poseidon
197	117	1957	Concerto No. 8--Orchestra (P) Disc: Poseidon
198	151	1957	O Goddess of the Sea--Voice and Piano (P)
199	152	1957	Do You Remember the Last Silence-- Piano (P)
200	153	1957	Dawn at Laona--Voice and Piano (P)
201	154	1957	Persephone--Voice and Piano (P)
202	155	1957	Meditation on Orpheus--Orchestra (P) Disc: CRI
203	158	1957	Look Toward the Sea--Baritone, SATB, Trombone, Organ (P)
204	191	1957	Poseidon Sonata--Piano (P)
205			Concerto No. 9
206			Concerto No. 10
207	35	1958	The Lord's Prayer--Choir, Organ (P)
208	160	1958	Psalm 148--Bass, SATB, Organ (P)
209	157	1958 57	Magnificat--Soli, Chorus, Orchestra (P) Disc: Louisville
210	161	1958	O For A Shout of Sacred Joy-- Choir, Organ (P)
211	162	1958	Psalm 23--Choir, Organ (P)
212	163	1958	In Memory of an Artist--String Orchestra (P)

213	164	1958	Sextet--Recorder, String Quartet, Harpsichord (P)
214	165	1958	Symphony No. 4--Wind Orchestra (P) Disc: Mercury
215	166	1958	Suite for Accordion (P)
216	167	1958	Glory to Man--Choir, Organ (P)
217	168	1958	Child in the Garden--Piano (P)
218	172	1959	Blue Flame--Opera (P)
219	173	1959 60	Symphony No. 6 "Celestial Gate" (P)
220	174	1959	Accordion Concerto (P)
221	175	1959	Symphony No. 7 "Nanga Parvat"--Wind Orchestra (P) Disc: Mace
222	192	1959 60	Bardo Sonata--Piano (P)
223	134	1960	Immortality--Soprano, Chorus, Organ (P)
224	159	1960 65	Wind Quartet (P)
225	182	1960	Fuji--Female Chorus, Small Orchestra (P)
226	185	1960	The Burning House--Opera (P)
227	186	1960 69	Symphony No. 11 "All Men Are Brothers" (P) Disc: Poseidon. The first movement is based on material dated 1928, 1932.
228	188	1960	Symphony No. 12 "Choral" (P)
229	194	1961	Symphony No. 14 "Ararat"--Wind Orchestra (P) Disc: Mace
230	195	1961	Mountain of Prophecy--Orchestra (P)
231	110	1962	2 Sonatas--Koto or Harp (P)

232	119	1962	Sonata--Ch'in (Chinese Instrument) (P)
233	120	1962	Sonatina--Piano (P)
234	121	1962	Sonata--Ryuteki (Flute), Sho (Organ) (P)
235	136	1962	Ko-Ola-U--2 Pianos (P)
236	171	1962	Sonata--Kichiriki (Oboe), Sho (Organ) (P)
237	183	1962	Wind Drum--Unison Chorus, Small Orchestra
238	197	1962	Spirit of the Avalanche--Opera (P)
239	198	1962	Three Visions of St. Mesrob-- Violin, Piano (P)
240	199	1962	Symphony No. 15, "Silver Pilgrimage" (P) Disc: Louisville
241	200	1962	Sonata for Trumpet and Organ (P) Disc: Redwood
242	201	1962	String Trio (P)
243	202	1962	Symphony No. 16--Kayakeum, Korean Percussion, String Orchestra (P) Disc: Poseidon
244	36a, b	1963	Two Ghazals--Piano (P) (Neither Gzahal duplicates #49, despite the identical opus number)
245	80	1963	I Have Seen the Lord--Soprano, Choir, Trumpet, Organ (P)
246	130	1963 64	Sonata--2 Oboes and Organ (P)
247	137	1963	O God Our Help in Ages Past-- Chorus, Organ (P)
248	196	1963	Pilate--Opera (P)
249	203	1963	Symphony No. 17 "Symphony for Metal Orchestra"--6 Flutes, 3 Trombones, Percussion (P) Disc: Mark

