

Armenian Orchestral Music

Tigran Arakelyan

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Reading Committee:

David Alexander Rahbee, Chair

JoAnn Taricani

Timothy Salzman

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School of Music

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University of Washington

**Abstract**

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Chair of the Supervisory Committee:  
Dr. David Alexander Rahbee  
School of Music

The goal of this dissertation is to make available all relevant information about orchestral music by Armenian composers—including composers of Armenian descent—as well as the history pertaining to these composers and their works. This dissertation will serve as a unifying element in bringing the Armenians in the diaspora and in the homeland together through the power of music. The information collected for each piece includes instrumentation, duration, publisher information, and other details. This research will be beneficial for music students, conductors, orchestra managers, festival organizers, cultural event planning and those studying the influences of Armenian folk music in orchestral writing. It is especially intended to be useful in searching for music by Armenian composers for thematic and cultural programing, as it should aid in the acquisition of parts from publishers.

In the early part of the 20<sup>th</sup> century, Armenian people were oppressed by the Ottoman government and a mass genocide against Armenians occurred. Many Armenians fled and dispersed around the world in an attempt to escape this tragic massacre. Although many of the composers listed were not born in Armenia they have a connection to the ancestral homeland.

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Dedicated in memory of my

beloved grandfathers

Mkrtich Arakelyan (1926-2006)

and

Grigor Babayan (1937-2012)

## Preface and Scope

The goal of this dissertation is to make available all relevant information about orchestral music by Armenian composers—including composers of Armenian descent—as well as the history pertaining to these composers and their works. The information collected for each piece includes instrumentation, duration, publisher information, commissions, dedications, premieres, composer's notes, and general notes about the piece. The pieces included in this document have been carefully examined, and information regarding each piece has been extracted from credible sources and compiled. Due to lack of information for some compositions, not all works listed in this writing will include all of the categories. There is a short list of works that have not been examined, but still included in this document. The hope is that those works will be further researched by scholars who would be interested in taking the information provided and expanding it through their own research and contributions. The goal for the future of this document is to add new entries and improve the ones that are currently listed. David Daniels' *Orchestral Music* was an inspiration for this dissertation.

Composer entries include brief information about the date and location of birth and death (if applicable), nationalistic association, citizenship, residency, and ethnic background. In the case of Michelle Ekizian, there are various notes prior to the orchestral work entries, provided by the composer. Although not all orchestral pieces of each composer were found, in the case of Jeff Manookian, Michelle Ekizian, and Tatev Amiryan, the list is complete and authorized by the composers.

There are over two-hundred entries by more than twenty Armenian composers in this dissertation. In addition, there is a short list of non-Armenian composers who have composed music related and/or dedicated to Armenia or the Armenian people. The connection between the

composers studied for this project lies in their heritage and culture. Most of the composers listed incorporate Armenian folk music elements and folk instruments in their compositions. Many of the composers title their compositions after Armenian cities, names, folklore, or various religious associations. From the composers listed: Khachaturian and Tariverdiev were born in Georgia, Hovhanness and Manookian in the United States; Mansurian in Lebanon, and Spendiarian in Ukraine. Despite not being from Armenia, they all feel they are united with a common heritage which they share through their music.



## Historical Background

The fall of the Great Armenian Kingdom in 1375 as well as events leading to and culminating with the genocide of 1915 precipitated the scattering of Armenians throughout the world.<sup>1</sup> Though dispersed, their heritage, culture, and identity nevertheless remain strong. The scope of this project is to unite Armenian composers from the past and the present through a detailed catalog of orchestral music, capturing the breadth and depth of Armenian composers and compositions, as well as revealing the history of neglected Armenian composers. There are many composers who are unknown to the world and even to Armenian musicians. Unlike Khachaturian, Babajanian, and a handful of others from the Soviet era, many Armenian composers were persecuted for various religious and political reasons. The purpose of this project is to bring together Armenian composers from the past and the present in a single detailed catalog of their orchestral music, and to provide the historical context.

The Armenian Kingdom of Cilicia (ca. 1080-1375) was located in present-day Turkey and Syria (both countries were also part of the former Ottoman Empire).<sup>2</sup> However, Armenia as an independent country ceased to exist between 1375 and 1918.<sup>3</sup> During the centuries in which there was no Armenian nation, most Armenians lived in eastern areas of the then Ottoman

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<sup>1</sup> Harry Jewell Sarkiss. "The Armenian Renaissance, 1500-1863." *The Journal of Modern History* 9.4 (December 1937): 433-448, <http://www.jstor.org/stable/1899203> (accessed May 20, 2016).

<sup>2</sup> Paul Bedoukian. "THE BILINGUAL COINS OF HETOUM I, (1226-1270) KING OF CILICIAN ARMENIA." *Museum Notes (American Numismatic Society)* 7 (1957): 219-30, <http://www.jstor.org/stable/43574193> (accessed May 20, 2016)

<sup>3</sup> Richard G. Hovannisian. "The Allies and Armenia, 1915-18." *Journal of Contemporary History* 3.1 (1968): 145-146, <http://www.jstor.org/stable/259971> (accessed May 21, 2016).

Empire, around Lake Van and Lake Sevan, and were considered citizens of the Russian Empire.<sup>4</sup> Much of this region, which comprises what is present day Armenia, was formerly within the borders of the Russia Empire.<sup>5</sup> Between 1375-1918, Armenian migration resulted in the creation of Armenian communities in Lebanon, Syria, Cyprus, Greece, Turkey, Russia, Georgia, Iran, Iraq, and Bulgaria.<sup>6</sup> Most of these countries still have strong Armenian communities. The largest Armenian population at the start of the 20<sup>th</sup> century was in the Ottoman Empire. They played a vital role within the Ottoman Empire and as a result were very prominent and successful. Although there was no official state of Armenia, the Armenian communities within the culture of Ottoman Empire had churches, schools, hospitals, and cultural centers. People in this region spoke Classic Armenian which is presently known as Western Armenian, and less formally known as Turkish-Armenian.<sup>7</sup> For approximately six-hundred years the Armenians preserved their language and cultural identity. But events spawned by the First World War led to growing tensions within the Ottoman Empire, with key governmental factions fearing that Armenians might eventually break off and build a new Armenia in the eastern Ottoman Empire. These fears resulted in their setting upon the Armenians within Asia Minor forcing them out of the region. Much of the world, distracted by the First World War, barely took notice of the tragedy that was unfolding in eastern regions of the Ottoman Empire. Although discrimination, deportations, and killings of Armenians had started well before 1915, this year marked the start of the systematic

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<sup>4</sup> Richard G. Hovannisian. "The Allies and Armenia, 1915-18." *Journal of Contemporary History* 3.1 (1968): 145-153, <http://www.jstor.org/stable/259971> (accessed May 21, 2016).

<sup>5</sup> Richard G. Hovannisian. "Russian Armenia. A Century of Tsarist Rule." *Jahrbücher Für Geschichte Osteuropas* Neue Folge 19.1 (1971): 31-48. Web.

<sup>6</sup> Susan P. Pattie. "Longing and Belonging: Issues of Homeland in Armenian Diaspora." *Political and Legal Anthropology Review* 22.2 (November 1999): 80-92, <http://www.jstor.org/stable/24510868> (accessed May 20, 2016).

<sup>7</sup> Eye Kusikyan. "The New "Dictionary of the Armenian Language"" *The Modern Language Review* 41.3 (July 1946): 321-22, <http://www.jstor.org/stable/3717065> (accessed May 24, 2016)

destruction of the Armenians.<sup>8</sup> April 24, 1915, the date of commemoration for this act of genocide, remains significant within the Armenian community.<sup>9</sup> On this date hundreds of the most influential, powerful, and notable Armenians of the Ottoman Empire were gathered and imprisoned. This was a planned attack to keep the Armenian population in confusion with no leadership, an initial step that quickly led to a concerted effort to destroy all vestiges of the Armenian community within the empire.

Many prominent Armenian artists lived in the Ottoman Empire between the 1400s and 1918. Avedis Zildjian was the founder of Zildjian cymbals in the early 17<sup>th</sup> century; Tigran Tchoukhajian was the founder of Armenian opera and is considered the first opera composer to write operas in Turkish and Armenian.<sup>10</sup>

Despite the fall of the Armenian Kingdom of Cilicia, the genocide of 1915, and the scattering of Armenians across the globe; heritage, culture, and identity remain strong for Armenians. There are many Armenian composers who are largely unknown to the world; a few, such as Aram Khachaturian and Arno Babajanian, are better known.

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<sup>8</sup> Sabby Sagall. "The Armenian Genocide." *Final Solutions: Human Nature, Capitalism and Genocide*. (Pluto, 2013), 158-82.

<sup>9</sup> Donald Bloxham. "The Armenian Genocide of 1915-1916: Cumulative Radicalization and the Development of a Destruction Policy." *Past & Present* 181 (November 2003): 141-91, <http://www.jstor.org/stable/3600788> (accessed May 23, 2016).

<sup>10</sup> Svetlana Sarkisyan. "Chukhajian, Tigran Gevorki." *Grove Music Online*. *Oxford Music Online*.

<http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/05728> (accessed May 21, 2016)

## Folk Music

The use of folk elements is not always rooted in what is known as Armenian folk music. Armenia did not have an independent state for hundreds of years, and therefore, many of the folk songs and traditions associated with Armenia were assimilated from the traditions of countries and communities they lived in. Looking at the lyrics in songs, it is also important to note that there are two distinct dialects of the Armenian language. These dialects are also reflected in the folk songs from all communities of the region. An untrained ear listening to the same song in the Russian-Armenia region and Ottoman-Armenia might not notice the differences; this is especially true if the listener is focusing solely on the text. The Ottoman-Armenian (Western-Armenian) language is similar to the Classical Armenian language. The Classical Armenian is one of the oldest forms of the Armenian language.<sup>11</sup> The Russian-Armenian region speaks Eastern Armenian (Modern Armenian). The differences in the two dialects are in pronunciation and inflection. The two distinct dialects also have varying branches, depending on the evolution of the language within various regions in the area and around the world.

The priest, composer and an ethnomusicologist known by his ordained name, Komitas (1869-1935), is considered the Father of Armenian classical music, having researched and resurrected Armenian folk songs and traditions.<sup>12</sup> Since Komitas, many musicologists and ethnomusicologists have conducted research and further developed an understanding of Armenian folk music and the tradition of performance. Presently, most scholars associate the roots of Armenian folk music with Komitas. Vache Sharafyan and Avet Terterian incorporate

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<sup>11</sup> Eye Kusikyan. "The New "Dictionary of the Armenian Language"" *The Modern Language Review* 41.3 (July 1946): 321-22, <http://www.jstor.org/stable/3717065> (accessed May 24, 2016)

<sup>12</sup> Komitas. *Komitas: Essays and Articles: The Musicological Treatises of Komitas Vardapet*. Trans. Vatsche Barsoumian. (Pasadena, CA: Drazark, 2001), 3-4.

Armenian traditional folk elements and folk instruments in their compositions. Since Armenia was a pagan empire prior to accepting Christianity as its religion, Soviet-Armenian composers turned to the pagan roots and incorporated names of gods and goddesses, pagan cities, and other themes and tradition from pagan Armenia as titles of their compositions and as a source of inspiration. Although the titles connect the composition to various Armenian roots, the compositions do not necessarily incorporate Armenian folk music. It is important to note that not all of the composers listed in this research incorporated folk elements or folk instruments in their compositions.

The relationship between Armenian composers and Armenian traditional music is complex in a variety of aspects. Due to the complicated history of Armenia, there are two distinct traditions of Armenian folk music. The music of the region is as varied and mixed as the people of Ottoman Empire and surrounding areas. There were Kurds, Arabs, Turks, Georgians, and Armenians living in close proximity to each other, and just as other cultural identities—such as food and language—music from each group of people mixed together. Sayat Nova (1712-1795), who was an ashough (troubadour) in the 18<sup>th</sup> century, composed songs primarily in Armenian but also in Azeri, Turkish, Georgian, and Farsi.<sup>13</sup> Melodies and harmonies written by Sayat Nova have very similar sounds and styles. When listening or analyzing songs by Sayat Nova, the only distinction is in the language; there is very little difference in the musical content of the songs. The other tradition is that of Komitas, who traveled the region and transcribed approximately three-thousand Armenian folk songs. Essentially, he is the Armenian equivalent to England's Grainger and Vaughan Williams, or Hungary's Bartok. Unfortunately, the hard work Komitas

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<sup>13</sup> Robert W. Thomson "Sayat'-Nova. An 18th Century Troubadour. A Biographical and Literary Study. By Charles J. F. Dowsett. *Journal of the Royal Asiatic Society* (November 1998): 437-38, <http://www.jstor.org/stable/25183576>. (accessed May 23, 2016).

put into developing and documenting Armenian folk music was almost completely lost. More than half of the collected songs by Komitas were lost or destroyed during the horrific Armenian genocide of 1915. At the beginning of the atrocity, the Ottoman Empire's primary mission was to round up high officials and important intellectuals to prevent their influence to rally the Armenian population against the attacks. Due to his pioneering work in discovering and popularizing Armenian folk music, he was considered an important intellectual and a community leader. On April 24, 1915 Komitas was among the hundreds of individuals arrested and deported to a prison camp.

Although it was easier for musicologists and ethnomusicologists to distinguish the difference between the two types of folk music, it was not so easy for many other musicians of the early to mid-20<sup>th</sup> century. Part of the confusion might have been due to notable Soviet-Armenian composers such as Khachaturian, Babajanian, Arutiunian, and Mirzoyan all incorporating and blending various folk elements from Armenian and surrounding Soviet states. This is especially evident in the ballets of Khachaturian. The lack of defined distinction, or strictly writing Armenian music from Armenian composers, combined with the mixed and ambiguous history of Armenia at the time, made it difficult for anyone not immersing themselves in Armenian music to hear the differences. The change to this approach came in mid to late-20<sup>th</sup> century when more research and scholarly writings were done on Komitas and his contribution to folk music. Once research on Komitas came to light, many prominent composers started incorporating the folk songs collected by Komitas in their orchestral compositions. American composer Alan Hovhaness who was of Armenian-Scottish background was influenced by

Armenian folk songs.<sup>14</sup> He composed music with Armenian folk influences and titled many of the pieces after Armenian names or cities.

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<sup>14</sup> Bret Johnson. *Tempo* ns 188 (March 1994): 49-50, <http://www.jstor.org/stable/945829> (accessed May 21, 2016).

## Folk and Non-Orchestral Instruments

The instruments listed are non-orchestral and/or non-western instruments that appear in the orchestral works of the composers in this research. Composers who used the instruments are included in parentheses at the end of the descriptive paragraph. Descriptions for the following instruments were found in *Grove Online* and various other books listed in the bibliography.

**Balinese Gongs (Gamelan Gong Kebyar)** are tuned single bronze gongs, gong-chimes, single- and multi-octave metallophones and drums. (Hovhaness)

**Burvar (Armenian thurible):** is used more for symbolic reasons and not particularly musical. Depending on the musical passage Burvar can be heard through orchestral textures. (Terterian)

**Daira** (dayereh) is a round single-headed frame drum found in Iran, Afghanistan, Turkey, the Central Asian republics, the Caucasus, south-eastern Europe and parts of India. The term, derived from Arabic (*da'ira*: 'circle'), has many variant spellings and transliterations. In many areas there is some overlap with the term **daf**. The daira consists of a hoop of wood, 5 to 8 cm deep, with a diameter of 20 to 50 cm, over which is stretched and glued a thin membrane of skin (commonly goatskin). Metal jingles are usually attached: pellet bells, rings or coins fitted inside the frame, or small pairs of cymbals inserted into it. The drum is tuned by heating the skin to make it taut, or wetting it to lower the tone. It is unknown if Khachaturian wanted a daira or the daf which is the more commonly used instrument in Armenia. (A. Khachaturian)

**Dhol** is usually made of wood, with two heads; the skins are attached to wooden hoops and laced by cords or ropes in a V-shape converted into a Y by metal tuning-rings or other devices. An unusual feature of many dhol is that they are played with the treble head to the left, struck by the hand or a light stick. A heavier *stick* (dankā, daunko), often curved, is used for beating the right (bass) head, which is larger and of thicker skin. The pitch may be lowered by an interior tuning-load of resin, another sticky substance or a combination of the two. The drums are usually played standing, supported horizontally or diagonally before the player by a shoulder-strap, as the leading drum in outdoor music, together with struck metal idiophones or with other drums (such as kettledrums). (Ter Gevondyan)

**Duduk** is a cylindrical double-reed instrument with eight finger-holes and one thumb-hole. It has a soft, slightly nasal timbre. Slow song-like melodies with lively dancing refrains are performed on two dudukner, the second duduk providing a tonic drone. (Terterian, Sharafyan).

**Flexatone** a modern instrument for special effects consisting of a small flexible metal sheet suspended in a wire frame ending in a handle. A wooden knob mounted on a strip of spring steel lies on each side of the metal sheet. The player shakes the instrument with a trembling movement which causes the beaters to strike the sides of the metal sheet. An eerie tremolo is thus produced, and the pitch altered by variable pressure on the sheet of metal. It is extremely difficult to produce a particular required pitch, as the thumb pressure exerted on the frame to vary the pitch



is subtle, and difficult to gauge. Different sizes of flexatone have varying ranges of pitch.  
(A.Khachaturian, Tjeknavorian)

**Guiro (Scraper)** it is usually made from the gourd of a climbing plant. It is elongated, with raised marks or frets close together on its sides; a switch is rubbed against the frets, producing a distinctive sound which gives rhythmic emphasis to the music. It is used in dance ensembles. The name is also applied to the Atcheré, a large rattle with external strikers, used for religious rites of the Afro-Cuban Lucumí cult. In Puerto Rico, the güiro is used in most types of folk and popular music, and in certain religious festivals. In Panama, the güiro (or guáchara) accompanies the mejorana and cumbia folkdances. In Ecuador, where it is scraped with a small comb, the güiro is used by mestizos in Imbabura, by Quechuas in Tungurahua and by Afro-Ecuadorians in Esmeraldas Provinces. (Ekizian, Manookian)

**Jango-rod drum:** A double-headed hourglass-shaped drum played with one stick in each hand, or with one stick and one hand.

**Kayakeum** is a Korean instrument. It is a board zither; has 16 steel strings stretched across movable bridges. The strings, consisting of wire or strips of skin, vary in number from one to 13. The sound of the instrument imitates that of a gong ensemble. The instrument is similar to the Chinese zheng, the Japanese koto. (Hovhaness)

**Kyamancha** (kamāncheh, k'emanč'a, k'amancha) formerly had three silk strings, while the modern classical instrument has four metal strings attached to wooden pegs. Originally in Armenia they were tuned in 4ths; contemporary tuning is in 4ths and 5ths: a–e'–a'–e". This tuning was standardized in Armenia by the virtuoso k'emanč'a player Sasha Oganezashvili (Aleksandr Oganyan) at the beginning of the 20th century. During performance the player rests the instrument vertically on the knee, and turns the instrument to meet the bow rather than guiding the bow across the strings, as in Western practice. The bow hair is tightened by inserting the fingers between the horsehair and the wood. The 18th-century Armenian ashugh (troubadour)-poet Sayat-Nova celebrated the instrument in a poem called K'amancha. Because of its soft, beautiful timbre and technical possibilities, the kamāncheh is used equally as a solo or an ensemble instrument. At the end of the 1920s, the Armenian master Vardan Buni (Buniatyan) created a k'emanč'a family (soprano, alto, bass and double bass) which he used in the Yerevan Oriental Symphony Orchestra. (Terterian)

**Nagara** is term for a number of double-headed drums of Azerbaijan. All have wooden bodies, sometimes with small soundholes. The heads are tightened with crossed lacing and are played with the bare hands or with wooden beaters with spherical or hooked ends. The drums have different names according to size. The kyos (great nagara) is 50 to 60 cm in diameter and was formerly made in villages from a tree trunk. The kyos is suspended from the shoulder on a leather strap and struck with a beater on one head, rarely on both. The bala nagara or chure nagara (medium nagara) is 35 to 40 cm in diameter and is primarily an ensemble instrument. Held under the left arm, it may be beaten on one head with bare hands or with one hand and a beater. Occasionally both heads are played; at the rim the drum is played with the fingers, the

centre with the palms. The kichik nagara (small nagara) is also played in ensembles and orchestras. The nagara is used with other instruments in folk music: an ensemble of two kyos and two zurnas perform at open-air dances, marches, and demonstrations. Nagaras were formerly played during the hunt. (Ter Gevondyan)

**Oud (Ud)** is a short-necked plucked lute of the Arab world, the direct ancestor of the European lute, whose name derives from al-‘ūd (‘the lute’). Known both from documentation and through oral tradition, it is considered the king, sultan or emir of musical instruments, ‘the most perfect of those invented by the philosophers’ (Ikhwān al-Ṣafā’: Rasā’il [Letters] (1957), i, 202). (Ekizian)

**Pandeiro/Pandeiras** is Brazilian tambourine. The drumhead is tunable and has jingles similar to a western tambourine. It is unknown if Terterian wanted a pandeiro or a tambourine. (Terterian)

**Pyunjong-Korean** (Bianzhong-Chinese) is an ancient Chinese musical instrument consisting of a set of bronze bells, played melodically. The bells were hung in a wooden frame and struck with a mallet. Inscribed on the bells are more than 2800 words describing theories and practices of music pitches of the time. The sophistication of the musical culture of this early regional court is clear from the variety, size and manufacture of the instruments and from the conceptual detail of the inscriptions. Several sets of bianzhong were imported to the Korean court during the Song Dynasty. Pronounced in Korean as pyeonjong, the instrument became an important part in Korea's ritual and court music and is still in use. (Hovhaness)

**Tubaphone** is a percussion instrument like a glockenspiel but with metal tubes instead of steel bars, giving it a softer sound. Its range is  $c''$  to  $c'''$ . Although it is used mostly in military bands, Khachaturian included it in his ballet suite, Gayane. It is also called ‘tubophone’. (A. Khachaturian)

**Zurna** is a double reed instrument consisting of two blades of cane-like reed. The player's lips press on the pirouette (or rosette), a small disc of wood, ivory, mother-of-pearl or other material; not all instruments have one. In models belonging to the Ottoman region, following through into the Caucasus and Central Asia, a fork is placed inside the body of the instrument. This ingenious device serves to convert the air column inside from a cylindrical shape into a conical one; this causes over-blowing to the octave rather than the 12th. The body is made of a single conical piece of wood, widening towards the end, which is bell-shaped or flared. Different types of wood are used, apricot being the most common especially in Armenian zurnas. There are six or (usually) seven finger-holes and one thumb-hole. The body may be ornamented with metal plates, sometimes made of finely engraved silver. (Terterian)

**Zwago (Jwago):** A barrel drum suspended from its wooden frame.

## Abbreviations

**afl** alto flute  
**ampd** amplified  
**arr** arranged, arrangement  
**asx** alto saxophone  
**Bar** baritone voice  
**bcl** bass clarinet  
**bd** bass drum  
**bn** bassoon  
**Bs** bass voice  
**btbn** bass trombone  
**cast** castanets  
**cbn** contrabassoon  
**cel** celesta  
**chimes** chimes (tubular bells, campane)  
**chmb** chamber  
**cl** clarinet  
**crot** crotales (antique cymbals)  
**cym** cymbal (pair)  
**db** double bass (contrabass)  
**Eh** English horn  
**ens** ensemble  
**fl** flute  
**flug** flugelhorn  
**glock** glockenspiel (orchestra bells, campanelli)  
**gtr** guitar  
**hi-hat** hi hat cymbal  
**hn** horn  
**hp** harp  
**hpsd** harpsichord  
**marim** marimba  
**mic** microphone  
**min** minimum  
**mvt** movement  
**ob** oboe  
**opt** optional  
**orch** orchestra  
**org** organ  
**perc** percussion

**pf** piano (clavier)  
**pic** piccolo  
**S** soprano voice  
**sd** snare drum (tambour, side drum)  
**set** drum set  
**slgh-bells** sleighbells  
**str** strings  
**str 4t** string quartet  
**sus cym** suspended cymbal  
**T** tenor voice  
**tambn** tambourine (tambour de basque, tamburino)  
**tbn** trombone  
**td** tenor drum  
**tmp** timpani  
**tp** trumpet  
**Treb** treble voice (boy soprano, child soprano)  
**tri** triangle  
**va** viola  
**vc** violoncello (cello)  
**vib** vibraphone  
**vn** violin  
**w/** with  
**whip** whip (frusta, slapstick)  
**woodblk** woodblock  
**xyl** xylophone

## Format of Entries

Format of the entries for each piece (not all pieces have all the categories listed).

Title: **(in bold)**

Date of composition: **(in bold < >)**. Might include a revision date.

Duration: Will vary depending on the orchestra, soloist, conductor, and the performance.

Durations listed are approximate; some of the durations include a range, since more than one recording was considered.

Instrumentation:

3[1.2.pic] 3[1.2.Eh] 4[1.2.3.bcl] 3[1.2.3/cbn] – 4 3 2 1 – tmp+1

N.B.

3 flutists: 2 flutists, the 3<sup>rd</sup> playing piccolo throughout

3 oboists: 2 oboists, the 3<sup>rd</sup> playing English horn throughout

4 clarinetists: 3 clarinetists, the 4<sup>th</sup> playing bass clarinet throughout

3 bassoonists: 2 bassoonists, the 3<sup>rd</sup> doubling on bassoon and contrabassoon

4 horn players

3 trumpet players

2 trombone players

1 tuba player

tmp+1: Timpani player plus 1 percussionist. The percussion instruments needed are also provided in each entry (if applicable).

Movements: (*in italics*). Some entries include titles, tempo markings, sections, and durations for each movement. The entries with exact tempo markings will include the following abbreviations: q=quarter note; eight=eight note; half=half note.

Commission

Dedication

Premiere

Composer's notes: Some of the living composers personally provided the notes; others were taken from the preface of the scores.

Notes: Includes any information about the piece that was not part of the above categories.

Publisher: Not all entries indicate a publisher. Publisher information might be lacking because it is unknown if the work was published or unpublished. Unpublished works are listed as such.

### **Extra categories**

Text: Pieces with choir will include the language of the text and librettist/author.

Folk Instruments: List and description of folk and non-orchestral musical instruments used in the entries are listed in the Folk/Non-Orchestral Instruments section.

Folk elements and music: Orchestral works with folk music elements are indicated in the Composer's Notes and Notes categories of the entries.

Michelle Ekizian's entries include a *Commission/Presenter* which is used to indicate commission, dedication, and premiere. The dates for Ekizian's compositions include completion date, the commission date and the premiering date all as one. The composer also has a separate category for premiering soloists (if applicable).

**Amiryan, Tatev**

**1983-**

(b Yerevan, Armenian, 4 February 1983)

**Note:** Tatev Amiryan authorized the information for this entry.

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**Opus Posth**

15'

3[1.2.3/pic] 2 2 2 – 4 3 2 1 – tmp+2 – hp – pf – str[min:8.8.8.8] (db has no minimum listing)

perc: cym, 3 bongos, tamtam, glock, chimes

*One mvt*

*Moderato, q=114; Andante, q=75*

Publisher: Unpublished

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**Arakelian, Grigor**

**1963-**

(b Yerevan, Armenia, 15 June 1963)

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**Melody and Dance of Sun (Arevi Erg ev Par) <2010>**

9'

1 1 1 1 – 2 0 0 0 – str

*in one mvt*

Notes: Arrangements by G. Arakelian for soprano and str; also for string orchestra.

**Arutiunian, Alexander**

**1920-2012**

(b Yerevan, Armenia, 23 September 1920; d Yerevan, Armenia, 28 March 2012)

Soviet-Armenian

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**Concerto for Trumpet in A-flat Major <1950>**

17'

2[1.2/pic] 2 2 2 – 4 2 3 1 – tmp+3 – hp – str

perc: bd, cym, sd, tri

*No mvts (sections)*

*Andante—Allegro energico*

*Meno mosso*

*Tempo I*

*Meno mosso*

*Tempo I - (Cadenza) Coda*

Publisher: International. Boosey and Hawkes. Hans Sikorski (1976)

**Concerto for Violin and String Orchestra <1988>**

25'

solo vn – str

Dedication: Rouben Aharonian

Premiere: Yerevan 1989, Rouben Aharonian

Publisher: Editions Bim (1991)

**Concerto for Tuba <1992>**

15'

3[1.2.pic] 2 2 2 – 3 2 2 0 – tmp+1 – hp – str

perc: tambn, bd, tri, glock, xyl

*3 mvts (cadenza in 3<sup>rd</sup> mvt)*

Commission: Yamaha Corporation and Editions Bim

Dedication: Roger Bobo

Notes: Piano reduction by Alexander Arutiunian

**Elegy <2000>**

5'

Solo tp (or flug) in B-flat – str

Dedication: Californians, Doc Severinsen and Thomas Stevens

Notes: Piano reduction by Alexander Arutiunian

Publisher: Editions Bim-Armenian Composers Series



**Babajanian, Arno****1921-1983**

(b Yerevan, Armenia, 22 January 1921; d Moscow, Russia 11 November 1983).

Armenian-Soviet-Russian

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**Nocturne**

5'

0 0 0 0 – 3 3 3 0 – str – gtr – set

Publisher: Soviet Composer (1988)

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**Baghdasaryan, Edvard****1922-1987**

(b Yerevan, Armenia, 14 November 1922; d Yerevan, Armenia, 4 November 1987).

Armenian-Soviet

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**Piano Concerto**

15'

3[1.2.3/pic] 2 2 3[1.2.cbn] – 4 3 3 1 – tmp(4 drums)+2 – hp – str

perc: sd, cym, glock, woodblk, xyl, tambn, tri, vib, sus cym

1. *Allegro energico*2. *Andante sostenuto; Andante con moto; Andante (cadenza)*3. *Allegro scherzando*

Dedication: Svetlana Navasardyan

Notes: Clarinets in A and B-flat needed for 1 and 2.

Publisher: Soviet Publisher (1982)

**Boyadjian, Hayg**  
(b Paris, France, 1938-)

**1938-**

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<b>Symphonia No.1 &lt;1980-1981&gt;</b> str orch	6'
<b>Symphonia No.2 &lt;1982&gt;</b> str orch	13'
<b>Armenian Suite &lt;2005&gt;</b> 2[1.pic] 2[1.Eh] 2[1.bcl] 2[1.cbn] – 2 2 2[1.btbn] 1 – tmp+3 – hp – str perc: 3woodblk, tri, sd, tubular bells, glock, xyl Composer's Notes: This work is based on Armenian folk melodies. There are several versions of this piece, the original is for trombone and piano. This version for symphony orchestra has been recorded with the Polish Radio Symphony Orchestra for release on Opus One Records CD. Armenian melodies are in the idiom of Eastern music, often modal or in the minor mode, with often irregular rhythmic patterns. Each folk melody is followed by a short transition passage that sets the rhythm and tonality of the next melody.	11'

**Ekizian, Michelle****1956-**

(b Bronxville, NY, USA, 21 November 1956-)

Armenian-American

**NB:**

- Scores published by composer except for “The Exiled Heart” for Orchestra, which is published by G. Schirmer.
- All listings note commissioners, premiering presenters and performers.
- All percussion sections include pre-determined instrument distributions and suggested mallet listings with abbreviations.

**Note: Note:** Michelle Ekizian provided the detailed information about each composition.

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**The Exiled Heart with Prologue Pulse <1981; rev. 1986>**

16’

orch

3 [1.2.3/pic] 3 [1.2.3/Ehn] 3 [1.2.3/bcl] 3 [1.2.3/cbn] – 4 2 3 1– tmp (4drums)+3– str

*mvt 1: Proligue Pulse (2’)**mvt 2: The Exiled Heart (14’)*

Commission/Presenter: Pepsico, Westchester Philharmonic, Paul Dunkel (1986)

Composer’s Note: After the opening symphonic capture of the beating of a human heart in a rush of percussive acceleration, the journey begins. Through the music, I imagined the route of immigration and its travails and joys of my grandparents coming to America as exiles of the Armenian Genocide of 1915. Looking back, but thinking forward is the key to my musical structure here.

**Double Violin Concerto: Akhtamar <1982>**

15’

chmb ens w/vn duet

2 solo violins, 2perc[1tmp(4drums)/perc1.perc2] – pf

Commission/Presenter: Boris &amp; Eda Rapaport Fund at Columbia University, Anahid Ajemian, Alvin Brehm, conductor (1982)

Premiere Soloists: Anahid Ajemian and Rolf Schulte, violins, Rebecca LaBrecque, piano.

Composer’s Note: The hauntingly beautiful Akhtamar Island is located on Turkey’s Eastern shores of its Lake Van region where once Armenians lived in peace, and worshipped freely at the island’s ancient Church of the Holy Cross. Now the church is a museum, and the families of this idyllic area’s once Armenian farmlands are scattered across the globe. But Akhtamar’s enchanting folk legends prevail. This piece attempts to capture the magic and nocturnal sadness of the one about two young lovers who would swim to the Island to meet at midnight until the young girl drowned one night on her way.

**Oboe Concerto: Midnight Voices <1987>**

18’

Chamber Ensemble with Oboe Soloist

fl, cl, 1perc, pf, vn, vc

Commission/Presenter: Boris & Eda Rapaport Fund at Columbia University, Henry Schuman, Paul Dunkel, conductor (1987)  
Premiere Soloist: Henry Schuman, oboe.

**Birthday Chords <1983>**

1'

orch

3[1.2.3/pic] 3[1.2.3/Ehn] 3[1.2.3/bcl] 3[1.2.3/cbn] – 4 2 3 1 – tmp(4drums)+3 – str

Commission/Presenter: Nestle Corporation, Westchester Philharmonic, Paul Dunkel, conductor

Notes: Commissioned for the celebration of the orchestra's formation, the work is a post-modern take on the popular "Happy Birthday Song" of the 19<sup>th</sup> century (attributed to Patty and Mildred Hill).

**Octoechos (for Double String Quartet) <1984; rev. 1987>**

24'

Double String Quartet with Soprano at Epilogue

4vn, 2va, 2vc

Commission/Presenter: Fromm Foundation at Harvard University, Saint Paul Chamber Orchestra, Sylvan Cambreling, conductor (1984)

Premiere Recording Soloist: Andrea Cawelti

Text: at Epilogue, Theodore Roethke (5')

Notes: Recorded on New World Records by the Group for Contemporary Music—Harvey Sollberger, conductor—and awarded the 1988 American Composers Alliance Recording Award

**Morning of Light <1988>**

23'

orch w/mezzo-soprano at Epilogue

2[1.2/pic] 2 [1.2/Eh] 2[1/E-flat.2/bcl] 2[1.2/cbn] – 4 2 3 1 – tmp (4drums)+3 – str

perc 1: crot, vib, szl sus cym, 3 sus cym, 3 woodblk, sd, 5 tom-toms

perc 2: glock, xyl, marim, 2 szl sus cym, sus cym, tambn, slapstick, td, 2 tamtams

perc 3: sus crot, crot, 2 sus tri, 3 cowbells, sus cym, tambn, 3 woodblk, sd, 3 tamtams, bd

Commission/Presenter: Commerce Bank, Hollybush Festival, New Jersey Symphony Orchestra, Chosei Komatsu, conductor

Premiere Soloist: Maro Partamian, mezzo-soprano

Text: at Epilogue, Theodore Roethke (5')

Notes: Written for the DMA degree requirement at Columbia University as the companion to the composer's theoretical dissertation: "The Synthesis of Ancient Armenian Modes in Western Chromatic Harmony." Epilogue dedicated to Maro Partamian.

**Beyond the Reach of the Wind and Fire <1989>**

25'

orch w/mezzo-soprano at Epilogue

2[1.2/pic] 2[1.2/Eh] 2[1/E-flat.2] 2 – 4 2 3[1.2.3btbn] 1 – tmp(4 drums)+3 – str

perc 1: tri, vib, tubular chimes, 5 sus cym, sd, 5 tom-toms

perc 2: glock, xyl, marim, 5 sus cym, tambn, td, 2 tam-tams

perc 3: 2 tri, crot, vib, tubular chimes, 3 cowbells, 5 sus cym, 3 wood blk, sd, 3 tam-tams, bd

Commission/Presenter: Carnegie Hall, Jerome Foundation, American Composers Orchestra, Paul Dunkel, conductor

Premiere Soloist: Maro Partamian, mezzo-soprano

Text: at Epilogue, Theodore Roethke (4')

Composer's Note: BEYOND THE REACH OF WIND AND FIRE is the third work in my orchestral series "The Exiled Heart." In the three works of this series I have tried to intensify the dichotomy of the music's essential restlessness and calm by creating a counterpointed mixture of tonal and atonal elements, medieval Armenian hymns and material of my own written in a contemporary idiom, and the use of arc forms which present large-scale growths or relaxations in music energy. Although many of my works do not make use of specific metaphors or Armenian themes, the metaphors of the three compositions in my "Exiled Heart" series stem from purely personal influences of the Armenian heritage.

**David of Sassoun (*a folk-opera*) <1994>**

40'

chmb ens with SATB soloists

1 1 1 1 – 1 1 1 0 – 1perc – hp – pf – str

Commission/Presenter: National Endowment for the Arts, San Francisco Contemporary Players, Lucky Mosco, conductor

Text: on the composer's original libretto

Notes: The work is based on the 7<sup>th</sup> century BC Armenian epic of the same name.

**Clarinet and Conga Drum Double Concerto: The Crane <1994>**

18'

chmb ens w/solo cl and conga drum player(3 drums)

1 1 1 1 – 1 1 1 0 – 1perc – pf – solo str

Commission/Presenter: NEA, Chicago Contemporary Chamber Players, Ralph Shapey, conductor

Premiere Soloists included: John Bruce Yeh, clarinet

Notes: The work is based on the beloved, ancient Armenian folk-song "Groong" (English translation: "The Crane") that has come down through the centuries to represent the voice of the exile. It uses the western instrumental soloist duo of clarinet and congas to emulate the Middle Eastern instruments of the "duduk" and "dumbek" respectively.

**Saber Dances <1994>**

16'

orch

3[1.2.3/pic] 3[1.2.3/Eh] 3[1/E-flat.2.3/bcl] 3[1.2.3/cbn] – 4 3[1/pic tp in D.2.3] 3 1 – tmp  
(4drums)+3 – str

perc 1: vib, glock, sus tri, hi-hat, 2 szl cym, 3 sus cowbells, 3 sus woodblk, 2-4 marac, sd, 5 tom-toms

perc 2: xyl, crot, 2 sus tri, szl cym, crash cym, 3 sus cowbells, 3 sus woodblk, slapstick, td, 2 tam-tams

perc 3: tambn, crot, 2 szl cym, güiro, sd, tam-tam, bd

*Saber Dance 1: The Earth is within me (5')*

*Saber Dance 2: And now my dance has measure (11')*

Commission/Presenter: Barlow Foundation at Brigham Young University, Fromm Foundation at Harvard University, Women's Philharmonic, JoAnn Falletta, conductor (1994).

Composer's Note: Although categorized as folk dancers, saber dancers, with their perilous challenge of movement and split second timing, portray an essentially religious ritual. In old Armenian customs, the likeness of the crescent shape of the saber sword to the shape of a new moon receding from the sun represents a new beginning and a praising of the earth and all its life. Saber dancers traditionally performed at times of family celebrations, and it is no wonder that Aram Khachaturian created his own famous SABER DANCE for the culminating wedding scene of his ballet GAYANE. Taking its cue from this chestnut, the second movement is a fervent deconstruction of its themes, as though blown apart into smithereens and then pasted back anew together. The titles of my two SABER DANCES are taken from the two-line poem "Slow Apocalypse" by Pellegrino D'Acierno, which reads:

"The earth is within me.

And now my dance has measure."

**Slow Apocalypse Fanfare for Orchestra Manqué (without violins and violas) <1995> 3.5'**

3 [1.2.3/pic] 3 [1.2.3/Ehn] 3 [1/E flat pic. 2. 3/bcl] 3 [1.2.3/cbn] – 4 3 [1/pic tpt in D, 2. 3.] 3 1 – tmp (4drums)+3 – str (vc and db only)

perc 1: glock, crot, marim, cow bell, hi-hat, szl cym, sd, 3 tom toms

perc 2: glock, xyl, 3 cow bells, hi-hat, 4 maracas, tamtam

perc 3: crot, tambn, cow bells, guiro, td, bd

Commission/Presenter: Kennedy Center, Heckinger Fund for the 25th-anniversary of the Kennedy Center, National Symphony Orchestra, Neeme Järvi, conductor

Composer's Note: The title is from Pellegrino D'Acierno's two-line poem of the same name ("The earth is within me/and now my dance has measure") that continually haunts me. With my Orchestra Manqué (or broken-up orchestra, excluding violins and violas) influenced by the instrumentation of Stravinsky's SYMPHONY OF PSALMS, I wanted to focus on the cool dazzle of the winds and brass, and the plaintive direction of occasional citations assigned to a cello quartet. The immediate, opulent comfort that only the blanket of violins and violas can provide seemed to me out of place in striving toward a "slow apocalypse."

**Symphony No.1: When Light Divided <1996>**

27'

orch w/baritone and mezzo-soprano soloists at Epilogue

2[1.2/pic] 2 2 2 – 2 2 2[1.2/btn] 0 – tmp+2 – str

perc 1: vib, crot, slgh-bells, hi-hat, szl cym, marac, sd, tam-tam

perc 2: marim, crot, glock, sus cow bell, szl cym, sus cym, tambn, güiro, td, bd

*Prologue*

*mvt 1*

*mvt 2: When Light Devided (for Maro Partamian) text Theodore Roethke*

*mvt 3*

*mvt 4: Amen Hayr Soorp (for Richie Havens) Gregory of Narek -10<sup>th</sup> Century Text*

Commission/Presenter: Mary Flagler Cary Charitable Trust, Interfaith Committee, Mr. Edward Peters, Brooklyn Philharmonic, Yaacov Bergman, conductor

Premiere Soloists: Richie Havens, baritone, Maro Partamian, mezzo-soprano.

Text: After the 10<sup>th</sup> century Armenian saint, Gregory of Narek, in the Armenian Apostolic liturgy. “Sequence, Sometimes Metaphysical” in THE FAR FIELD, by Theodore Roethke.

Composer’s Note: Dedication: “To the Armenians martyred from 1894-1915, and those guided throughout the century by the courageous spirit of hope.” The work is a declaration of the undying desire for freedom in response to not only the past and current turmoil in Armenia, but also to the tragedies and aspirations of our time. It is the fourth installment of my ongoing series of orchestral works, “The Exiled Heart.”

Notes: Movement 4, “Amen Hayr Soorp” (“Amen the Lord is Almighty”) for medium voices (baritone and mezzo), can be performed alone as a separate composition (11’).

**Violin Concerto: Red Harvest <1998>**

**39’**

vn soloist (electric and acoustic), orch and narrator at (opt Prologue)

2[1.2/pic] 2[1.2/Eh] 2 2 – 4 2 2 0 – tmp (4drums) – hp – str

*Prologue. Strange Loops: Siamanto’s “Dance” for Narrator, Electric Violin & Orchestra (10’)*

*The following movements are for acoustic violin & orchestra and are to be played attacca:*

*1. Appassionata (cadenza)*

*2. Lord Have Mercy (cadenza)*

*Epilogue. The Apricot Tree*

Commission/Presenter: Mary Flagler Cary Charitable Trust, Interfaith Committee, Brooklyn Philharmonic, Federico Cortese, conductor

Premiere Soloists: Ani Kavafian violin, Gloria Foster, narrator

Text: “The Dance” by Siamanto; trans. Peter Balakian and Nevart Yeghlian, and the composer’s original narrative.