250	204	1963	Symphony No. 18 "Circe" (P)
251	205	1963	Mysterious Horse Before the Gate-- Trombone, Percussion (P)
252	206	1963	In the Beginning was the Word-- Soli, Choir, Orchestra (P) Disc: Baptist Society
253	18	1964	Variations and Fugue--Orchestra (P)
254	30	1964	Four Bagatelles--String Quartet (P)
255	113	1964	Three Haiku--Piano (P)
256	118	1964	Sonata--Flute solo (P) Disc: CRI
257	207	1964	Meditation on Zeami--Orchestra (P)
258	208 #1	1964	String Quartet No. 3 (P)
259	209	1964	Floating World "Ukiyo"--Orchestra (P) Disc: Columbia
260	210	1964	Bare November Day--Clavichord (P)
261	212	1964	Dark River and Distant Bell-- Harpsichord (P)
262	107	1965	Island Sunrise--Orchestra (P) Disc: Columbia
263	133 #2	1965	World Beneath the Sea No. 2-- Clarinet, Harp, Percussion, Contra- bass (P)
264	211	1965	Fantasy on Japanese Woodprints-- Solo Xylophone and Orchestra (P) Disc: Columbia
265	214	1965	Five Visionary Landscapes--Piano (P)
266	215	1965	Travellers--Opera (P)
267	218	1965	The Holy City--Orchestra (P) Disc: CRI
268	219	1965	The Leper King--Opera (P)
269	216	1966	Ode to the Temple of Sound-- Orchestra (P)

270	217	1966	Symphony No. 19 "Vishnu" (P)
271	79	1967	Six Dances--Brass Quintet (P)
272	105	1967	Make a Joyful Noise
273	108	1967	Sextet for Violin and Percussion (P)
274	220	1967	Fra Angelico--Orchestra (P) Disc: Poseidon
275	96	1967	Suite for Piano (Different from #17) (P)
276	221	1967	Adoration
277	21	1967	Suite for English Horn and Bassoon new version (only one movement related to #33)
278	13	1967	Prelude and Fugue for Oboe and Bassoon (Different from #31) (P)
279	42	1968	I Will Rejoice in the Lord
280	222	1968	Praise the Lord with Psaltry--Chorus, Orchestra
281	223	1968	Symphony No. 20 "Three Journeys to a Holy Mountain"--Band (P) Disc: Mark
282	224	1968	Requiem and Resurrection--Brass and Percussion (P) Disc: Poseidon
283	225	1968	Mountains and Rivers Without End--Large Chamber Group; Disc: Poseidon
284	226	1968	Vibration Painting
285	83	1969	Hymn to Yerevan--Wind Orchestra (P) Disc: Mace
286	93	1969	I Will Lift Up Mine Eyes--Chorus, Organ
287	227	1969	Lady of Light--Cantata-Opera; Disc: Poseidon

288		1969	A Rose for Miss Emily--Ballet
289	228	1969	Shambala
290	6	1970	New Toccata for Toccata and Fugue (see No. 18)--Piano (P)
291	208 #2	1970	String Quartet No. 4 (P)
292	229	1970	And God Created Great Whales-- Orchestra with taped sounds of Whales; Disc: Columbia
293	230	1970	The Spirit of Ink
294	231	1970	Night of the Soul
295	232	1970	Consolations
296	233	1970	All the World's a Dance of Snobbery--Suite for Piano
297	234 46	1970	Symphony Etchmiadzin (No. 21)-- 2 Trumpets, Small Orchestra; Disc: Poseidon
298	235	1970	Saint Nerses the Graceful--3 Clarinets
299	236	1971	Symphony No. 22, "City of Light"
300	237	1971	Nagooran--Double Bass and Percus- sion
301	240	1971	Komachi--Piano
302	241 #1's 1-3	1971	Tsamicos Nos. 1, 2; Tsamico and Fugue--Piano
303	242	1971	4 Songs
304	243	1971	Saturn--Chamber Cantata
305	244	1971	Island of Mysterious Bells--4 Harps