Composer’s Note: RED HARVEST was written to honor the compassionate and courageous women who perished in or survived the Armenian Genocide of 1915 when one and a half-million Armenians were annihilated in Turkey. As a brief optional-in-performance introductory companion piece to RED HARVEST, I have created a Prologue for narrator, amplified violin and orchestra. Based on a riveting poem by a witness to the Armenian Genocide, the Armenian poet Siamanto, the Prologue is titled STRANGE LOOPS: SAIMANTO’S DANCE. Over an exotic, bolero beat, it tells a haunting account of an incident of gang rape and the torching of a group of young Armenian women by Turkish militia at the onset of the Genocide.

The second movement is a “Lord Have Mercy” based on the ancient Armenian liturgical hymn—perhaps the most tormented music of the Armenian Liturgy. The final movement, which follows without pause, is the gently blossoming Epilogue titled “The Apricot Tree”—the Armenian symbol for life’s eternity since the time of Noah. The music of the Epilogue, as of the old song, is simultaneously sweet and doleful (the lyric of the traditional song tells of an enervated but determined maiden ravaged by the hardship of war who compares herself to barren

apricot tree). As if refusing to take a gloomy view of the universe, the sinuous melodic lines of the violin suggest the delicate branches of the apricot tree perpetually growing and reaching toward the sky.

**Piano Concerto: Ceremonies of Change <1999>**

22'

pf and str orch

*mvt 1: We Gathered Few Belongings: Syria*

*mvt 2: He Arrived Late One Night: Cyprus*

*mvt 3: Starring Straight: Cyprus*

Commission/Presenter: Reader's Digest/Meet the Composer, Women's Philharmonic, Apo Hsu, conductor

Premiere Soloist: Gloria Cheng, piano

Composer's Note: The work has its roots from a poem of the same title by Pellegrino D'Acerno about the harpsichordist Wanda Landowska, and my friendship with the late pianist Ruth Lardeo. Thinking of these ground breaking women in the world of music at a time when it was predominated by men, my exploration turned to a rite of passage, and assumed the combined stance of the immigrant experience of my and my friends' Armenian grandmothers! In the Concerto, I aim to capture the high-level energy and intensity of these two legendary keyboard players, and the persistent and resilient spirit of our Armenian grandmothers (who survived the flight of exile during the time of the Armenian Genocide) with the break through musical rigor akin to that of THE RITE OF SPRING.

**Tableaux Fugitifs <2000>**

14'

String Orchestra with Narrator

Commission/Presenter: Armenian Prelacy of Canada, I Musici de Montreale, Yuli Turovsky, conductor

*In Four Tableaux/Movements*

Premiere Soloist: Chantal Lambert, narrator

Text: after Nancy Kricorian's historic novel, "Zabelle," on her grandmother's immigrant experience coming to America in flight of the Armenian Genocide, and the composer's original libretto.

**A Saint Gregory Moment (Cantata) <2001>**

18'

orch w/SATB Chorus, 4 mezzo-sopranos, narrator, solo ampd wind duet: afl and cl

2 [1.2/pic] 2 2 2 – 4 2 [1.2/pic tpt in D] 2 0 – tmp [4drums]+2 – str

perc 1: crot, 3 tri, bell tree, sus cym, tambn, tam-tam, 3 tom-tom

perc 2: tri, glock, hi-hat, bd

*mvt 1: Prologue (rainbow)*

*mvt 2: The Eternal Round*

Commission/Presenter: Armenian Diocese of North America, Interfaith Committee, Brooklyn Philharmonic, Yaacov Bergman, conductor. Commissioned for the 1700<sup>th</sup> anniversary of



Christianity in Armenia for the Armenian Diocese's commemorative celebration in NYC's Central Park

Premiere Soloists included: Ara Berberian, narrator, Sato Moughalian, flute, Alexander Fitterstein, clarinet, Maro Partamian, mezzo-soprano

Text: after "The Sunrise Service" of the Armenian Liturgy, Isaiah 2:4-5 and Archbishop Mesrob II Mutafayan of Turkey, and the composer's original lyrics.

Notes: Additional version: children's choir, 4 mezzo-sopranos, electronic orchestra.

**14 Ways of Crossing Broadway (*a New York City-scape*) <2002>**

14'

Chamber Ensemble

fl, cl, vn, vc, pf, 1perc

Commission/Presenter: SUNY Stony Brook Contemporary Chamber Players, Brad Lubman, conductor

**The Place of Beginnings <2005>**

25'

orch w/SATB Chorus, bari-tenor, soprano, 2 mezzo-sopranos, narrator, solo ampd cl and rhythm section (lead electric & acoustic guitar, electric bass, drums)

2 [1.2/picc] 2 2 2 – 4 2 [1. 2/pic tpt in D] 2 0 – tmp (4drums)+2 – hp – str

perc 1:glock, tubular bells, 2 sus cym, szl cym, tamtam, sd

perc 2: crot, tri, maracas, bd

5 mvts

Commission/Presenter: Interfaith Committee of Remembrance, Brooklyn Philharmonic, Arkady Leytush, conductor (2005)

Premiere Soloists: Eric Bogosian, narrator, Brent Barrett, vocalist, Karen Lubeck, soprano, Maro Partamian, mezzo-soprano, Sato Moughalian, alto flute, Larry Sobol, clarinet

Text: after Gregory of Narek, Franz Werfel and the composer's original lyrics.

**The Blue Train (an interactive-opera) <2009- present>**

open-ended

Chamber Ensemble with Solo Percussionist, 2 Bari-Tenors, Rapper/Narrator

Ensemble: Piano, Electric Violin, Rhythm Section (lead electric guitar, electric bass, drums)

Commission/Presenter: Beth Abraham Center for Neurological Studies, Marlon Sobol, percussionist and music therapist+Consortium currently in formation (2009—)

Text: the composer's original libretto

Composer's Note: This work explores the neurological impact of music on handicapped and all listeners alike as documented by the late Dr. Oliver Sacks. It's texts, drawing from the beloved children's story "The Little Engine that Could," are at once a humorous and cynical commentary on political campaigns in America.

**Gorky's Dream Garden (*a virtual opera. Love and Loss: the final years*) <2016>**

100'

orch w/vocal soloists and actors, SATB chorus, rhythm section (lead electric & acoustic guitar/oud, electric bass, drums), Concertina Ensemble (solo, ampd: pf, cl, afl, oud and ampd/acoustic violin)

Principal Soloists: bari-tenor (Gorky), soprano (Agnes), mezzo-soprano (Shushan), bari-tenor (The Black Monk), male actor (Levy), female actor (Vartoosh)

Supporting Cast: mezzo-trio (The Shushanner/Noguchi Girls), male actor quartet (Fiorello LaGuardia/Andre Breton, Bill deKooning, Isamu Noguchi, Clement Greenberg/Roberto Matta)

2 [1.2/pic] 2 2 2 – 4 2 [1. 2/pic tpt in D] 2 0 – tmp+2 – hp – str

Commission/Presenter: Interfaith Committee of Remembrance, Brooklyn Philharmonic + Consortium currently in formation (2016, premiere TBA)

perc 1: glock, tubular chimes, vib, 2 sus cym, szl cym, tam-tam, sd

perc 2: crot, marim, tri, 2 maracas, bd

set: bass (kick) drum, 4 roto toms, sd, hi-hat, ride cym, sus tambn, mark tree, bell tree

Composer's Note: GORKY'S DREAM GARDEN is an opera about love, courage, modern art and the enigmatic effects of loss, and was composed to create the illusion of one continuous sweep of memory. The time-traveling runs deep, and the result is a dazzling glide through the life of an artist in search of home, a search both doomed and inspired from the start. The hybrid work features singers and styles from opera, Broadway, world beat and popular genres, and actors (speaking over music). It can be performed according to varying budgets, forces and performance spaces for both concert/oratorio and fully staged productions. With its sonically rich score, and its delving into the dynamic modern art scene, the opera is posed to appeal to a wide range of ages and demographics for engaging new audiences.

It follows the artist Arshile Gorky in America 1939 – '48 against an epic backdrop of exile, survivorship and passion. Commissioned in honor of the victims of The Holocaust and the Armenian Genocide of 1915 (of which Gorky was a child witness to the later). The opera aims to provide its audience a critical gathering place to reconnect with a better part of the world – a world that dreams along with Gorky for creation, not destruction.

In the opera, Gorky's artworks and their evocative titles run parallel to the dramatic trajectory. An underlying emotional, color spectrum transitioning from a downward spiral of darkness to an upward spiral of color and light informs the opera's two immense movements, as though of a magnificent symphony aiming to transcend. Optional immersive and stunning design techniques are built into the potential staging of this monumental work towards enhancing the music's journey and spirituality: projection mappings on the performance site of Gorky's art works, an interactive "Wishing Tree," floating biomorphic shapes from Gorky's art; opening and closing colorful processions of youth, folkloristic dancers, and a herd of sheep; plus, a "Whisper Chorus.

GORKY'S DREAM GARDEN is the third, yet first executed of a three part series on Gorky's saga (of which its two prequels are currently in formative stages). Two Prequels to the above installment of Gorky's Dream Garden: *Diary of a Seducer: America: Assimilation (1 of Three)* and *Portrait of the Artist and His Mother: Prelude to Genocide (2 of Three)* <in progress>

Notes: Scores include: orchestra score; a fully realized/concert performance quality piano-vocal reduction with concertina ensemble; dedicated study scores for the cast and instrumental ensemble groupings, sitz probe piano/vocal, and choral part with p/v.

**Hovhaness, Alan****1911-2000**

(b Somerville, MA, USA, 8 March 1911; d Seattle, WA, USA, 21 June 2000)

Armenian-American-Scottish

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**Monadnock, op.2, no.1: Fantasy for Orchestra** 5'

&lt;1936; 1935, rev. 1938 per Kunze; 1935, rev. 1936 per New Grove&gt;

2 2 2 2 – 4 3 3 1 – tmp – str

*in one mvt*

Notes: Initial publication indicates op.2b; Whitney Blake Music Pub. NY (1936). Revised Edition by Alan Hovhaness (1938)

Publisher: C.F. Peters (copyright assigned 1961)

**Missa Brevis, op.4 <1936; 1935 per Kunze>** 13'

bass soloist – SATB choir

org – str

1. *Preludium Andante*2. *Kyrie – Coro, Andante Solenne*3. *Sanctus – Coro, Maestoso con moto*4. *Angus Dei - basso solo, Lento Lamentando*5. *Dona Nobis Pacem – Coro, Andante Solenne e maestoso*

Dedication: Frederick S. Converse

Text: Latin

Notes: Also available for SATB choir

Publisher: C.F. Peters since 1961. Initially published by Whitney Blake Music Publishers.

Copyright by Alan Hovhaness (1936).

**Symphony No.1, op.17 (Exile) <1937; 1936/72 per Kunze>** 20'

2 2 2 2 – 4 3 3 1 – tmp – hp – str

1. *Andante espressivo, q=88; Allegro, q=128; Allegro maestoso, q=120* 7'2. *Grazioso, half=69* 4'3. *Finale: Andante, q=88; Presto, q=160;**Moderato, dotted half=72; Andante maestoso, q=72* 9'

Notes: 1st version-Published 1937 as Op.17. Movement titles: Lament, Conflict, and Triumph.

3rd version-Contains a middle movement from 1970, and all earlier movement titles are removed.

Publisher: C. F. Peters

**Variations and Fugue, op.18 <1963; "or 1964" per New Grove>** 13'

3 3[1.2.Eh] 2 2 – 4 3 3 1 – tmp+1– hp – str

perc: glock, bd

*26 variations*

Commission and Premiere: Interlochen Arts Academy Orchestra of Interlochen, Michigan; Joseph E. Maddy, founder and president. Performed at the Philharmonic Hall, Lincoln Center for the Performing Arts, New York City.

Dedication: W. Clement Stone. For his untiring efforts in behalf of our young future citizens and especially for his leadership in helping to develop Creative Arts Education for gifted students in the Fine Arts.

Publisher: C. F. Peters

**Psalm and Fugue, op.40a <1940>** 11'

str

Publisher: C. F. Peters

**Alleluia and Fugue, op.40b <1940>** 9'

str[vn1, div 3; vn2, div 3; va; vc, div 2; db]

Publisher: Broude Bros; Rongwen

**Celestial Fantasy, op.44 <1935; rev. 1944>** 7'

str

Notes: The composer orchestrated this piece in 1944. Originally titled *Nerses Shnorhali*.

Publisher: Rongwen Music Inc.

**Armenian Rhapsody No.1, op.45 <1944>** 6'

str

Notes: Based On Armenian Mountain Village Tunes

Publisher: Peer International Corp. (1964)

**Coming of Light/Dawn of Light (Lousadzak),** 17'

**Concerto for Piano and Strings, op.48 <1944>**

str

*in one mvt*

*Slow, Noble and Majestic, q=72; Delicato, q=66; Allegro, q=132*

Notes: The literal translation of Lousadzak is sunrise.

Publisher: Peer International Corp.

**Elibris: God of Dawn of Urardu, Concerto for Flute and Strings, op.50** 10'  
**<1944; rev. 1948>**

str

*in one mvt*

*Andante, q=88; Allegro, q=126-132*

Composed: November 27, 1944; Revised: April 17, 1948

Publisher: Peer International Corp. 1944, 1950, 1964

**Armenian Rhapsody No.2, op.51 <1944>**

7'

str

Publisher: Rongwen Music Inc.

**Evening Song (Tzaikerker), op.53, no.2 <1945; 1944 per Kunze>**

10'

flute[1.2opt] – vn – tmp – str

Publisher: Peer International Corp. printed 1945 and 1962

**Anahid: The Mother Goddess, Fantasy for Chamber Orchestra**

14'

**op.57, no.1 <1944–45; 1944 per Kunze>**

1 1[Eh, no ob] 0 0 – 0 1 0 0 – tmp[1 player for tmp, cym and chimes] – str

Publisher: C. F. Peters

**Prayer of Saint Gregory, op.62b <1946>**

5'

trumpet – str

*in one mvt*

*Noble, Moderato (strings free bowing on long notes)*

Notes: The work is from the Intermezzo from the Opera Etchmiadzin There is a trumpet with band, piano, or organ version; also a organ solo version of the work.

Publisher: Peer International Corp (1952)

**Avak the Healer op.65 <1945–46>**

20'

Cantata for soprano – trumpet in C – str

1. *Overture*

2. *Dawn*

3. *He strikes the bells*

4. *Processional*

5. *Strangeness*

6. *He touches the broken heart*

Text: English

Publisher: Peer International Corp. (1945), (1948), (1950), (1964)

**Resurrection (Haroutiun), op.71 <1948>**

10'

trumpet – str

1. *Aria*

2. *Fugue*

Dedication: Harry Tinkham

Publisher: C. F. Peters

**Overture, op.76, no.1 <1948>**

5'

solo trombone – str

Publisher: C.F. Peters

**Thirtieth Ode of Solomon, (Cantata) op.76 <1948>**

30'

baritone solo, mixed chorus

trumpet – trombone – str

1. *Overture, q=88*

2. *Chorus: Fill Ye Waters, half=66*

3. *Baritone Solo: And Come All Ye Thirsty, q=92*

4. *Baritone Solo and Chorus: For it Flows, q=88*

5. *Processional and Fugue: q=120; Fugue q=132-144*

6. *Baritone (bass) solo: Infinitely and Invisibly, q=100*

7. *Chorus: Blessed are They, Allegro, q=116; piu mosso, q=132-144*

Text: English

Publisher: C.F. Peters

**Awake, My Glory (Zartik Parkim) op.77 <1948>**

15'

concerto for piano and chmb orch

1 0 1[a, B-flat] 0 – 2 1[a, B-flat] 0 0 – tmp+2 – str

perc: cym, giant tamtam

1. *Zankag (bell)*

2. *Timpoug (drum)*

3. *Srynk (flute)*

Publisher: Peer International Corp.

**Artik, Concerto for Horn and String Orchestra, op.78 <1948>**

15'

str

1. *Alleluia*

2. *Ballata*

3. *Laude*

4. *Canzona – to a mountain range*

5. *Processional*

6. *Canon*

7. *Aria*

8. *Intonazione*

Dedication: Carlo and Aghavni Uomini

Notes: Name of a seventh-century octagonal church with central dome and four semi-domes.  
Publisher: C.F. Peters (1968)

**Janabar (Journey), for chamber orchestra, op.81 <1949>** 35'

tp – pf – vn solo – str

1. *Fantasy*
2. *Yerk (song) solo violin*
3. *Toccata*
4. *Saragan (hymn) solo violin*
5. *Tapor (processional)*

Dedication: Dr. and Mrs. Leon Ajemian (name of Mrs. not mentioned)

Notes: Composer's translation is Journey but in eastern (modern) Armenian Janabar is road, journey has a different translation. The five movements are five hymns of serenity, indicated by the composer.

Publisher: Peer International Corp.

**Concerto No.1, op.88 (Arevakal) <1951>** 22-24'

2 2 2 2 – 2 2 0 0 – tmp+1 – hp – str

perc: sd

1. *Incantation*
2. *Canzona*
3. *Estampie*
4. *Bar(dance)*
5. *Sharagan (hymn)*
6. *Ballata*

Dedication: Andrew Jackson Davis, seer of Poughkeepsie

Publisher: Associated Music Publishers Inc., NY (1951)

**Concerto No.2 for Violin and String Orchestra, op.89a <1951-1957>** 20'

str

1. *Pastoral*
2. *Aria*
3. *Allegro*
4. *Aria*
5. *Presto*
6. *Recitative and Lullaby*
7. *Hymn*

Publisher: C. F. Peters

**Talin, Concerto for Viola & String Orchestra** 14'

**<1951–52; 1951 per Kunze> op.93**

str

1. *Chant*

2. *Estampie*

3. *Canzona*

Dedication: Ferenc Molnár

Publisher: Associated Music Publishers.

**Concerto No.4 for Orchestra, op.94, no. 2 (Tel el Armarna) <1952>**

14'

3 [1.2.pic] 2 [1.2/Eh] 2 2 – 4 2 3 1 – tmp – hp – str

1. *Andante*

2. *Allegro*

3. *Maestoso*

Notes: Formerly op.98, no.2. Duration on score indicated 9'30"

Publisher: C. F. Peters

**Concerto No.3, op.94, (Diran, the Religious Singer) <1948>**

9'

baritone horn (or trombone) – str

1. *Canzona, half=96 3'*

2. *Aria: Moderato, half=96 3'*

3. *Gloria: Allegro, half=132 3'*

Publisher: Robert King Music Co. North East Massachusetts

**Christmas Ode, op.100, no.2 (As on the Night) <1952>**

5'

soprano solo – cel w/mic – str

*in one mvt*

Text: English by George Wither (1588-1667)

Notes: Associated Music Publishers published the piece as op.100, no.1b (1958)

Publisher: Associated Music Publishers

**The Beatitudes op.100 no.3 <1955>**

7'

For mixed chorus and chamber orchestra

SATB chorus

0 2 0 0 – 2 0 0 0 – hp – cel – str

*1 mvt*

*Andante, half=about 60*

Text: English St. Matthew 5:1 – 12

Note to conductor in score:



In the vocal score the individual choral parts have been notated with singability rather than harmonic consistency in mind. As a result many notes have been changed enharmonically. Their notation thus differs from the notation which appears in the full score.

Notes: Associated Music Publisher published the piece as op.100 no.2 (1959).

Publisher: Associated Music Publishers

**Island Sunrise, op.107 <1964; 1965 per New Grove>**

5'

3 3 [1.2.Eh] 3 [1.2.bcl] 3 [1.2.cbn] – 4 3 3 1 – tmp+6 – cel – 2hp – str

perc: glock, 2vib?, large chimes, giant tam-tam, chimes

Publisher: C. F. Peters

**Canticle, op.115 <1953>**

9'

soprano, ob, xyl, hp, cel, str

*No.1 Pastoral: Adagio, q=60; Andante, q=80*

*No.2 Song: Over Autumn Lake; Andante con moto, q=96*

*No.3 Song: Thick Fog on River; Allegretto, dotted q 9??, Dance like, in jhala style*

*No.4 Song: Melancholy Rain, Andante q=80*

In memory: Setsuko Sakai

Text: English

Lyrics (poem): (at the cover of score) by A. Hovhaness

Over autumn lake

Second lake of pale, thin mist,

Then Snow pyramids

Peaks invisible,

Muffled, lost cathedral bell

Endless sea of mist.

Thick fog on river,

Wander into nothingness,

Old, roofed, wooden bridge.

Melancholy rain,

Night of many fallen leaves,

Where flies my dead bird?

Publisher: C.F. Peters (1954)

**Concerto No.7, op.116 <1953>**

20'

2 2 2 2 – 4 2 3 1 – tmp+1 – hp – cel – str

perc: glock, xyl, tamtam

1. *Allegretto*: half=100

2. *Allegro*: q=144

3. *Double Fugue*: *Allegretto*, q=100; *Hymn to Louisville*, q=92

Dedication: Robert Whitney and the Louisville Symphony Orchestra

Publisher: Associated Music Publishers

**Concerto No.8, op.117 <1957>**

21'

2 2 2 2 – 2 2 1 0 – tmp+ 1 – hp – str

perc: glock

1. *Andante*

2. *Moderato*

3. *Andante*

4. *Allegro molto*

5. *Andante*

Publisher: C. F. Peters

**Vision from High Rock, op.123 <1954>**

12'

2 2 [1.Eh] 2 2 – 2 2 0 0 – 1perc – hp – cel – str

perc: giant tam-tam, glock

Notes: There are no timpani even though a number of sources say there is.

Publisher: C. F. Peters

**Prelude and Quadruple Fugue, op.128 <1936, rev. 1954>**

6'

2 2 2 2 – 4 2 3 0 – tmp – str

1. *Prelude*: *Andante*, eight note=80-88

2. *Fugue*: *Allegro*, q=about 108; *Piu mosso*, q=about 132; *Presto*, q=about 160

Dedication: Dr. Howard Hanson and the Eastman-Rochester Symphony Orchestra for the 25<sup>th</sup> anniversary of the festival of American music, 1955

Publisher: C. F. Peters. Associated Music Publishers. Luck's

**Symphony No.2, Mysterious Mountain, op.132 <1955>**

15'

3 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] – 5 3 3 1 – tmp – hp – cel – str

1, *Andante con moto*, q=112-120 5'

2. *Double Fugue*: *Moderato maestoso*, half=about 120; *Allegro vivo*, q=about 160 5'

3. *Andante espressivo*, q=about 96 – *Con moto*, q=about 126 – molto cantabile, half=about 80 – *Andante espressivo*, q=88-100) 5'

Dedication: Leopold Stokowski

Publisher: Associated Music Publishers

**Symphony No.3, op.148 <1956>**

25'

3[1.2.3/pic(pic only last mvt)] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] – 5 3 3 1 – tmp+1 – hp – cel – str  
perc: tam-tam, bd

1. *Andante maestoso*, *q*=around 88 – *Presto*, *q*=around 152

2. *Andante*, *q*=around 60

3. *Allegro molto*, *q*=around 132

Publisher: C. F. Peters (1958)

**Meditation on Orpheus for orchestra op.155 <1957–58, rev. c.1970>** 14'

3 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] – 4 3 3 1 – tmp+1 – hp – cel – str

perc: tam-tam

Dedication: Walter and Evelyn Hinrichsen

Publisher: C.F. Peters

**Magnificat op.157 <1958>** 28'

chorus – solos SATBs

0 2 0 0 – 2 2 1 0 – 1perc – hp – str

perc: tamtam, chime[C5]

1. *Celestial fanfare* 2'

2. *Magnificat (chorus)* 2'

3. *Et exsultavit (tenor)* 1'30"

4. *Quia respexit (soprano)*

5. *Omnes generations (women's chorus) mvts 4+5=3'*

6. *Quia fecit mihi magna (bass and chorus)* 2'

7. *Et Misericordia (soprano)* 1'

8. *Fecit potentiam (alto)* 3'

9. *Esurientes implevit bonis (tenor and men's chorus)* 2'30"

10. *Suscepit Israel (women's chorus)* 1'

11. *Sicut Locutus est (bass and chorus)* 4'

12. *Gloria Patri (Chorus)* 6'

Commission: Serge Koussevitsky Music Foundation in The Library of Congress, Washington, D.C.

Dedication: To the memory of Serge and Natalie Koussevitsky

Text: Latin, English translation and adaptation by Hugh Ross

Notes: Also available SATB soli, chorus and piano or org accompaniment

Publisher: C. F. Peters

**Symphony No.5, op.170, Short Symphony <1953, rev. 1963>** 10'

2 2[1.2/Eh] 2 2 – 4 3 3 1 – tmp+1 – cel – hp – str

perc: tamtam, glock

1. *Adagio*, *q*=69,

2. *Andante*, *half*=69

3. *Canon in 24 voices: Adagio molto, dotted q=116*

Dedication: Edgar and Dori Curtis and the Scottish B.B.C

First performance: July 16, 1953 by the Scottish B.B.C. Glasgow and Conducted by Edgar Curtis

Publisher: C. F. Peters (1963)

**Symphony No.6, op.173, (Celestial Gate for Small Orchestra) <1959>**

18'

1 1 1 1 – 1 1 0 0 – tmp+1– hp – str

perc: chimes

*1 mvt*

Commission: Edward B. Benjamin

Publisher: C. F. Peters

**Symphony No.8, Arjuna, op.179 <1947>**

25'

1 1[Eh, no ob] 1[Cl in A] 1 – 1 0 0 0 – tmp – pf – str

*1. Moderato, q= 84; Noble and Heroic, Allegro, q=112-120*

Dedication: Handel Manuel and the Madras Musical Association

Note: Originally titled "Ardos". Prominent piano part.

Publisher: C.F. Peters (1960)

**Saint Vartan Symphony, op.180**

36'

For brass, perc, and str orch

0 0 0 0 – 1 4 1 0 – asx – tmp+3 – pf – str

perc: cym, side drum, gong-beehive, tamtam, vib

*1. Yerk (song): Andante, q=88*

*2. Tapor: Andante, q=88*

*3. Aria: Allegro, espressivo, q=108*

*4. Aria: Andante, espressivo, q=88*

*5. Aria: Andante, q=116*

*6. Bar (dance): Allegro, q=132*

*7. Tapor: Allegro maestoso, q=108*

*8. Bar (dance): Allegro, q=126*

*9. Bar (dance): Presto, q=152*

*10. Estampie: Allegro, q=138*

*11. Bar (dance): Allegro, q=144*

*12. Bar (dance): Allegro, q=138*

*13. Aria: Andante, q=100*

*14. Lament (death of Vartan): Andante, q=116*

*15. Estampie: Allegro, dotted half=76*

*16. Yerk (sensual love): q=96; Allegro, q=120*

*17. Aria (sacred love): Andante, q=96*

*18. Estampie: Allegro molto, dotted half=80*

19. *Bar (dance): Allegro, q=120*  
 20. *Aria: Allegretto espressivo, q=126*  
 21. *Bar (dance): Allegro, q=152*  
 22. *Bar (dance): Allegro, q=168*  
 23. *Bar (dance): Presto, q=138*  
 24. *Finale (Estampie): Allegro maestoso, q=144*  
 Publisher: Peer International Corp. (1950), (1964)

**Symphony No.10, op.184 (Vahaken) <1944; rev 1965>** 18'

2[1.2opt] 2[1.2opt] 2[1.2opt] 2[1.2opt] – 2[1.2opt] 2[1.2opt] 3[1.2opt.3opt] 0 – tmp+2 – hp – str  
 perc 1: xyl, chimes  
 perc 2: bd - ad lib,

1. *Andante, q=84; Allegro, q=138* 6'  
 2. *Intermezzo: Allegretto, q=112* 3'  
 3. *Andante q=84; Allegro, q=138* 10'

Commission: Wichita Falls Symphony orchestra as a memorial to Mrs. Delia Hawkins Staley  
 Publisher: C.F. Peters (1980)

**Symphony 11, All men are brothers, op.186 <1960, rev. 1969>** 29'

3[1.2.3/pic] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] – 4 3 3 1 – tmp+2 – hp – str  
 perc 1: 1 giant tamtam, cym  
 perc 2: chimes, vib

1. *Andante appassionato, q= 80*  
 2. *Allegro maestoso, q=120; Andante, q= 80; Allegro, q=120*  
 3. *Andante on nobilitä: Noble and Heroic, q=88; Andante maestoso; Allegretto, q=104; Andante con Nobilita, q=88*

Publisher: C.F. Peters

**Armenian Rhapsody No.3, op.189 <1944>** 6'

str

1. *Cry of the soul of the Armenian people*  
 2. *Harp of exile whisperes, softly touched in a distant land.*  
 3. *Dream of village fountain, fleeting, dissolving into nothingness*

Notes: Based on an ancient religious melody and folk song. Based on a Maundy Thursday melody My Heart is Shattered (Sird Im Sasani) and folk song By the Cold Fountain (Bagh Aghpiuri Mod). The music is a miniature spiritual history of Armenia in three arcs of sound.  
 Note for conductor: In all long held notes imitating drones change bows freely but not together  
 Publisher: C. F Peters (1971)

**Symphony No.13, op.190 <1953>** 20'

1 1[Eh, no oboe] 1 1 – 1 0 0 0 – tmp+3 – hp – str

perc 1: xyl

perc 2: glock, chimes

perc 3: bd, giant tamtam

*1. Adagio, q=52; Piu mosso, q=80; Meno mosso, q=60; Poco piu mosso, q=72*

Notes: Revision of 1945 Martha Graham "Ardent Song"

Publisher: C.F. Peters (1960)

**Symphony No.15, op.199 (Silver Pilgrimage) <1962>**

20'

2 2[1.2/Eh] 2 2 – 4 3 3 1 – tmp+2 – hp – str

perc: bd, tamtam, chimes

*1. Mount Ravana: possibly q=80 5'*

*2. Marava Princess: possibly q=100; Allegro vivace, possibly q=152 3'*

*3. River of Meditation: Adagio, possibly q=72 11'*

*4. Heroic Gates of Peace: Lento maestoso possibly q=76 6'*

Commission: Watumull Foundation

Dedication: G. J. Watumull by his family with love and appreciation

Notes: The theme of Symphony No. 15 was taken from the novel Silver Princess by justice M. Anantanarayanan, an account of pilgrimage by a young Indian prince from Lanka, Ceylon, to Kafhi, Banaras.

Publisher: C. F. Peters (1963)

**Symphony No.16, op.202, (Kayakeum) <1962>**

16'

harp, timpani, 2 percussion, strings

6 Korean instruments:

kayakeum (12 strings) or harp without vibration or in third movement solo cello trem. sul ponticello; janggo-rod drum with 2 sticks; zwago (hanging drum or bass drum); 3 pyunjong, 3 bronze bells or 3 Balinese gongs or vibraphone with motor on and pedal held always

*1. Possibly q=80; possibly q=96*

*2. Possibly dotted q=88*

*3. Possibly q=96*

*4. (No title or marking, mid movement indicated - possibly q=126)*

*5. Possibly q=92*

Publisher: C. F. Peters

**Symphony No. 17, Symphony for Metal Orchestra op.203 <1963>**

23'

6 flutes, 3 trombones, 5perc

perc 1: glock

perc 2: vib1

perc 3: vib2

perc 4: chimes  
perc 5: giant tamtam

1. *Andante*

2. *Largo*

3. *Allergo*

4. *Adagio*

Commission: American Society for Metals

Publisher: C. F. Peters

**Symphony No.18 (Circe), op.204 <1963>**

15'

2 2 2 2 - 2 2 3 1, tmp+2 – cel – hp – str

perc 1: giant tamtam

perc 2: glock

Dedication: Martha Graham

Notes: Chromaticism similar to Armenian folk music. Ballet for the Martha Graham Dance.

Company

Publisher: C.F. Peters (1963)

**Meditation on Zeami, op.207 <1963; 1964 per New Grove>**

18'

3 3 3 3 – 4 3 3 1 – tmp+3 – hp – str

perc: giant tamtam, glock, vib, chimes

Publisher: C. F. Peters

**Floating World (Ballade for Orchestra) op.209**

12'

3 3[1.2.Eh] 2 2 – 4 3 3 1 – tmp+7 – 2hp[1.2 ad lib] – cel – str (min:16.16.12.12.10)

perc 1: glock, giant tamtam, xyl

perc 2: vib, large bd

perc 3: chimes (medium and large chimes), small bd (scotch drum)

ad lib perc 4: giant tamtam (instrument shared with perc 1)

ad lib perc 5: glock2

ad lib perc 6: vib2

ad lib perc 7: chimes2

Dedication: Andre Kostelantetz

Publisher: C.F. Peters

**Ode to the temple of sound op.216 <1965; 1966 per New Grove>**

14'

3[1.2.3/pic] 3[1.2.Eh] 2 2 – 4 3 3 1 – tmp+5 – 2hp[1.2 ad lib] – cel – str

perc: glock, giant tamtam, bd, vib, large chimes

*Andante, q=88; Allegro, q=120; Andante, maestoso q=88*

Publisher: C. F. Peters

**Symphony No.19, op.217, (Vishnu) <1966>** 30'

3 [1.2.3/pic] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] – 4 3 3 1 – tmp+6[perc 4 & 6 ad lib] – 2 hp – cel – str

perc 1: bd, giant tamtam

perc 2: giant tamtam, glock

perc 3: vib1

ad lib perc 4: vib2

perc 5: chimes 1 (large)

ad lib perc 6: chimes2

Commission and Dedication: New York Philharmonic

Premiere: New York Philharmonic and Andre Kostelanetz (conductor)

Publisher: C. F. Peters

**The Holy City, op.218 <1965?; 1967>** 10'

solo trumpet – large sus chimes (or bell in A) – hp – str

*Andante, q=72*

**Fra Angelico, Fantasy for orchestra, op.220 <1967>** 16'

3 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] – 4 3 3 1 – tmp+6 (or 4) – 2 hp – cel – str [16.16.12.12.10 (ad lib 9 and 10)]

perc 1: glock

perc 2: vib

perc 3: chimes (large)

perc 4: bd and giant tamtam

ad lib perc 5: vib2

ad lib perc 6: chimes2

*Largo, q=84; Andante, q=100, Largo, q=84*

Publisher: C.F. Peters (1967)

**Adoration, op.221 <1967>** 21'

cantata for voice (or women's chorus with soprano and alto soli; or men's chorus with tenor and bass soli)

1 1 1 0 – 0 1 1 0 – 1perc – cel – str

perc: chimes

Text in English: Alan Hovhaness

Publisher: C. F. Peters

**Mountains and Rivers Without End, op.225 <1968>** 25'

Chamber symphony for 10 players



1 1 1 0 – 0 1 1 0 – tmp+3 – harp

perc 1: glock, tamtam

perc 2: vib

perc 3: chimes

Publisher: C. F. Peters (1969)

**And God Created Great Whales, op.229, no.1 <1970>**

12'

3[1.2.3/pic] 2 2 2 – 4 3 3 1 – tape of whale sounds – tmp+4 – 2hp – str

perc: glock, tamtam, gong, bd, vib, chimes, 1 perc controls tape

*Andante maestoso; Andante; Andante maestoso; Allegro maestoso, very wild and powerful!;*  
*Andante*

Publisher: C. F. Peters (1970)

**Symphony No.21 op.234, (Symphony Etchmiadzin) <1968>**

15'

2 trumpets[cl can be used], timpani, strings

perc 1: large chimes

perc 2: giant tamtam

1. *Andante Maestoso, q=84; Lento maestoso, q=72*

2. *Pavana: Adagio, q= 60*

3. *Introduzione: Andante espressivo, q= 88; Largo maestoso, q=52*

*poco piu mosso, andante dolce (quarter 80)-molto maestoso (quarter 88)*

Dedication: Haik Kavookjian

Composer's Notes: This Symphony celebrates the heroic spiritual victory of the bells of Etchmiadzin. Etchmiadzin is the religious capital of Armenia. Above the cathedral-monastery tower the two mountain peaks of Ararat.

Notes: Uses music from unpublished 1946 opera Etchmiadzin, Op. 62. New Grove omits timpani and percussion.

Publisher: C.F. Peters (1978)

**Symphony No.22 (City of Light) op.236 <1970; 1971 per New Grove>**

30'

3[1.2.3/pic] 2 3[1.2.bcl] 3[1.2.cbn] – 4 3 3 1 – tmp+2 – cel – hp – str

perc: vib, large chime[D5], giant tamtam, glock

1. *Allegro moderato, q=108* 10'

2. *Angel of Light: Largo, q=66* 4'

3. *Allegretto grazioso, q=104* 3'

4. *Finale: Largo maestoso, q=63; Andante maestoso, q=88* 13'

Notes: Written for the Birmingham Symphony Orchestra on the occasion of the centennial of the city of Birmingham, Alabama. Score indicates 3 percussionists but only 2 are needed

Publisher: C. F. Peters

**Holy Mystery of the Martyrs (Khorhoort Nahadagats)**

38'

**op.251 <1972; 1976 per Kunze>**

17 players for oud, lute or guitar (1 of them) and str 4t or str orchestra w/o bass

1. *Khorhoort khorin: Andante con moto, q=88*
  2. *Kovia yeroosaghem: Allegro maestoso, q=120 (with joy)*
  3. *Noraharash: Andante maestoso, q=84 or 80*
  4. *Soorp, Soorp (Holy Holy): Largo, q=60 (imitate celestial sounds of serenity)*
  5. *Der voghormia: Andante maestoso, q=96*
  6. *Amen Hayr Soorp: Largo, q=80*
  7. *Yerk: Allegretto grazioso, q=116*
  8. *Oorakh ler: Adagio, q=60*
  9. *Tapor: Andante Solenne, q=76*
  10. *Kahanayk: Andante, q=88*
  11. *I Verin Veroosaghem: Andante, q=88*
  12. *Yerk: Andante, q=100*
  13. *Hayr mer: Largo maestoso, q=66*
  14. *Yerk: Allegro, eight=138*
  15. *Hrashapar: Largo, q=66*
  16. *Kerezman: Lento espressivo, q=88*
  17. *Harootyan: Lento, q=88*
- Commission: The dioceses of the Armenian Church  
 Publisher: Peer International (1976)

**Symphony No.24, Majnun Symphony, op.273 <1973>**

48'

Tenor solo, four-part chorus of mixed voices

tp in C, solo vn and str orch

1. *Majnun: Allegro espressivo, q=138; Allegro maestoso, q=100; Moderato maestoso, q=84; Adagio maestoso, q=66 ; Allegro, q=96; Maestoso, q= 80*
2. *Letters in the Sand: Adagio maestoso, q=66; Allegro, q=96; Maestoso, q=80*
3. *The distracted lover: Largo molto espressivo, eight=84; Adagio, q=72; Andante, q=80*
4. *The Sword-wind: Allegro, half=104*
5. *Majnun Answered: Andante maestoso q=88; Adagio q=66*
6. *The beloved: Andante espressivo, q=88*
7. *The celestial beloved: Adagio espressivo, half=58*
8. *Majnun's Love song, (solo tenor): Andante espressivo q=80*
9. *The mysterious beloved: Andante Appassionata, q=84*

Premiere: 25 January 1974 at Texas Tech University

Commission: International Center for Arid and Semi-arid Land Studies for Focus on the Arts Series at Texas Tech University.

Text: From Salaman and Absal by Jami. Translation from Persian to English by Edward Fitzgerald.

Publisher: Associated Music Publishers (1978)

**Odysseus Symphony No.25, op.275 <1973>**

36'

1 [1/pic] 1 1 0 – 1 1[in C] 1 1 – tmp+1 – str

perc: bd, tambn, giant tamtam, vib, chimes (in G,F,D,C)

Publisher: Peer International Corp. (1975)

**Symphony No.29, op.289 <28 September 1976>**

25'

Solo baritone horn

3 2 2 2 – 4 3[in C] 3 1 – tmp+3 – hp – str

perc 1: td, vib

perc 2: large bd, large chimes

perc 3: tambn, giant tamtam

1. *Andante Religioso*, *q*=92

2. *Adagio espressivo* *q*=66

3. *Lento*, *q*=66; *Allegro moderato*, dotted *q*=66; *Presto*, *q*=144

4. *Finale: Maestoso*, *q*=100; *Presto*, *q*=144; *Maestoso*, *q*=100; *Adagio espressivo*, *q*=66-72

Commission: Henry Charles Smith

Notes: Score is facsimile of the composer's holograph.

Publisher: Fujihara Music Co. Inc. Mount Tahoma Music Publishers.

**Symphony No.31, op.294 <1976–77; 1977 per Kunze; 1976 per New Grove>**

22'

str

1. *Andante molto Cantando* quarter 92

2. *Presto* dotted half 80

3. *Lento* quarter 72

4. *Fuga, presto ma non troppo* dotted half 72

5. *Allegro Vivace* quarter 132

6. *Andante con molto espressione* quarter 88

7. *Fuga, Presto* dotted quarter 160

Publisher: Fujihara Music Co. Inc. Mount Tahoma Music Publishers

**Symphony No.40, op.324 <1979>**

18'

for brass quintet, timpani and strings

1. *Andante espressivo*, *q*=88-92

2. *Largo*, *q*=66; *Allegro*, *q*=120; *Largo maestoso*, *q*=60

3. *Allegretto maestoso*, *q*=92-96; *Allegro*, dotted *q*=132; *Allegro maestoso*, *q*=92-96

Note: Trumpets in C.

Publisher: Fujihara Music Co. Inc.

**Symphony No.43, op.334 < November 3, 1979>**

18'

for oboe, trumpet, timpani and strings

1. *Largo-Arioso*

2. *Presto-Canon*

3. *Christmas Vision, Vision of Infinite Compassion*

4. *Allegro-Canon*

5. *Aria*

6. *Fuga*

Publisher: Fujihara Music Co. Inc. (1980)

**Greek Rhapsody No.2, op. 341 <Sep. 5, 1972>**

3[1.2.picc] 2 2 2 – 4 3 3 1 – tmp – str

1. *Largo-Allegro*

2. *Adagio espressivo, Slow and Mysterious*

3. *Largo-Allegro*

Publisher: C.F. Peters

**Symphony No.46, The Green Mountains, op.347 <1980; 1980–81 per New Grove>** 35'

3[1.2.3/pic] 2 2 2 – 4 3[in C] 3 1 – tmp+2 – hp – str

perc: giant tamtam, vib, bd

1. *Prelude: Adagio, q=66; Andante maestoso; Allegro Appassionato Fuga*

2. *Aria, Hymn and Fugue: Allegretto, q=100*

3. *River and Forest Music: Allegro, q=120*

4. *Mountain Thunderstorm and Thanksgiving Hymn: Andante Maestoso, q=88; Allegro Jubiloso; Allegro Maestoso*

Publisher: Fujihara Music Co. Inc.

**Symphony No.49, Christmas Symphony, op.356 <1981>** 23'

str

1. *Celestial Prophecy: Moderato, q=96*

2. *The Angel: Andante con molto espressione, q=88*

3. *Pastoral: Moderato, half=88*

4. *The Star: Andante maestoso, q=88*

Publisher: Fujihara Music Co. Inc.

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**Khachaturian, Aram Illich****1903-1978**

(b Tbilisi, Georgia, 6 June 1903; d Moscow, Russia, 1 May 1978)

Armenian-Russian-Soviet-Georgian

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**Symphony No. 1 <1934>**

43'

3[1.2.pic] 3[1.2.Eh] 3 2 – 4 3 3 1 – tmp+4 – hp – pf – str

perc: tri, woodblk, tambn, sd, cym, bd, tamtam, 2 bells, xyl, glock

3 mvts

Dedication: In commemoration of the 15th Anniversary of the establishment of Soviet power in Armenia.

Notes: Folk music elements

Publisher: Boosey and Hawkes. Soviet Composer (1960).

**Piano Concerto <1936>**

32'

2[1.2/pic] 2 3[1.2.bcl] 2 – 4 2 3 1 – tmp+3 – str

perc: sd, bd, sus cym, flexatone[or vib]

1, *Allegro ma non troppo e maestoso*2. *Andante con anima*3. *Allegro brillante*

Dedication: Lev Oborin

Premiere: Juilliard School of Music by Juilliard Orchestra conductor Albert Stoessel with Armenian-American pianist Maro Ajemian. Date of premiere, March 14, 1942

Publisher: Boosey and Hawkes. Score published by Leeds Music Corp. (1947)

**Poem <1937>**

22'

For full symphony orchestra and mixed chorus

Chorus SATB

3[1.2.pic] 3[1.2.Eh] 2 2 – 4 3 3 1 – tmp+3 – hp – str

perc: tri, sd, cym, bd, tamtam, glock

*Andante sostenuto, q=63; Allegro vivace, q=152-160;*Notes: The score of the symphonic poem to words by ashug Mirza Bairamov was written under the title *Poem about Stalin* for the 20<sup>th</sup> anniversary of the Great October Revolution in 1937. In 1983 this composition was performed with new words, by K. Chebotarevskaya, on the occasion of the 80<sup>th</sup> anniversary of Khachaturian's birth. In the present publication, the score is printed in accordance with the 1940 edition; words: by K Chebotarevskaya. The autograph score is preserved at the Khachaturian Family Archives.

Premiere: 29 November 1938 at the Large Hall of the Moscow Conservatorire within the framework of the Ten-Day Festival of Soviet Music. Performed by the State Symphony Orchestra of the USSR and the State Chorus, N. Danilin (chorus director), and Alexander Gauk (conductor).

Text: Russian by K. Chebotarevsko

Publisher: Muzgiz, Moscow-Leningrad (1940)

### **The Valencian Widow Suite <1940>**

25'

2[1/pic.2/pic] 2 2 [A and B-flat cl needed for both players] 2 – 4 3 3 1 – tmp+5 – hp – cel – str  
perc: tri, cast, woodblk, sd, cym, bd, glock, xyl

1. *Introduction* 3'

2. *Serenade* 4'

3. *Song* 2'

4. *Song (Dance) of Joke* 3'

5. *Intermezzo* 2'

6. *Dance* 5'

Notes: Intermezzo theme later used in the ballet music of Spartacus, Dance of the Gaditanian Maidens. Autograph score is preserved at the Lenin Komsomol Theater in Moscow. Adaptation suite was done in 1952 and the score published in 1957 by Sovietsky Kompositor (Soviet Composer). Gennady Kats re-adaptation for small orchestra published movements Introduction, Intermezzo, and Song of Joke separately by the Muzgiz Publishers in 1954. Song, Dance, and Serenade were published by Muzyfond SSSR in 1953. Suite from the incidental music for the play *Lope de Vega Carpio* by Lope de Vega (1562-1635).

Premiere: 14 November 1940. Produced by Ivan Bersenev and Sofiya Giatsintova (director)

### **Violin Concerto <1940>**

35-37'

3[1.2.pic] 3[1.2.Eh] 2 2 – 4 3 3 1 – tmp+ 3 – hp – str

perc: sus cym, tambn, bd, sd

1. *Allegro con fermezza* 14'

2. *Andante sostenuto* 12'

3. *Allegro vivace* 9'

Notes: Notes: For the first time in 1939 A. Khachaturian heard Armenian folk music live and the following year while writing the violin concerto he extensively used folk elements when writing the concerto. Violinist David Oistrakh to whom this concerto was dedicated to rejected the original cadenza and wrote his own. At the discretion of Khachaturian flutist Jean Pierre Rampal transcribed the violin concerto for flute. The transcription is regularly played by flutists around the world and has become a standard in the flute repertoire. In 1941, awarded USSR State Prize, second class.

Publisher: Boosey and Hawkes. Music (Muzyka) State Publishers 1983. Score printed also by Kalmus

### **Concerto for Flute and Orchestra (Rampal Version) <1968>**

35-37'

Transcription of the Violin Concerto (1940) arr. Jean-Pierre Rampal

3[1.2.pic] 3[1.2.Eh] 2 2 – 4 3 3 1 – tmp+ 3 – hp – str

perc: sus cym, tambn, bd, sd

1. *Allegro con fermezza* 14'

2. *Andante sostenuto* 12'

3. *Allegro vivace* 9'

Notes: The orchestral parts of the violin concerto will work for the flute concerto. The Rampal arrangement only applies to the solo flute part.

Publisher: G. Schirmer

**Masquerade: Suite <1941>**

17-18'

2[1.2/pic] 2 2 2 – 4 2 3 1 – tmp+4 – str

perc: sd, cym, bd, glock, xyl, woodblk

Suite from music to Lermontov's drama "Masquerade"

1. *Waltz* 3''30'

2. *Nocturne* 4' (solo violin)

3. *Mazurka* 2'

4. *Romance* 3'

5. *Galop*. 2''30'

Premiere: The piece premiered with a reduced orchestra 6 August 1944 and later with a double orchestra 8 November 1944. Both performances by the Symphony Orchestra of All-Union Radio Committee and S. Gorchakov (conductor). American premiere took place on 7 May 1946 with Santa Monica Symphony Orchestra and Jacques Rachmilovich (conductor).

Publisher: G. Schirmer. Score published by Leeds Music Corp. (1950)

**Symphony 2, (Symphony with Bell) <1943; rev 1944>**

43-50'

3[1.2.3/pic] 3[1.2.Eh] 4[1.2.Ebcl.bcl] 2 – 4 3 3 1 – tmp+4 – 2hp[1.2 ad lib] – pf – str

perc: sd, woodblk, cym, bd, tamtam, glock, xyl, chimes, sus cym

1. *Andante maestoso* 13'

2. *Allegro risoluto* 9'

3. *Andante sostenuto* 11'

4. *Andante mosso; Allegro sostenuto* 10'

Notes: Initially piano score later orchestrated for USSR State Symphony and Boris Khaikin (conductor). Second version orchestrated for USSR State Symphony and Alexander Gauk (conductor) in 1969. Score first published in 1946 Muzgiz Moscow-Leningrad and republished in 1962 and 1969. Autograph score in Khachaturian Family Archives. The composer revised the piece in 1944. In 1946 the piece was awarded the First Class USSR State Prize.

Premiere: The first performance of the second edition took place on 6 March 1944 in the Large Hall of the Moscow Conservatory in Moscow, Russia; played by the USSR State Symphony Orchestra and conducted by A. Gauk.

Publisher: Boosey and Hawkes. Music (Muzyka) State Publishers, Moscow (1984)

**Gayane: Suite No.1 (from the ballet) <1943>**

36'

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 2 – 4 3 3 1 – asx[covered by one of the clarinets] – tmp+4 – hp – cel – str

perc: bd, cym, glock, gong, sd, tambn tri, xyl, tubaphone

1. *Introduction*

2. *Dance of the Rose Maidens*

3. *Ayshe's Awakening and Dance*
4. *Mountaineers' Dance*
5. *Lullaby*
6. *Gayane and Guiko*
7. *Gayane's Adagio*
8. *Lesginka*

**Gayane: Suite No.2 (from the ballet) <1943>** 30'

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 2 – 4 3[one of the players doubles on tp/cornet] 3 1 – tmp +4 – hp – pf – str

perc: bd, cym, tubaphone, sd, दौरा (frame drum), tri, tambn, woodblk, tamtam, glock

\*trumpet with mute in place of cornet

1. *Dance of Welcome*
2. *Lyrical Duet (Dance)*
3. *Russian Dance*
4. *Noune's Variation*
5. *Dance of the Old Man and Carpet Weavers*
6. *Armen's Variation*
7. *Fire*

**Gayane: Suite No.3 (from the ballet) <1943>** 23'

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 2 – 4 3 3 1 – asx – tmp+4 – hp – pf – str

perc: glock, xyl, tri, tambn, woodblk, sd, दौरा(frame drum) , cym, bd

\*4 perc needed for sabre dance and gopak

1. *Gathering of the Cotton: Allegretto ma non troppo, dotted q=66-69* 5'
2. *Dance of the Young Kurds: Andante* 2'
3. *Introduction and Dance of the Old Men: Allegro, q=120; Andante, eight=108* 2'
4. *Embroidery of the Carpets: Moderato, q=108-120* 5'
5. *Sabre Dance: Presto, q=184* 5'
6. *Gopak (Hopak): Presto, q=144-160* 4'

**Gayane: Three Pieces <1943>** 9'

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 2 - 4 3[1/crt.2.3] 3 1 – asx – tmp+3 – hp – cel[played by perc] – pf – str

perc: cym, sd, glock, bd, sus cym, woodblk, tamtam, tambn, xyl, tubaphone

*Sabre dance* 2'

*Lullaby* 4'

*Dance of the Rose Maidens* 3'



Notes: The collection contains 5 of the 8 dances recorded by Efrem Kurtz and the New York Philharmonic for Columbia Records Album (M-MM-664). The remaining three dances are published as Suite No.1 and are entitled Sabre Dance, Lullaby, and Dance of the Rose Maidens. Score initially published by Leeds Music Corp. (1948) incorrectly as Suite No. 1.

Note: Title of the work is Gayaneh an Armenian female name. The influences in this particular piece come from Armenian and Georgian folk traditions. Although all of these movements are well known on their own Sabre Dance is probably the most known.

### **The National Anthem of Armenian SSSR <1944>**

3-4'

Chorus SATB

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 2 – 4 3 3 1 – tmp+5 – str

perc: sd, cym, glock, tamtam, bd, tambn

Extra instruments: Valve less trumpets (3 fanfari)

Text: A. Sarmen; trans. A. Ter-Akopyan

Notes: An arrangement for wind ensemble was published by Armgiz, Yerevan, in 1947; the same publisher issued a piano score with choral parts in 1945. The autograph score and piano-score of the Anthem are preserved at the Khachaturian Family Archives.

### **Three Concert Arias for High Voice and Orchestra <1946>**

20'

High (Soprano) Voice

2 2 2 2 – 4 2 3 1 – tmp+2 – hp – str

perc: sd, cym, bd, tamtam, vib

1. *Poem: If I became your coral bead...* (folk text Tumanyan, trans. by V. Briusov)

*Andante molto espressivo, q=63-69*

2. *Akhtamar: Legend* (text by O. Tumanian, trans. by K. Balmont)

*Adagio non troppo e sostenuto, q=44; Allegro ma non troppo, q=100; Allegro comodo, q=80-84; Poco piu mosso, q=92; Poco piu mosso, q=104-108; Meno mosso, q=80*

3. *Dithyramb: O do not fly away, my songs!* (text by Peshiktashlian, trans. by A. Umants)

*Allegro animato, con agilita, q=92; Lento, q=63-66; Poco meno mosso, q=63;*

Lyrics: Russian

Dedication: Nina Makarova

Premiere: October of 1967 at the Large Hall of the Moscow Conservatoire. V. Gromova (soloist), State Symphony Orchestra of the USSR, Yevgeny Svetlanov (conductor).

Notes: Quote from the composer, “A few days ago I heard my Three Concert Arias sung by Zara Dolukhanova in my home. That was the first performance of the work written twenty year ago. It is an extensive cycle lasting about twenty minutes and cast in a fairly poignant idiom.” The autograph score and vocal score are preserved at the Khachaturian Family Archives.

Publisher: Soviet Composer, Moscow, 1971. Vocal score (1956)

### **Concerto for Cello and Orchestra <1946>**

30-35'

2 2 3 [1.2.bcl] 2 – 4 2 0 0 – tmp+3 – hp – str

perc: cym, bd, sd

1. *Allegro moderato*, *q*=80-84 (*cadenza*)

2. *Andante sostenuto*, *q*=58-63

3. *Allegro a Battuta*, *q*=108-112

Notes: Reduction for cello and piano by the composer. Publisher: Leeds Music Corp. Edited with special annotations by Edmund Kurtz. Autograph score housed in Khachaturian Family Archives.

Premiere: Large Hall of the Moscow Conservatoire on 30 October 1946.

American Premiere: 5 March 1946, Boston with Boston Symphony Orchestra, Serge Koussevitzky (conductor) and Edmund Kartz (cello).

Dedication: Sviatoslav Knousjevitsky (cello)

Publisher: Boosey and Hawkes

### **Symphony No.3 (Symphony Poem) <1947>**

24-25'

for symphony orchestra, organ and 15 Solo Trumpets

3[1.2.pic] 3[1.2.Eh] 2 2 – 4.3.3.1 – tmp+4 – hp – str

perc: sd, cym, bd, tamtam

*in one mvt*

Leningrad Philharmonic Orchestra Yevgeni Mravinsky (conductor) with Isai Braudo (organ)

The autograph score is in the Khachaturian Family Archives.

Publisher: Boosey and Hawkes. State Publishers of Music, Moscow (1966)

### **Ode of Joy (Oda Radosti) <1956>**

12'

Mezzo soprano, mixed chorus SATB, violin ensemble (40-24), harp ensemble (10-6, div in 2), and symphony orchestra

3[1.2.pic] 2 2 2 – 4 3 3 1 – tmp+6 – 2 pistoni – str

perc: sd, cym, bd, tamtam, glock, xyl, bells

*Allegro moderato; Maestoso, Cantabile*

Text: S. Smirnov in Russian

Notes: Written in 1956 for the Second Ten-Day Review of Armenian Literature and the Art in Moscow. The autograph score is preserved in the Khachaturian Family Archives.

Premiere: At the Bolshoi Theater in the Autumn of 1956.

Publisher: Soviet Composer, Moscow (1957); Vocal Score by Vladimir Samarin

### **Concerto-Rhapsody for Violin and Orchestra (B-flat Minor) <1961>**

23'

3[1.2.3/pic] 2 2 2 – 4 2 0 0 – tmp+3 – hp – str

perc: sd, sus cym, bd, tamtam

Dedication: Leonid Kogan

Premiere: 7 October 1962 in Yaroslavl, Russia. Leonid Kogan (violin) and Yaroslavl Philharmonic Orchestra.

Moscow Premiere: 9 November 1962 at the Large Hall of the Conservatoire. Leonid Kogan (violin) and Moscow Philharmonic Orchestra.

Notes: In 1971, Khachaturian's cycle of three Concerto-Rhapsodies (violin, cello, piano) was awarded the USSR State Prize. Score first published by the Music Fund of the USSR in 1962 and the piano score by Music (Muzika) in 1965. The autograph score is housed in the composer's family archives. The present publication is based on an edition that appeared in composer's lifetime (Moscow, *Music*, 1964).

### **Ballad about the Motherland (Ballada o Rodine) <1961>**

8'

bass soloist

2 2 2 2 – 4 3 3 1 – tmp+3 – hp - str

perc: sd, cym, bd, tamtam

*Andante maestoso, q=66; Piu mosso, q=96; Lento; Allegro ma non troppo, q=108-112*

Text: A. Garnakeryan in Russian

Notes: Khachaturian said: "I worked on my Ballad with enthusiasm – I wanted to express in music the feeling of pride at the glorious deeds of our great Motherland. I wanted the listeners to survey with me the heroic road of victories traversed by the people of our country under the guidance of the Leninist Party. While working I saw in my mind's eye the picturesque natural beauties of my native Armenia, with her mountains and lakes brightly lit by the sun."

Dedication: 40<sup>th</sup> anniversary of Soviet Armenia

Premiere: October of 1961 at the Large Hall of Moscow Conservatoire. USSR Radio and TV Full Symphony Orchestra, A. Zhiuraitis (conductor), the bass part was sung in unison by B.

Deineka, V. Blagov, B. Dobrin, A. Polyakov, A. Serov and G. Troitsky.

Publisher: Muzyka, Moscow (1966)

### **Concerto Rhapsody for Cello and Orchestra <1963>**

25'

2 2 2 2 – 4 2 0 0- tmp+4 – hp – str

perc: field drum or sd, bd, tamtam, cym, xyl, sus cym

*in one mvt*

Dedication: Mstislav Rostropovich

Premiere: 4 January 1964 in Gorky Russia. 14 January 1964 in Moscow.

Notes: In 1971, Khachaturian's cycle of three Concerto-Rhapsodies (violin, cello, piano) was awarded the USSR State Prize. Autograph score is house in the Khachaturian Family Archives.

Piano reduction by A. Khachaturian published in 1963.

### **Concerto-Rhapsody for Piano and Orchestra <1967>**

21-27'

2[1.2/pic] 2 2 2 – 4 2 0 0 – tmp+5 – hp – str

perc: marim[ad lib], vib, xyl, whip, tri, woodblk, sd, cym, bd, tamtam

\*5 percussionists needed if marimba is used

*in one mvt (4 sections)*

*Allegro non troppo, q=100-104; Andante sostenuto, q=63-66; Allegro vivace, q=144; Maestoso e pesante, q=69-72*

Premiere: Gorky, Russia follow by Moscow in 1968. N. Petrov (pianist), Big Symphony Orchestra All Soviet Radio and T.V., Gennady Rozhdenstevsky (conductor).

Notes: In 1971, Khachaturian's cycle of three Concert-Rhapsodies (violin, cello, piano) was awarded the USSR State Prize.

Publisher: Boosey and Hawkes. Soviet Composer, Moscow (1975)

**Khachaturian, Karen Surenovich**

**1920-2011**

(b Moscow, Russia, 19 September 1920; d Moscow, Russia, 19 July 2011)

Armenian-Russian-Soviet

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**At Willow Alone (U verii odinokoy) <1950>**

Cantata for mixed choir and symphony orchestra.

3[1.2.pic] 2 2 2 – 4 2 3 1 – tmp+3 – hp – str

perc: sd, cym, bd

Text: Russian by M. Lisiansky

**In Mongolia (V Mongolii)**

for a small symphony orchestra

2[1.2/pic] 1 2 1 – 2 2 1 0 – tmp+3 – hp – pf – str

perc: tambn, sd, cym, bd

1. *Pesnya (Song)*

2. *Tanez (Dance)*

3. *Legenda (legend)*

4. *Shestviye*

5. *Zaklyucheniye*

Notes: Composition #10 (sochineniye #10)

Publisher: National Musical Publisher (1955)

**Symphony No.1 <1955>**

33'

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] – 4 3 3 1 – tmp+3 – hp – str

perc: tambn, sd, cym, bd, xyl

1. *Adagio*

2. *Allegretto*

3. *Andantino (attacca)*

4. *Agitato*

Publisher: Sikorski Russian Works. Soviet Composer (1962)

**Friendship (Druzhba) Overture <1962>**

3[1.2.pic] 2 2 2 – 4 2 3 1 – tmp+4 – harp - strings

perc: sd, cym, bd, xyl

Publisher: Soviet Composer, Moscow (1962)

**Aria <1964>**

chmb orch

1 1 2 1 – 2 1 1 0 – tmp – str

Publisher: Muzika, Moscow (1966)

**Symphony No. 2 <1968>**

20'

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] – 4 3 3 1 – tmp+4 – hp – cel – pf – str

perc: tri, raganella, sd, frusta, cym, bd, tamtam, tomtom, xyl, vib

2 mvts

Dedication: Gennady Rozhdestvensky

Premiere: 27 November 1968 at the Large Hall of the Moscow Conservatoire. USSR Radio Full Symphony Orchestra and Gennady Rozhdestvensky (conductor).

Publisher: Sikorski Russian Works

**Symphony No.3 <1982>**

25'

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] – 4 3 3 1 - tmp +5 – hp – cel – str

perc: 3sd (soprano, alto, tenor), 4 tomtoms (soprano, alto, tenor, bass), cym, 2 sus cym (soprano, alto), bd, tamtam, gong, glock, vib

Publisher: Sikorski Russian Works

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**Khudoyan, Adam****1921-2000**

(b Yerevan, Armenia, 21 February 1921; d Yerevan, Armenia, 2000)

Armenian-Soviet

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**Cello Concerto**

16'

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 2 – 4 3 4 1 – tmp+3 – hp – pf – str

perc: cym, bd, tamtam, marim, chimes

*in one mvt**Moderato con passione; Allegro; Grave; Pregando; Allegro con fuoco*

Dedication: Sacred Memory of My Father

Notes: piano reduction by A. Khudoyan. The score includes the piano reduction at the bottom of the score but it is not to be used when played by an orchestra. There is a piano part for the orchestral version. There is no cadenza but there are various passages where the cello plays solo.

Publisher: Soviet Publisher (1982)

**Manookian, Jeff****1953-**

(b Salt Lake City, Utah, USA, 24 November 1953-)

Armenian-American-Argentinian

**All scores and parts published by Windsor Edition****Note:** Jeff Manookian provided the detailed information about each composition.

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**Endless are the Clouds <1990>**

10'

Percussion [tri] – hp – pf – str

Premiere: 29 April 1991 in Salt Lake City, Jewett Center for the Performing Arts, Westminster Chamber Orchestra, Jeff Manookian (conductor)

**Concerto for English Horn and Chamber Orchestra <1990>**

18'

2perc – hpsd – str

perc: cast, finger cym, woodblk, tri, bd, sus cym, xyl, sd, templeblks

*3mvts (cadenza)*

Premiere 22 February 1991 in Salt Lake City, Jewett Center for the Performing Arts. Roger Morandi (English horn), Westminster Chamber Orchestra, Jeff Manookian (conductor)

**Improvisations on Armenian Folk Songs for Viola (or Cello) and Orchestra <1999>**

20'

1 2 2 2 – 2 1 0 0 – tmp (4 drums)+2 – hp – str

perc 1: finger cym, sus cym, tambn

perc 2: bd, sd, bongos

Premiere 30 April 2000 in Salt Lake City, Cathedral of the Madeleine Joel Rosenbeg (viola), Madeleine Festival Orchestra, James Michael Caswell (conductor).

Notes: This work has been recorded by violist John Richards with the Armenian Philharmonic Orchestra, conducted by the composer, on the Albany Records label TROY-581. There is a cadenza.

**Short Symphony <1999>**

17'

2 2 2 2 – 2 2 2 1 – tmp(3drums)+1 – pf – str

perc: bd, finger cym, glock, sd, sus cym, tambn, tri, woodblk

*4 mvts*

Notes: Commissioned by the city of Sandy, Utah for the commemoration of the grand opening of its amphitheater. The premiere took place at the new amphitheater August 21, 1999 by the American West Symphony under the baton of Joel Rosenberg. Shortly after the premiere, the revised version of Short Symphony was performed by the same artists October 22, 1999 in Salt Lake City at the Assembly Hall.

**Symphony of Tears <2000>**

50'

for mezzo soprano, boy soprano, choir and orchestra

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbsn] – 4 3 3 1 – tmp+3 – hp – pf – str

perc: gong, bd, sus cym, finger cym, xyl, tambn, tri, bongos, sd, crash cym, chimes

*Prologue: Maestoso*

*Praise: Poco moderato*

*Lament: Adagio*

*"1915": Agitato*

*Lullaby: Andantino*

*Elegy: Andante appassionato*

*Prayer: Lento*

Dedication: To the Memory of David Layton Brown

Text: English and Armenian. Text by Jeff Manookian with selected passages from the Armenian liturgy.

Premiere 30 April 2000 at the Cathedral of the Madeleine in Salt Lake City, Utah, USA. Doris Brunatti (contralto), Evan Shinnars (boy soprano), Madeleine Festival Orchestra and Joel Rosenbeg (conductor).

### **Concerto for flute and orchestra <2000>**

27'

2 2 2 2 – 2 2 2 0 – tmp+2 – pf – str

perc: sus cym, tri, tambn, castanets, finger cym, glock, crash cym, bd, sd, xyl

*3 mvts (cadenzas)*

Premiere: 26 September 2001 at the Aram Khachaturian Concert Hall in Yerevan, Armenia. Laurel Ann Maurer (flute), Armenian National Opera Orchestra, and Jeff Manookian (conductor).

### **Nexus <2001>**

10'

3[1.2.pic] 2 2 2 – 4 3 3 1 – tmp+3 – hp – pf – str

perc: sd, whip, tri, crash cym, tambn, glock, bd, xyl

Premiere: 21 June 2001 at the Arts Festival in Salt Lake City, Utah. Utah Symphony and Scott O'Neil (conductor).

Dedication: To my friend Loris Tjeknavorian

### **Concerto for Piccolo and Orchestra <2001>**

18'

2 2 2 2 – 4 3 3 1 – tmp(4drums)+3 – hp – pf – str

perc 1: crash cym, tambn, 2sd, bd, whip, xyl, glock, tri

*3mvts with cadenza*

Premiere 29 November 2002 at the Arno Babadjanian Concert Hall in Yerevan, Armenia. Laurel Ann Maurer (piccolo), Armenian Philharmonic Orchestra and Jeff Manookian (conductor).

Dedication: Naomi Feigal

### **Khachkar <2002>**

10'



alto flute, harp, strings

Premiere: 30 November 2002 at the Arno Babadjanian Concert Hall in Yerevan, Armenia.

Laurel Ann Maurer (alto flute), Serenade Chamber Orchestra, and Jeff Manookian (conductor).

**Songs of Armenia <2003>**

25'

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 2 – 4 3 3 1 – tmp+3 – hp – str

perc 1: tambn, sus cym, crash cym, woodblk

perc 2: bongos, tri, bd, finger cym, sd

perc 3: xyl, glock

5 mvts

Premiere Flute and Piano version: 16 January 2004 at the Lutheran Church of the Good Shepherd in Minneapolis, Minnesota, USA. Linda Chatterton (flute) and John Jensen (piano).

Premiere Orchestra version: 30 July 2011 at the San Martín Theatre in San Miguel de Tucumán, Argentina. Orchestra of the Province of Tucumán and Jeff Manookian (conductor).

Composer's Notes: Each movement incorporates Armenian folk music and elements.

**Requiem <2003>**

47'

for SATB Choir, Soprano soloist, Alto soloist

1 1 1 1 – 2 1 1 0 – hp – pf – str

1. *Requiem Aeternum*

2. *Offertorium*

3. *Tuba Mirum*

4. *Pie Jesu*

5. *Te Deum*

6. *Lux Aeternum*

7. *In Paradisum*

Dedication: to Robin Korones (the work was written during a period of a broken heart, and Ms. Korones' support during that time was angelic).

Premiere: April 29, 2004 at the Cathedral of the Madeleine in Salt Lake City, Utah, USA. Julie Wright Costa (soprano), Aubrey Adams McMillan (alto), Intermountain Classical Orchestra, Oratorio Society of Utah and Jeff Manookian (conductor).

Text: Latin

Label: Albany Records

**Concerto for Piano and Orchestra <2005>**

45'

3[1.2.pic] 2 2 2 – 4 3 3 1 – tmp+3 – hp - str

perc: tri, sus cym, bd, crash cym, cast, whip, tamtam, woodblk, glock, xyl, sd, tambn

4 mvts (*cadenzas*)

Premiere 17 March 2006 at the Aram Khachaturian Concert Hall in Yerevan, Armenia. Gary Barnett (piano), Armenian Philharmonic Orchestra, and Yuri Poghossian (conductor)

Notes: Although the Piano Concerto is not per se an Armenian work, in the sense that it purposely employs Armenian scales, rhythms, indigenous dances, etc. It does, however, exude unmistakable elements of Armenian flavorings. “If one hears the exoticism of Armenia in this concerto, then I plea, ‘Guilty as charged!’ In the end, the Piano Concerto emerged into an epic work, lush, tonal with a firm footing in contemporary composition, and in a blatant post-romantic casting. As a composer, I must serve three masters: the music, the performer, and the audience.” – Gary Barnett

**Cuatro Canciones <2007>** 20’

voice and orchestra

1 1[1/eh] 1 1 – 2 1 1 0 – pf – str

4 songs:

*Si mis manos pudieran deshojar*

*Canción del jinete*

*El jardín y la luna*

*He abandonado el mundo*

Text: by F.G. Lorca, J. Manookian, and F. Rückert in Spanish

Notes: original version is for voice and piano

Premiere: 12 April 2008, Teatro San Martín, Alfredo Tisiera (baritone), Orchestra of Tucumán, Jeff Manookian (conductor)

**Concerto for Bassoon and Orchestra <2008>** 18’

1 1 1 1 – 2 0 0 0 – hp – pf – str

3 mvts

**And Should We Die <2008>** 5’

SATB choir and chamber orchestra

1 1[Eh] 1 1 – 2 1 1 0 – pf – str

Librettist: William Clayton (1814-1879)

Language: English

**Armenian Suite <2009>** 24’

str orch

5 mvts

Premiere: 24 January 2012, Tchaikovsky Conservatory (Moscow, Russia), Smolensk Chamber Orchestra, Yuri Sobolev (conductor)

**Simple Symphony No. 1 <2009>** 12’

str orch

4 mvts

Dedication: Marcelo Ruiz

Premiere: 21 September 2013, at the Uncaus Auditorium. Chaco Symphony Orchestra (Argentina) and Roberto Buffo (conductor).

**Simple Symphony No. 2 <2010>**

13'

str orch

*4 mvts*

Premiere: 21 September 2013, at the Uncaus Auditorium. Chaco Symphony Orchestra (Argentina) and Roberto Buffo (conductor).

**Lux <2011>**

12'

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbsn] – 4 3 3 1 – tmp+4 – hp – pf – str

perc 1: crash cym, sus cym, small tri

perc 2: bd, tamtam

perc 3: tambn, sd, tri

perc 4: glock

Premiere: 29 June 2012 at the Juan Victoria Auditorium in San Juan, Argentina. San Juan Symphony and Jeff Manookian (conductor).

**Caminos Argentinos <2011>**

23'

str orch or str4t

*1. El choclo*

*2. Luna tucumana*

*3. Zamba del grillo*

*4. La cumparsita*

*5. A media luz*

*6. Arroz con leche*

Dedication Marcelo Ruíz

Premiere: 9 March 2012, San Martín Theatre, Orchestra of Tucumán (Argentina), Jeff Manookian (conductor).

**Zipoliana <2011>**

12'

str orch with opt. hpsd

*1. Maestoso*

*2. Allegro*

*3. Andantino*

*4. Moderato*

*5. Lento*

*6. Vivace*

Premiere: 14 January 2012, San Martín Theatre, Orchestra of Tucumán (Argentina), Jeff Manookian (conductor).

Notes: Alternative Title Suite of Arrangements and Transcriptions of Select Music of Domenico Zipoli. Arrangements and transcriptions of select music of Domenico Zipoli.

**Malambo <2012, rev 2015>**

10'

3[1.2.pic] 3[1.2.Eh] 4[1.2.E-flat.bcl] 3[1.2.cbn] – 4 3 3 1 – tmp+5 – hp – pf – str

perc 1: sus cym, cowbell, tambn

perc 2: güiro, sd

perc 3: bongos, tom-toms

perc 4: claves, bd

perc 5: glock, xyl

Composer's notes: After almost a decade of living and working in Argentina as the Conductor of the Tucumán Province Orchestra, the ethnic music and contagious rhythms of that South American country infiltrated my own musical inventiveness. Argentina is most identified for its Tango. But that country boasts much more than Tango. Zamba, Chacarera, Cumbia, etc., etc., are an integral part of Argentina's creole culture. I chose to homage the Malambo dance-form in this work for large orchestra. The Malambo's raw energy and earthiness of pulse became a compelling lure for me. Succumbing to the temptation, I confess that writing my version of the Malambo became an effortless, if not an indulgent, diversion.

**Ararat Dances:**

10'

**Characteristic Pieces on Armenian folk music for String Orchestra <2012>**

str orch

5 mvts

Premiere: 17 August 2013 at the Uncaus Auditorium. Chaco Symphony Orchestra (Argentina) and Roberto Buffo (conductor).

**Horn Concerto <2012>**

18'

2 2 2 2 – 2 2 0 0 – tmp+3 – pf – str

perc 1: tambn, sus cym, castanets

perc 2: bd, tri, sd

perc 3: xyl, glock

3 mvts

**A Very, Very Short Overture <2012>**

1'30"

3[1.2.pic] 2 2 2 – 4 3 3 1 – tmp+3 – hp – str

perc 1: crash cym

perc 2: tambn, tri

perc 3: glock

Premiere: 4 October 2013 at the Juan Victoria Auditorium in San Juan, Argentina. San Juan Symphony and Jeff Manookian (conductor).

**Nocturnes for Piccolo and Orchestra <2012>**

17'

1 1 1 1 – 2 0 0 0 – hp – pf – str

3 mvts (*cadenza*)

Dedication: To Raúl Pimentel an incredible Venezuelan piccoloist.

Composer's Notes: The Nocturnes for Piccolo and Orchestra is an orchestrated version of the Sonata for Piccolo and Piano.

**Aires de Yucatán <2013>**

25'

Str or str 4t

1. *Beso asesino*

2. *El rosal enfermo*

3. *Para olvidarte*

4. *Quisiera ser golondrina*

5. *El caminante del Mayab*

6. *El tunkul*

Premiere: 26 June 2014 at the San Martín Theatre in San Miguel de Tucumán, Argentina.

Tucumán Orchestra and Jeff Manookian (conductor)

Dedication: City of Mérida, Yucatán, México.

**Metamorphosis on Dies Iræ <2013>**

20'

5 perc – pf – str

perc 1: cast, vib, bongos

perc 2: xyl, sd, tri

perc 3: marim, tomtoms, finger cym

perc 4: chimes (tubular bells), claves, glock, bd

perc 5: tmp, templeblks

Premiere: 19 January 2014 at the Peón Contreras Theatre in Mérida, Yucatán, México. Mérida Chamber Orchestra, the City of Mérida Percussion Ensemble, and Jeff Manookian (conductor).

Dedication: Ensamble de Percusiones de la Ciudad de Mérida (Yucatán, México) and Russell Montañéz Coronado (conductor).

**Concert Fantasy on Armenian Themes for Piano and String Orchestra <2013>**

17'

solo piano and str

Premiere: 19 January 2014 at the Peón Contreras Theatre in Mérida, Yucatán, México. Mérida Chamber Orchestra, Jorge Alberto Medina López (piano), and Jeff Manookian (conductor).

Composer's Notes: Being that I already have in my catalog of compositions a large-scale Piano Concerto, I opted for a divertimento-like work based on Armenian themes — which is my ancestral heritage.

Dedication: Russell Montañéz Coronado

**Crepúsculo en Yucatán (Twilight at Yucatán) <2013>**

12'

str orch

Dedication: Orquesta de Cámara de la Ciudad de Mérida and Russell Montañéz Coronado (conductor).

Premiere: January 19, 2014 at the Peón Contreras Theatre in Mérida, Yucatán, México. Mérida Chamber Orchestra and Jeff Manookian (conductor)

**Clarinet Concerto <2014>**

22'

b-flat cl and str

*3 mvts (cadenza)*

Dedication: Alejandro Chi Gonzalez

Premiere: 24 January 2016 at the Centro Cultural de Mérida Olimpo in Yucatán, México.

Alejandro Chi Gonzalez (clarinet), Jeff Manookian (conductor), and Chamber Orchestra of Mérida.

**Nox <2014>**

10'

solo viola (or solo cello) – hp – str

Dedication: Russell Montañéz Coronado

Premiere: 22 December 2014 at the Iglesia de Nuestra Señora de Lourdes in San Miguel de Tucumán, Argentina. Carla Aguilera (cello), Orquesta Solidaria de Tucumán, and Jeff Manookian (conductor).

**Adagio Elegiaco <2014>**

8'

str

Dedication: To the Memory of My Father

Premiere: October 1, 2015 at the Auditorium of the University of Santo Tomás in Bogotá Colombia. Orquesta Filarmónica Juvenil de Cámara de Bogotá and Leonardo Federico Hoyos (conductor).

**Simple Symphony No.3 <2014>**

8'

str

*4 mvts*

Dedication: To Cláudio Fernandes Lage

**Concert Waltz (on a theme of Roberto Abraham Mafud) <2016>**

8'

3[1.2.pic] 2 2 2 – 4 3 3 1 – tmp+3 –hp –str

perc 1: sus cym, tri

perc 2: tambn

perc 3: glock

**Mansurian, Tigran****1939-**

(b Beirut, Lebanon, 27 January 1939-)

Armenian-Soviet-Lebanese

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**Partita <1965>**

for large orchestra

3[1.2.pic] 3[1.2.Eh] 3 2 – 4 3 3 1 – tmp+4 – hp – pf – str

perc: tri, sd, cym, bd, xyl

*1. Overture**2. Pastorale**3. Intermezzo**4. Toccata*

Publisher: Soviet Composer, Moscow (1971)

**Preludes <1975>**

16'

3[1.2.3/pic] 3[1.2.3/Eh] 2[1/Eflat.2/bcl] 2 - 4 3 3 0 – 2tmp+5 – hp – cel – pf – gtr –

str[12.10.10.10.5]

perc: crot grave, tri, sus cym, 2 bongos, bd, tamtam, vib, glock, marim, chimes

Dedication: to David Khanjian with love

Publisher: Soviet Composer, Moscow 1976. Schirmer Russian Music

**Nachtmusik <1980>**

for large orchestra

3 3 3 3 – 4 3 3 1 – tmp+2 – hp – cel – pf – str[min.10.10.6.4] (db does not have a min count)

perc: bd, tamtam, vib, bells, glock

Publisher: Schirmer Russian Music. Ricordi (1982)

**Mirzoyan, Edvard**

**1921-2012**

(b Gori, Georgia, 12 May 1921; d Yerevan, Armenia, 5 October 2012)  
Armenian-Soviet

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**Symphony for Strings and Timpani <1962>**

30'

str - tmp

*4 mvts*

*1. Andante patetico; Allegro moderato*

*2. Allegretto ma non troppo*

*3. Adagio; Andante doloroso; Allegro risoluto*

*4. Allegro vivo; Andante; Allegro*

Notes: Not a concerto for timpani, but very prominent part. Piece has various Armenian folk melodic elements.

Publisher: Hans Sikorski

**Poem Epitaph**

12'

str orch

Notes: In Memory of Aram Khachaturian



**Rahbee, Dianne Goolkasian**

**1938-**

(b Waltham, MA, USA, 9 February 1938-)

Armenian-American

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**Symphony No.1, (Kiss of Peace) op.38 <1990>**

2 2 3 2 – 4 3[in C] 3 1 – tmp+4 – cel – str

perc: tri, cym, sd, bd, glock (or vib), gong, sus cym, chimes, tambn

*1. Maestoso, q circa=93*

*2. Allegretto, q circa=164*

*3. With Deep Emotion and Feeling, q circa=82; Allegretto, q=108*

*4. In a Stately Manner, q circa=92; Funeral March, eight circa=120; Tamzara, Vivace, q=114;*

*Andante Dolce e Molto espressivo, q=114*

**Journey's End, op.58 <1993>**

for string orchestra

Dedication: In Memory of George

**Piano Concerto, op.134 <2003>**

2 2 2 2 – 4 2 2 0 – tmp+3 – str

perc: sd, cym, claves, tri, vib, marimba, xyl, finger cym, woodblk

*4mvts*

Dedication: Diane Anderson

**Time Passes By <2014>**

13'

Ten Little Eastern Tales. Armenian influenced short folk melodies and dances

2 2 2 2 – 2 2 2 1 – 2perc – str

perc: woodblk, cym, sd

*q=200*

Commission/Performed: Waltham Symphony Orchestra, USA

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**Sargsyan, Alisa**

**1981-**

(b Yerevan, Armenia, 18 April 1981-)

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**Retro-Concerto <2002>**

14'

for violin and chamber orchestra

1 1 1 1 – 0 0 0 0 – tmp – str

**Concerto No.2 <1984>**

violin and str orch

Dedication: Victor Khachatryan

Publisher: Komitas, Yerevan

**Symphony No.1 <1985-1986>**

3[1.2.pic] 2 2 2 – 4 3 3 1 – tmp+3 – hp – pf – str

*in one mvt*

perc: bd, sd, tambn, cym, tri, glock, chimes, xyl

Publisher: Komitas, Yerevan

**Symphony No.2 (Ironica) <1989>**

3[1.2.pic] 2 2 2 – 4 3 3 1 – tmp+4 – cel – pf – str

perc: tamtam, vib, sd, maracas, woodblk, bd, cym, tri, chimes

*2 mvts*

**Cogitation (Mtorum) <2000>**

9'

cello and str orch

*one mvt*

*Lento, q=75*

Dedication: Lazar Saryan

Publisher: Komitas, Yerevan

**Concerto No.4 <2001>**

violin and chamber orch

tubular bells – str

*one mvt*

Dedication: Georgian doctors who have rendered help to the victims of the 1988 Spitak Earthquake.

Publisher: Komitas, Yerevan

**The Chronicle Symphony <2003>**

4[1.2.pic.pipe whistle] 2 2 2 – 4 3 3 1 – tmp+5 – hp – str

perc: bd, sd, cym, woodblk, xyl, chimes

*in one mvt*

**All That Remained (Inch Vor Mnaz) <2004>**

str orch and hpsd

*one mvt*

*q=70*

Publisher: Komitas, Yerevan

**Confession of the Der Zor Survivor (Der Zore Veraprazi Xostovananqe) <2005>**

fl, 2perc, str

perc: tambn, sd, cym

*one mvt*

Dedication: The 90<sup>th</sup> anniversary of the Armenian genocide

Publisher: Komitas, Yerevan

**Rhapsody (Rapsodia) <2011>**

15'

piano and str orch

*one mvt*

Dedication: Sona Barseghyan

Publisher: Komitas, Yerevan

**Shakarian, Roupen****1950-**

(b Cairo, Egypt, 12 March 1950-)

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**Flute Concert <2000; rev. 2016>**

18'

0 0 2 2 – 2 0 0 0 – tmp – str

*3mvts*

perc: 4 tomtoms (played by timpanist)

Premiere: April, 2000. Jef Cohan (flute), Orchestra Seattle and George Shangrow (conductor)

Program Notes (provided by the composer): The Flute Concerto was written for Jeff Cohan and was premiered in April 2000 with Orchestra Seattle. A brief revision was done in the summer of 2007. The concerto expresses the dramatic and theatrical nature of music, as the entire work is operatic in its treatment. Like a tragedy, the main character's fate is lived out in three "Acts". In Act I, a musical dialogue spearheaded by the solo violin sets the stage for "conversations" between the solo flute and various instruments of the orchestra, some in heated debates, some in pleasant chats and others in differing moods. Act II focuses on the flute in a recitative and arioso fashion. Here, the flute reveals darker flitting feelings, skittish and unpredictable. It ends uncertain and spooked by the future, despite a momentary sense of assurance in the middle section. Act III reveals the tension of uncertainty and the nightmarish obsession of an agitated soul.

**Bone Island Suite <2006>**

25'

for soprano and orchestra

2[1/pic.2] 2[1.2/Eh] 2 2 – 4 2 3 0 – tmp – hp – str

1. *Queen Conch*2. *Hurricane House*3. *Bone Lullaby*4. *Flamingo*5. *Angela Street*

Dedication: Rebecca Loudon

Poem: Rebecca Loudon in English

Premiere: 30 April, 2006. Brenna Wells (soprano), Philharmonia Northwest, and Roupen Shakarian (conductor).

**Violin Concert <2008; rev. 2012>**

18'

2 2 2 2 – 2 0 0 0 – tmp – str[max.8.8.6.5.3]

1. *Prelude*2. *Elegy*3. *Allegro*

Dedication: Victoria Parker

Premiere: 10 February, 2008. Victoria Parker (violin), Philharmonia Northwest, Roupen Shakarian (conductor)

Recording: Northwest Sinfonia, Victoria Parker (violin), and Roupen Shakarian (conductor)

**Moments <2014>**

14'

for chamber orchestra

0 1 2 1 – 1 0 0 0 – 1 perc – str [6.6.4.4.2]

perc: glock, 5 templeblks, 4 roto drums, 2 bongos

*1. Moonlit Flickerings*

*2. Minuet Antiques*

*3. Doubts, Assurance*

Commission: North Corner Chamber Orchestra on 23 and 24 November 2014.

<b>Sharafyan, Vache</b>	<b>1966-</b>
(b Yerevan, Armenia, 11 February 1966-)	
Armenian	
<hr/>	
<b>Poem &lt;1987&gt;</b>	15'
str orch	
9vn.3va.2vc.1db	
Notes: Written in the third year of studies at the Conservatory in Yerevan.	
<b>Concertoserenata &lt;1998&gt;</b>	19'
for violin and string orchestra	
Dedication: Movses Pogossian	
<b>Concerto-Sonata &lt;2000&gt;</b>	16'
alto saxophone, piano and str orch	
<b>The Morning Scent of the Acacia's Song &lt;2003&gt;</b>	17'
duduk, offstage soprano and str orch	
Notes: The Morning Scent of the Acacia's Song for duduk and string quartet was commissioned for Yo-Yo Ma's the Silk Road Project Inc. (2001).	
Publisher: G.Schirmer	
<b>Luminous Silhouette of a song &lt;2008&gt;</b>	10'
for viola and chamber orchestra	
2 2 0 0 – 2 1 0 0 – tmp+1– hp – str	
perc: tubular bells, sus cym	
Commission: Commande du Conseil Departmental pour la Musique et la Culture de Haute-Alsace (France).	
Notes: Viola part edited together with Alexander Kosemyan. Version: For b-flat clarinet and chamber orchestra also for b-flat clarinet and wind ensemble. Piano reduction by Vache Sharafyan.	
Publisher: Edition BIM, Orchestra material available on rental Mat é riel d'orchestre en location Orchestermaterial leihweise Ref. VA27c	
<b>Violin and Duduk with String Orchestra &lt;2013&gt;</b>	22'
str orch	
Commission: Maria Safariants	
<b>Divertissement &lt;2014&gt;</b>	26'

str orch or str quintet (2vn, va, vc, db)

Commission: Dilijan Chamber Music Series (USA)

Notes: Originally written for string quintet.

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**Spendiaryan (Spendiarov), Alexander**

**1871-1928**

(b Kakhovka, Russian Empire, 1 November 1871; d Yerevan, Armenia 7 May 1928)

Armenian-Soviet-Russian

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**Three Palms (Les trois palmiers; Tri pal'mi ), op.10 <1905>**

3[1.2.pic] 3[1.2.Eh] 3[1.2.3/bcl] 3[1.2.cbsn] – 4 2 3 1 – tmp+2 – 2hp – str

perc: bd, cym, slgh-bells

Dedication: To My Mother

Notes: Symphonic Poem on M. Lermontov's Poem

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**Tariverdiev, Mikael**

**1931-1996**

(b Tbilisi, Georgia, 15 August 1931; d Sochi, Russia, 25 July 1996)

Armenian-Russian-Soviet-Georgian

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**Violin Concerto No. 1 <1982>**

2 2 2 2 – 2 2 2 0 – tmp+5 – hpsd – cel – hp – str

perc: cym, sd, tambn, claves, xyl, tom-tom, tri, vib,

3 mvts

**Concert in the Romantic Style for Viola and String Orchestra, op.102 <1993>**

viola and str orch

**Ter Gevondyan, Anushavan**

**1887-1961**

(b Tbilisi, Georgia, 24 February 1887; d Yerevan, Armenia, 6 June 1961)  
Armenian-Soviet-Georgian

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**The birth of Vahagn (Vahagni Znunde), op.20 <1958?>**

chorus

3[1.2.pic] 3[1.2.Eh] 2 2 – 4 3 3 1 – tmp+5 – hp – str

perc: tri, sd, cym, bd, glock, chimes

Text: Hovhaness Hovhannisyan

Translation to Russian: E. Aristakyan

**Dance Suite (Tanzevalnaya Suita) from Anahit Ballet op.26**

3[1.2.pic] 3[1.2.Eh] 2[b-flat and a] 2 – 4 2 3 1 – tmp+4 – hp – pf – str

perc: tri, tambn, sd, cym, bd, glock, bells

Folk instrument (perc): dhol (perc), nagara

*1. Dance of the Girls (Tanez Devushek; Aghjikneri Pare)*

*2. Dance of the Acrobats (Tanez Akorbatov; Akrobatneri Pare)*

*3. Dance of the Slaves (Tanez Nevolniz; Strukneri Pare)*

*4. Dance (Plyaska; Par)*

Publisher: Aypetrat, Yerevan 1952



**Terterian, Avet****1929-1994**

b Baku, Azerbaijan, 11 December 1929; d Yekaterinburg, Russia, 11 December 1994)  
Armenian-Soviet-Russian

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**Motherland, (Hayreniq; Rodina; Heimat) <1957>**

18'

Soprano, Baritone, and Orchestra

3[1.2.3/pic] 3[1.2.Eh] 3[1.2.bcl] 2 – 4 3 3 1 – tmp+4perc – hp – pf – str

perc: tambn, sd, cym, bd, tamtam, xyl

5 mvts

Dedication: Edward Mirzoyan

Text: Hovhaness Shiraz. Russian Text: E Alexandravoy

Publisher: Schirmer Russian Music. Score: Sikorski Musikverlage-Hamburg

**Symphony No.2 for full symphony Orchestra, <1972>**

25'

Male voice and SATBarB Mixed Chorus

3[1.2.3/pic] 3[1.2.Eh] 3[1.2.bcl] 4[1.2.cbsn.cbsn] – 4 3 3 1 – tmp(4drums)+7 – 2hp – pf – str

perc: woodblk, tambn, tomtom basso, sd, cym, bd, tamtam, Russian bells (church bells), xyl, marim, vib, tubular bells

Text: Vocalises

Dedication: Carmen Iosifowna Terteryan

3 mvts. Second mvt with singer 4'

1. *q*=48-502. *Ad libitum* (*canto solo*)3. *half*=104-108

Premiere: 19 May 1974. Yerevan K. Chalikyan (soloist), Armenian Symphony Orchestra, and David Khadzyan (conductor).

Publisher: Sikorski, Hamburg. Schirmer Russian Music. Soviet Composer, Moscow (1975)

**Symphony No.3 <1975>**

26'

for large orchestra, duduks and zurnas

3[1.2.3/pic] 3[1.2.Eh] 4[1.2.E-flat.bcl] 3[1.2.cbn] – 6 3 3 1 – tmp+6 – 2pf –

str[min:14.14.10.10.10] – 6 additional hn

perc: whip, rattle, 2woodblk, tomtom, 2tambn, sd, bd, cym, tamtam, Russian bells (church bells), glock, xyl, tomtom basso

Folk Instruments: 2 zurnas, 2 duduks

1. *q*=138-152)2. *q*= 88 [*ad lib.*]3. *q*=138\*2<sup>nd</sup> mvt includes 2 duduks and percussion

\*timpani candenza - solo

Dedication: German Rubenovich Terteryan

Premiere: 19 September 1975 in Yerevan, Armenia. D. Gasparian and G. Grigoryan (duduks and zurnas), Armenian Symphony Orchestra, and David Khadzyan (conductor).

Notes: Symphony No. 3 was awarded the State Prize of the Armenian SSR in 1977.

Publisher: Sikorski, Hamburg.

### **Symphony No.4 <1976/1980/1989>**

30'

for large orchestra

any 2 voices

3 3[1.2.Eh] 4[1.2.E-flat.bcl] 2[1.2/cbn] – 4 3 3 1 – 2tmp(4 drums)+7 – cel[ad lib] – pf[ad lib] – hpsd[ad lib] – org – str[min:14.12.10.10.8]

perc: 2whips, woodblk, tomtom basso, sd, bd, 2cym, sus cym, tamtam, Russian bells (church bells), glock, xyl, large bell, tape

*one mvt: q=52*

Dedication: David Khandzyan

Text: Vocalises

Premiere: 19 November 1976 in Yerevan, Armenia. Armenian Symphony Orchestra and David Khadzyan (conductor).

Notes: Available in a measured and in a measureless version.

Publisher: Schirmer Russian Music. Sikorski, Hamburg.

### **Symphony No.5 <1978>**

30'

for large orchestra and kyamancha

3 2 3[1.2.E-flat] 3 – 6 6 3 1 – tmp+7[ad lib 8 and 9] – bells on tape – str[14.14.10.10.4]

perc 1: tmp(4drums)

perc 2: 2 pandeiras or burvar

perc 3: 2 tambn

perc 4: hi-hat

perc5: crot, woodblk, tamtam, tubular bells, church bell

perc 6: woodblk, sd, tubular bells, church bell

perc 7: woodblk, bd, church bells

perc 8[ad lib]: woodblk, church bell

perc 9[ad lib] woodblk, church bell

Folk instruments: Kyamancha, Burvar, Pandeiro

*one mvt; q = 66*

Dedication: Gennadi Rozhdestvensky

Premiere: 11 November 1980 in Halle. G. Muradyan (kyamancha), Orchestra of the International Handel Festival, and Christian Kluttig (conductor).

Publisher: Schirmer Russian Music. Sikorski, Hamburg.

**Symphony No. 6 <1981>**

35'

for chamber orchestra, mixed choir and tape

1.2.2.0 – 1.0.0.0 – 4perc – hpsd – str

perc: tri, crot, 2sd, bd, tubular bells, church bell, tamtam, tape (played by a percussionist)

*one mvt*

*q = 40*

Dedication: Irina Tigranova

Premiere: 25 April 1983, Zagreb Bolshoi Theatre Soloists' Ensemble and Alexander Lazarev (conductor)

Text: Armenian

Publisher: Leduc, Paris

**Symphony No.7 <1987>**

28'

for large orchestra and tape

3[1.2.3/pic] 3[1.2.Eh] 4[1.2.Eflat.bcl] 3(db bn) – 4 4 3 1 – soprano sax – tmp+6 – tape – hp – pf – hpsd – str[20.20.14.10.9]

perc: tri, 5woodblk, 2bongos, sd, bd, 4cym, 3tamtam, glock, vib, tape (played by perc)

folk instruments: dap (played by one of the percussionists)

Premiere: 29 May 1987, Armenian Philharmonic Orchestra and Martin Nersesyan (conductor)

Dedication: Alexander Lazarev

Publisher: Sikorski, Hamburg

**Symphony No.8 <1989>**

30'

for large orchestra, 2 Sopranos (soprano and contralto) and tape

3[1.2.pic] 2 3[1.2.E-flat/bcl] (any clarinet can double on bcl) 3[1.2.cbsn] – 4 4 3 1 –

tmp(4drums)+6 – 2hp – pf – cel – str

perc 1: tambn, sd, glock

perc 2: tambn, bells

perc 3: woodblk, tomtom basso, bells

perc 4: woodblk, cym, bells

perc 5: bd, bells

perc 6: tri, tamtam, bells, xyl

\*3 high bells, 2 medium bells, 2 tubular bells, 2tambn, 2woodblk

\*sopranos [ossia =Soprano, Alto]. Second soprano can be alto, with amplification and echo, alternatively from tape.

*one mvt*

Dedication: Murad Annamamedov

Premiere: 21 December 1989 in Saratov, Russia. Saratov Symphony Orchestra and Murad Annamamedov (conductor).

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**Tjeknavorian, Loris**

**1937-**

(b Borujerd, Iran, 13 October 1937)

Armenian-Iranian

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**Ballet Suite No.1, Dances and Arias, op.13 <1972>**

16'

3[1.2.pic] 2 2 2 – 4 3 3 1 – timpani+3 – cel – hp – str  
perc: tamtam, bd, sd, cym, tambn, xyl, vib, tri, glock

*1. Processional: Introduction*

*2. Dance: Romance*

*3. Gigue: Dance (nightingale)*

*4. Song: Nocturne*

*5. Pastoral dance: Festive dance*

*6. Waltz: Aria (finale)*

Dedication: To my sister Ida and her family with love and admiration

Composer's Note: The movements of this suite draw on material from works commissioned for film, television, and stage, scored around 1972. Several tunes date back to my student days in Vienna.

Notes: The list of titles on the front cover are different from the titles listed on the first page of each movement on the score. The first column is the listing of titles indicated on the inside of the cover, the second column shows the titles indicated on the first page of each movement. Notes: The piece is scored for 4 trombones but the 4<sup>th</sup> trombone can be replaced by tuba.

Publisher: Basil Ramsey Publisher of Music

**Ballet Suite No.2 Songs and Dances op.14 <1972>**

15'

3[1.2.pic] 2 2 2 - 4 3 3 1 – tmp+3 – cel – hp – hpsd – str  
perc: xyl, vib, tamtam, cym, sd, bd, tri, glock

*1. Introduction: Processional*

*2. Romance: Dance, Recitative*

*3. Dance (nightingale): Gigue*

*4. Nocturne: Song*

*5. Festive dance: Pastoral dance*

*6. Aria (finale): Waltz*

Dedication: To my sister Arshaluis and her family with love and admiration.

Notes: beginning of the 3<sup>rd</sup> mvt indicated harpsichord but in the following pages the composer notes 2 celestas.

**Lake Van Suite <1976>**

18'

1[1/pic] 0 0 0 – 1 0 0 0 – cel – hp – gtr\* – vln – bass\*

perc: vib, glock, xyl, tri, tambn

\*it is possible to substitute guitar and contrabass parts with cembalo and cello

1. *Recitative* 3'

2. *Waltz: dotted half=69-76* 2'

3. *Allegro* 1'

4. *Lento* 3'

5. *Andante* 2'

6. *Andante espressivo* 4'

7. *Andante* 3'

**Lake Van Suite for Strings, op.17b <1978>**

18'

12 solo strings (4 3 2 2 1, but may be performed by a larger group)

7 mvts

Dedication: Mariet and Roubik Galichian

Composer's Note: Van (pronounced Vahn) is the largest lake in western Armenia near Mount Ararat (II Kings 19-37, Isaiah 37-8, Genesis 8.4). It figures prominently in Armenian history and legend and contains the island of Aghtamar which is famous for its 10<sup>th</sup> century cathedral.

This work (originally an octet for mixed instruments) was written in 1972 in response to Granada TV (UK) commission. Most of the thematic material stem from my student years in Vienna and Salzburg during the early part of the 1960s.

Publisher: Basil Ramsey Publisher of Music

**Erebouni, op.26 <1978>**

20'

12 solo strings (4 3 2 2 1, but may be performed by a larger group) – opt. tubular bells and crot

3 mvts

Composer's Note: There are two endings to this work, the first incorporates crotales and the second is for strings only. Choice may be determined by the use of percussion: by omitting section 2 and using second ending no percussion instruments are required.

Erebouni was the name of the Urartu city, which is as old as Rome, that became Yerevan (Erevan), the capital city of Armenia. The work consists of a Theme and Variations based on the tune Erebouni, written by Edgar Hovhanesssian for the 2750<sup>th</sup> anniversary celebrations of the city. It is developed here as a pitch-based cantus firmus with rhythmic variations. There are two additional fragmented tunes in the composition: the national song *Mer Hayrenik* (played by double bass in the second movement), and a happy folk song (on pizzicato strings in the third movement). The work evokes the building of the city and its destruction (first movement), a period of several centuries of desolation, war, famine, and tragedy (second movement), and the

rebuilding of the city (third movement). The work was inspired by my visit to the fortress of Erebouni in 1977.

Publisher: Basil Ramsey Publisher of Music

### **Credo Symphony, Symphony No. 2 op.28 <1979-1980>**

25'

voices: audience and/or choir (optional in 3<sup>rd</sup> mvt only)

3[1.2.3/pic] 3[1.2.Eh] 4[1.2.E-flat.bcl] 3[1.2.cbn] – 4 4 3 2 (1optional) – tmp+6 – hp – org or ondes (optional, 3<sup>rd</sup> mvt only) — str[16.14.12.10.8] – 12 solo str[4.3.2.2.1]

perc: 2 xyl, 2 glock, tubular bells, bell tree, crot, wind chimes, finger cym, clave, tambn, tri, cast, flexatone, sd, bd, tomtom, cym, gong, tamtam

*1. The People/Faith*

*2. Massacre*

*3. Credo – Salvation through Jesus Christ*

Commission: AAIC, La Verne, California, USA

Dedication: to all those who have lost their freedom, country or lives through man's inhumanity to man.

Text: Armenian

Composer's Note: This work is based on sacred and secular Armenian thematic material developed in both cantus firmus and fragmentary form. The first part of the first movement (people) and the middle of the second movement (chaos) make use of twelve folk tunes in the above manner. The second part of the first movement (faith) and the entire third movement (salvation through Jesus Christ) are based on twelve rhythmic variants of an Armenian Credo chant, Havatamk, played by woodwind, brass and percussion. This melody is only heard in its complete and original form when the strings take it up towards the end of the third movement against 32 players drawn from the rest of the orchestra, each of whom play simultaneously and repetitively a designated one of the twelve given variants. The whole texture of theme and variants comes to represent the individual strands of universal prayer. The second movement (massacre) as a whole (except for 'chaos' episode) is based on a 5<sup>th</sup> century chant, Artzatsirutyamb (Judas's betrayal of Christ) in pitch-related cantus firmus form. The symphony is in three movements, the first in two sections (people/faith), played without a break.

Publisher: Basil Ramsey Publisher of Music

### **Othello Symphonic Suite, op.31**

3[1.2.pic] 2 2 2 – 4 4 3 1 – tmp+4 – hp – cel – str

perc: sus cym, tamtam, bd, glock, crot, xyl, bongas, tri, cym, 2tambn or 1tambn and whip, Chinese wind chimes, wind machine or metal sheet, sd, woodblk, bell

\*crotales opt if celesta is used.

*In 3 parts*

Notes: The piece includes concert and suite endings. It is divided in three parts and has various sections.

**Yardumian, Richard****1917-1985**

(b Philadelphia, PA, USA, 5 April 1917; d Bryn Athyn, PA, USA, 15 August 1985)

Armenian-American

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**Armenian Suite (1937)**

16'

4[1.2.3.pic] 4[1.2.3.Eh] 4[1.2.cl in D.bcl] 4[1.2.3.cbn] – 6 4(requires 2tp in D) 4 1 – tmp+5 – hp – str

perc: bd, cym, sd, tri, cast, glock, chimes, tambn, xyl

1. *Introduction: Vivo e giojoso* 1'2. *Song: Moderato – attacca* 3'3. *Lullaby* 2'4. *Dance 1: Allegro giojoso* 1'5. *Interlude: Temo de sarabande* 3'6. *Dance 2: Allegro spiritoso* 3'7. *Finale: q=192* 5'

Notes: Written in 1937 except for finale which was added in 1954 at the request of Eugene Ormandy. Since Armenian music is monodic, the harmonic and rhythmic schemes as well as the orchestration are the work of the composer. Few of the tunes are left in their original melodic or rhythmic form. Several of the melodies are original, such as the song, most of the interlude and substantially finale.

Publisher: Elkan-Vogel Co. Inc.

**Cantus Animae et Cordis (Song of the Soul and the Heart) <1955>**

15'

str 4t or str orch

*in one mvt*

Notes: Originally for string quartet; arranged by the composer for string orchestra.

Publisher: Elkan-Vogel Co. Inc.

**Chorale-Prelude <1959>**

On plainsong: "veni, sancta spiritus"

2 3[1.2.3/Eh] 2[both in A] 2 – 2 2 2 [tenor and bass] 0 – hp – str

*Adagio – eight=72*

Notes: Conductor score in C.

Publisher: Elkan-Vogel Co. Inc.

**Mass: Come, Creator Spirit (Veni, Creator Spiritus) <1966>**

42'

baritone or mezzo soprano solo, chorus

2[1.2/pic] 2[1.2/Eh] 2[1.2/bcl] 2[1.2/cbn] – 2 3[all 3 in C] 2 0 – tmp+1 – hp – vox populi – str

perc: chimes, cym

1. *Lord, Have Mercy (kyrie)*  $q=60$
2. *Glory to God (Gloria): slow*  $q=60$
3. *The Creed (credo): slow*  $q=66$
4. *Holy, Holy, Holy, (Sanctus): Pastorale - like*  $q=66$ . *attacca*
5. *Lamb of God (Agnus Dei): slow*  $q=50$

Commission: Fordham University for their 125<sup>th</sup> anniversary.

Notes: Score in C

Premiere: Philharmonic Hall, Lincoln Center, NY on March 31 1967.

Text: English

Publisher: Elkan-Vogel Company (1969)



## Non-Armenian Composers

The list includes compositions by non-Armenian composers who were inspired by Armenia or Armenians.

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**Balakirev, Mily** 1837-1910  
(b Nizhniy Novgorod, Russia, 2 January 1837; d St Petersburg, Russia, 29 May 1910)

**Islamey (arr. Alfredo Cadella) <1969>** 9'  
4[1.2.3.4.pic] 3[1.2.Eh] 3[1.2.Ebcl] 4[1.2.3.cbn] – 4 4 3 1 – tmp+6 – 2hp – str  
perc: bd, cym, sus cym, sd, tri, tambn, tamtam, glock, chimes  
Notes: Originally for piano  
Publisher: Kalmus  
Notes: The second theme of the work was communicated to him by an Armenian actor.

**Islamey (arr. Sergei Lyapunov) <1869>** 9'  
4[1.2.pic1.pic2] 2[1.Eh] 3[1.2.Ebcl] 2 – 4 4 3 1 – tmp+5 – 2hp – str  
perc: bd, cym, sd, tri, tambn  
Notes: Originally for piano  
Publisher: Kalmus  
Notes: The second theme of the work was communicated to him by an Armenian actor.

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**Berio, Luciano** 1925-2003  
(b Oneglia, Italy, 24 October 1925; d Rome, Italy, 27 May 2003)  
Italian

**Folk Songs: Loosin Yelav (Moon arose) <1964>** 2'30"  
third mvt from the Folk Songs (song cycle)  
mezzo soprano, pic, cl, vc, hp,  
Commission: Mills College, Oakland, CA  
Dedication: Cathy Berberian  
Text: Armenian  
Notes: Arranged by Luciano Berio. There are 11 folk songs in this collection.  
Publisher: Universal Edition

**Ippolitov-Ivanov, Mikhail** 1859-1935  
(b Gatchina, St Petersburg, Russia 7/19 November 1859; d Moscow, Russia 28 January 1935)

Russian

**Armenian Rhapsody, op.48 (Armyanskaya rapsodiya)**

12'

2 2 2 2 – 3 2 0 0 – tmp+4 – str

perc: bd, cym, tri, tambn

Publisher: Kalmus. Luck's

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**Krouse, Ian**

1956-

(b Olney, MD, USA, 29 February 1956-)

American

**Armenian Requiem**

90'

SSAATTBB Mixed Chorus, Children's Chorus, Soprano, Mezzo-Soprano, Tenor and Baritone soloists, organ, and orchestra.

Prelude: I Want to Die Singing (final stanza) by Siamanto. Baritone

Khorhurd Khorin ("The Creation"): "Mystery Profound" (Hymn of Vesting). Chorus, Trebles, and Soloists

Interlude I: Naze's Lullaby, by Avetis Aharonian. Mezzo-soprano

Vor Haneyits (Creator of Beings out of Nothing): Hymn of the Synaxis for the Repose of Souls. Chorus

Interlude 2: "Moon of the Armenian Tombs", by F. Ghevond Alishan. Chorus and Soloists

Qahanayq (We, priests and people): Last verse of "Astvatz Anegh" by St. Nerces Shnorhali.

Baritone and Chorus

Interval

Interlude 3 – Book of Lamentations: "Words unto God from the depths of the heart" St. Gregory of Narek (excerpts from Elegy II: 3,4,5). Chorus and soloists

I Verin Yerusaghem (In Supernal Jerusalem): Song for Resurrection, Trebles

Interlude 4: "Requiem"; by Sylva Kaputikian. Soprano, Chorus and Trebles

Ter Voghormea (Lord, Have Mercy): Litany for the Repose of Souls – "Misere". Tenor, Trebles and Chorus

Interlude 5: "Three-Voice Mass" (excerpt), by Paruyr Sevak. Baritone and Chorus

Govea Yerusaghem (Praise the Lord, O Jerusalem): Hymn of the Synaxis. Tenor, Trebles and Chorus

Interlude 6: "Brothers We Are", by Mrktich Peshiktashian (1828-1868). Chorus

Yeghitsi Anun Tearn (Blessed Be the Lord's Name): Blessing and Dismissal, from the Prayer of St. John Chrysostom. Baritone and Chorus

Postlude: "Blessing for the Land", (1914), Daniel Varoujan. Soloists, Trebles and Chorus

Commission: Lark Musical Society in honor of the Centennial of the Armenian Genocide.

Composer's Notes: The *Armenian Requiem*, Op. 66 was given its first performance at 8:00 P.M. on April 22, 2015 to a full-house at Royce Hall on the UCLA campus. In the audience were HE Archbishop Hovnan Derderian, HE Archbishop Moushegh Mardirossian, and HE Bishop

Michael Mouradian. The Lark Mastersingers and “Tziatzan” Children’s Choir were joined by soprano, Shoushik Barsoumian, mezzo-soprano, Garineh Avakian, tenor, Yeghishe Manucharian, baritone, Vladimir Chernov, organist, Christoph Bull, the VEM String Quartet, with the UCLA Philharmonia Orchestra directed by Neal Stulberg. The ensemble was joined by guest trumpeters Jens Lindeman, and Bobby Rodriguez, and members of the National Children’s Chorus. A pre-concert lecture was presented by Dr. Karenn Chutjian Presti. The work is in fifteen sections, with texts compiled by Vatsche Barsoumian.  
Publisher: Drazark Music

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**Malipiero, Gian Francesco** 1882-1973  
(b Venice, Italy, 18 March 1882; d Treviso, Italy, 1 Aug 1973)  
Italian

**Armenia: canti armeni tradotti sinfonicamente (Symphonic transcription of Armenian Songs)** 12’  
3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 2 – 4 2 0 0 – tmp+2 – hp – cel – str  
perc: cym, tri, tambn  
Publisher: Kalmus

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**Myaskovsky, Nikolai** 1881-1950  
(b Modlin, Poland, 20 April, 1881; d Moscow, Russia, 8 August 1950)  
Russian

**Silence (Silentium; Molchaniye) op.9 <1910>** 22’  
symphonic poem  
4[1.2.3.pic] 4[1.2.3.Eh] 4[1.2.3.bcl] 4[1.2.3.cbn] – 8 4 3 1 – tmp+3 – 2hp – str  
perc: bd, cym, tamtam  
Larghetto; Moderato; Tranquillo sostenuto; Andante mesto; Andante; Allegro tempestoso; Molto vivo; Largamente affanato; Piu vivo  
Dedication: To Armenian conductor Konstantin Saradzhev  
Publisher: Universal Edition

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**Steinberg, Maximilian** 1883-1946  
(b Vilnius, Lithuania, 4 July 1883; d St. Petersburg, Russia, 6 December 1946)  
Russian-Lithuanian

**In Armenia, Capriccio <1940>**  
for orchestra

## Soloists and Durations

The lists below are divided in: solo voices, chorus, narrator, and solo instrumental categories. The order of pieces is based on duration. Pieces with an unknown duration are listed at the end of each category.

### Solo Voices

This category includes vocal soloists with various voice types. Some of the pieces have more than one vocal soloist. Refer back to each entry for a more detailed description.

<b>Musical Genres</b>	<b>Duration</b>
Boy Soprano	
Manookian: Symphony of Tears <2000>	50'
Mezzo Soprano	
Berio: Folk Songs: Loosin Yelav (Moon arose) <1964>	2'30"
A. Khachaturian: Ode of Joy (Oda Radosti) <1956>	12'
Ekizian: Morning of Light <1988>	23'
Ekizian: Beyond the Reach of the Wind and Fire <1989>	25'
Yardumian: Mass: Come, Creator Spirit (Veni, Creator Spiritus) <1966>	42'
Manookian: Symphony of Tears <2000>	50'
Soprano	
Hovhaness: Christmas Ode, op.100, no.2 (As on the Night) <1952>	5'
Hovhaness: Canticle, op.115 <1953>	9'
Sharafyan: The Morning Scent of the Acacia's Song <2003>	17'
Hovhaness: Avak the Healer op.65 <1945-46>	20'
A. Khachaturian: Three Concert Arias for High Voice and Orchestra <1946>	20'
Hovhaness: Adoration, op.221 <1967>	21'
Shakarian: Bone Island Suite <2006>	25'
Alto	
Hovhaness: Adoration, op.221 <1967>	21'
Tenor	
Hovhaness: Adoration, op.221 <1967>	21'
Terterian: Symphony No.2 for full symphony Orchestra, <1972>	25'
Hovhaness: Symphony No.24, Majnun Symphony, op.273 <1973>	48'
Bass	

A. Khachaturian: Ballad about the Motherland (Ballada o Rodine) <1961>	8'
Hovhaness: Missa Brevis, op.4 <1936; 1935 per Kunze>	13'
Hovhaness: Adoration, op.221 <1967>	21'
Terterian: Symphony No.2 for full symphony Orchestra, <1972>	25'
Baritone	
Manookian: Cuatro Canciones <2007>	20'
Terterian: Symphony No.2 for full symphony Orchestra, <1972>	25'
Hovhaness: Thirtieth Ode of Solomon, (Cantata) op.76 <1948>	30'
Yardumian: Mass: Come, Creator Spirit (Veni, Creator Spiritus) <1966>	42'
2 solo voices	
Terterian: Motherland, (Hayreniq; Rodina; Heimat) <1957>	18'
Ekizian: Symphony No.1: When Light Divided <1996>	27'
Terterian: Symphony No.4 <1976/1980/1989>	30'
Terterian: Symphony No.8 <1989>	30'
Manookian: Requiem <2003>	47'
Ekizian: The Blue Train (an interactive-opera) <2009- present>	open-ended
4 solo voices	
Ekizian: A Saint Gregory Moment (Cantata) <2001>	18'
Ekizian: The Place of Beginnings <2005>	25'
Hovhaness: Magnificat op.157 <1958>	28'
Ekizian: David of Sassoun ( <i>a folk-opera</i> ) <1994>	40'
Krouse: Armenian Requiem	90'
Ekizian: Gorky's Dream Garden ( <i>a virtual opera. Love and Loss: the final years</i> ) <2016>	100'

### Chorus

The following is a list of pieces including a chorus. Check each entry for a detailed description of the piece.

A. Khachaturian: The National Anthem of Armenian SSSR <1944>	3-4'
Manookian: And Should We Die <2008>	5'
Hovhaness: The Beatitudes op.100 no.3 <1955>	7'
A. Khachaturian: Ode of Joy (Oda Radosti) <1956>	12'
Hovhaness: Missa Brevis, op.4 <1936; 1935 per Kunze>	13'
Ekizian: A Saint Gregory Moment (Cantata) <2001>	18'
A. Khachaturian: Poem <1937>	22'
Ekizian: The Place of Beginnings <2005>	25'
Terterian: Symphony No.2 for full symphony Orchestra, <1972>	25'
Tjeknavorian: Credo Symphony, Symphony No. 2 op.28 <1979-1980>	25'

Hovhaness: Magnificat op.157 <1958>	28'
Hovhaness: Thirtieth Ode of Solomon, (Cantata) op.76 <1948>	30'
Symphony No. 6 <1981>	35'
Yardumian: Mass: Come, Creator Spirit (Veni, Creator Spiritus) <1966>	42'
Manookian: Requiem <2003>	47'
Hovhaness: Symphony No.24, Majnun Symphony, op.273 <1973>	48'
Manookian: Symphony of Tears <2000>	50'
Krouse: Armenian Requiem	90'
Ekizian: Gorky's Dream Garden ( <i>a virtual opera. Love and Loss: the final years</i> ) <2016>	100'
Ter Gevondyan: The birth of Vahagn (Vahagni Znunde), op.20 <1958?>	
K. Khachaturian: At Willow Alone (U verii odinokoy) <1950>	

### **Narrator**

The following is a list of works with a narrator. One piece requires a rapper/narrator.

Ekizian: Tableaux Fugitifs <2000>	14'
Ekizian: A Saint Gregory Moment (Cantata) <2001>	18'
Ekizian: The Place of Beginnings <2005>	25'
Ekizian: Violin Concerto: Red Harvest <1998>	39'
Ekizian: The Blue Train (an interactive-opera) <2009- present>	open-ended
Rapper/Narrator	

### **Instrumental Solo**

The following list is of works with instrumental soloists. There is a small number of pieces that requiring more than one soloist.

Arutiunian: Elegy Solo tp (or flug) <2000>	5'
Hovhaness: Overture (for solo trombone), op.76, no.1 <1948>	5'
Hovhaness: Concerto No.3, op.94, for baritone horn (or tbn) <1948>	9'
R. Sargsyan: Cogitation (Mtorum), for cello and string orchestra <2000>	9'
Hovhaness: The Holy City (for solo trumpet), op.218 <1965?; 1967>	10'
Manookian: Nox (for solo viola or cello) <2014>	10'
Sharafyan: Luminous Silhouette of a song (for viola and chmb orch) <2008>	10'
Hovhaness: Talin, Concerto for Viola & String Orchestra	14'
A. Sargsyan: Retro-Concerto for violin <2002>	14'
R. Sargsyan: Rhapsody (Rapsodia) for piano and str orch <2011>	15'
Baghdasaryan: Piano Concerto	15'
Arutiunian: Concerto for Tuba <1992>	15'
Ekizian: Double Violin Concerto: Akhtamar <1982>	15'
Hovhaness: Awake, My Glory (Zartik Parkim), Concerto for Piano, op.77 <1948>	15'
Rhapsody (Rapsodia), for piano and string orchestra <2011>	15'

Khudoyan: Cello Concerto	16'
Arutiunian: Concerto for Trumpet in A-flat Major <1950>	17'
Manookian: Nocturnes for Piccolo and Orchestra <2012>	17'
Manookian: Concert Fantasy on Armenian Themes for Piano and String Orchestra <2013>	17'
Ekizian: Clarinet and Conga Drum Double Concerto: The Crane <1994>	18'
Ekizian: Oboe Concerto: Midnight Voices <1987>	18'
Ekizian: A Saint Gregory Moment (Cantata) with solo afl and cl <2001>	18'
Manookian: Concerto for English Horn and Chamber Orchestra <1990>	18'
Manookian: Concerto for Piccolo and Orchestra <2001>	18'
Manookian: Concerto for Bassoon and Orchestra <2008>	18'
Manookian: Horn Concerto <2012>	18'
Shakarian: Flute Concerto <2000; rev. 2016>	18'
Sharafyan: Concertoserenata, for violin and string orchestra <1998>	19'
Hovhaness: Concerto No.2 for Violin and String Orchestra, op.89a <1951-1957>	20'
Manookian: Improvisations on Armenian Folk Songs for Viola (or vc) <1999>	20'
A. Khachaturian: Concerto-Rhapsody for Piano and Orchestra <1967>	21-27'
Ekizian: Piano Concerto: Ceremonies of Change <1999>	22'
Manookian: Clarinet Concerto <2014>	22'
Sharafyan: Violin and Duduk with String Orchestra <2013>	22'
A. Khachaturian: Concerto-Rhapsody for Violin and Orchestra (B-flat Minor) <1961>	23'
Arutiunian: Concerto for Violin and String Orchestra <1988>	25'
A. Khachaturian: Concerto Rhapsody for Cello and Orchestra <1963>	25'
Hovhaness: Symphony No.29, op.289, for solo baritone horn <28 September 1976>	25'
Ekizian: The Place of Beginnings with solo ampd cl and rhythm <2005>	25'
Manookian: Concerto for flute and orchestra <2000>	27'
A. Khachaturian: Concerto for Cello and Orchestra <1946>	30-35'
A. Khachaturian: Piano Concerto <1936>	32'
Ekizian: Violin Concerto: Red Harvest <1998>	39'
A. Khachaturian: Violin Concerto <1940>	35-37'
A. Khachaturian: Concerto for Flute and Orchestra (Rampal Version) <1968>	35-37'
Manookian: Concerto for Piano and Orchestra <2005>	45'
Ekizian: The Blue Train (an interactive-opera) with solo perc <2009- present>	open-ended
Tariverdiev: Violin Concerto No. 1 <1982>	
Tariverdiev: Concert in the Romantic Style for Viola and String Orchestra, op.102 <1993>	
R. Sargsyan: Concerto No.2, for violin and string orchestra <1984>	
R. Sargsyan: Concerto No.4, for violin and chamber orchestra <2001>	
Shakarian: Violin Concert <2008; rev. 2012>	

## **Anniversaries of Composers**

The listing represents anniversaries (birth and death) of composers researched for this document. For example, Tatev Amiryan's fortieth birth anniversary will take place in 2023. The twenty-year anniversary since Mikael Tariverdiev passed away will be in 2017. Composers in the non-Armenian section are excluded.

### **2016**

Ekizian, Michelle (1956-)

Sharafyan, Vache (1966-)

Tariverdiev, Mikael (1931-1996)

### **2017**

Ter Gevondyan, Anushavan (1887-1961)

Tjeknavorian, Loris (1937-)

Yardumian, Richard (1917-1985)

### **2018**

Boyadjian, Hayg (1938-)

Khachaturian, Aram Illich (1903-1978)

Rahbee, Dianne Goolkasian (1938-)

Spendiaryan (Spendiarov), Alexander (1871-1928)

### **2019**

Mansurian, Tigran (1939-)

Terterian, Avet (1929-1994)

### **2020**

Arutiunian, Alexander (1920-2012)

Hovhaness, Alan (1911-2000)

Khachaturian, Karen Surenovich (1920-2011)

Khudoyan, Adam (1921-2000)

### **2021**

Babajanian, Arno (1921-1983)

Hovhaness, Alan (1911-2000)

Khachaturian, Karen Surenovich (1920-2011)

Khudoyan, Adam (1921-2000)

Mirzoyan, Edvard (1921-2012)

Sargsyan, Alisa (1981-)



Spendiaryan (Spendiarov), Alexander (1871-1928)  
Tariverdiev, Mikael 1931-1996  
Ter Gevondyan, Anushavan (1887-1961)

## **2022**

Arutiunian, Alexander (1920-2012)  
Baghdasaryan, Edvard (1922-1987)  
Mirzoyan, Edvard (1921-2012)

## **2023**

Amiryan, Tatev (1983-)  
Arakelian, Grigor (1963-)  
Babajanian, Arno (1921-1983)  
Khachaturian, Aram Illich (1903-1978)  
Manookian, Jeff (1953-)  
Sargsyan, Ruben (1945-2013)

## **2024**

Terterian, Avet (1929-1994)

## **2025**

Sargsyan, Ruben (1945-2013)  
Yardumian, Richard (1917-1985)

## **2026**

Ekizian, Michelle (1956-)  
Sharafyan, Vache (1966-)  
Tariverdiev, Mikael (1931-1996)

## **Nationalistic associations of composers**

Composers are listed under the various nationalities based on their birth, residence, citizenship, and ethnic background. Jeff Manookian, for example, was born in the United States but has spent most of his life in Argentina. Any multi-nationality representing composer appears in all relevant lists. Composers listed under Armenia are only associated with Armenia. Composers in the non-Armenian section are excluded.

### **Argentina**

Manookian, Jeff

### **Armenia**

Amiryan, Tatev

Arakelian, Grigor

Sargsyan, Alisa

Sargsyan, Ruben

Sharafyan, Vache

### **Azerbaijan**

Terterian, Avet

### **Egypt**

Shakarian, Roupen

### **France**

Boyadjian, Hayg

### **Georgia**

Khachaturian, Aram Illich

Mirzoyan, Edvard

Tariverdiev, Mikael

Ter Gevondyan, Anushavan

### **Iran**

Tjeknavorian, Loris

### **Lebanon**

Mansurian, Tigran

### **Russia**

Babajanian, Arno  
Khachaturian, Aram Illich  
Khachaturian, Karen Surenovich  
Spendiaryan (Spendiarov), Alexander  
Tariverdiev, Mikael  
Ter Gevondyan, Anushavan  
Terterian, Avet

### **Scotland**

Hovhaness, Alan

### **Soviet**

Arutiunian, Alexander  
Babajanian, Arno  
Baghdasaryan, Edvard  
Khachaturian, Aram Illich  
Khachaturian, Karen Surenovich  
Khudoyan, Adam  
Mansurian, Tigran  
Mirzoyan, Edvard  
Spendiaryan (Spendiarov), Alexander  
Tariverdiev, Mikael  
Ter Gevondyan, Anushavan  
Terterian, Avet

### **USA**

Ekizian, Michelle  
Hovhaness, Alan  
Manookian, Jeff  
Rahbee, Dianne Goolkasian  
Shakarian, Roupen  
Yardumian, Richard

## Armenian Musicians

This list includes notable Armenian musicians to have recorded music by Armenian composers. The musicians can be heard on commercially released recordings, live audio and/or video recordings.

Nareh Agrahamyan (piano)  
Anahid Ajemian (piano)  
Levon Ambartsumian (violin)  
Nurhan Arman (conductor)  
Sergei Babayan (piano)  
Suren Bagratuni (cello)  
Isabel Bayrakdarian (soprano)  
Ara Berberian (bass-voice)  
Cathy Berberian (mezzo-soprano)  
John Berberian (oud)  
Raffi Besalyan (piano)  
Alexander Chaushian (cello)  
Gohar Gasparyan (soprano)  
Aram Gharabekian (conductor)  
Armen Grigoryan (duduk)  
Gevorg Davaghyan (duduk)  
Ara Dinkjian (oud)  
Ohan Durian (conductor)  
Richard Hagopian (oud)  
Narek Hakhnazaryan (cello)  
Vatche Hovsepian (duduk)  
Kim Kashkashian (viola)  
Ani Kavafian (violin)  
Ida Kavafian (violin, viola)  
Sergey Khachatryan (violin)  
Lusine Khachatryan (piano)  
Nikolay Madoyan (violin)  
Hayk Melikyan (piano)  
Anahit Nersesyan (piano)  
Constantine Orbelian Jr. (conductor)  
Hasmik Papian (soprano)  
Mari Partamian (mezzo-soprano)  
Loris Tjeknavorian (conductor)

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