Armenian Orchestral Music

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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 20th 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, Hovhaness 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.¹ 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).² However, Armenia as an independent country ceased to exist between 1375 and 1918.³ During the centuries in which there was no Armenian nation, most Armenians lived in eastern areas of the then Ottoman

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Empire, around Lake Van and Lake Sevan, and were considered citizens of the Russian Empire. Much of this region, which comprises what is present day Armenia, was formerly within the borders of the Russia Empire. Between 1375-1918, Armenian migration resulted in the creation of Armenian communities in Lebanon, Syria, Cyprus, Greece, Turkey, Russia, Georgia, Iran, Iraq, and Bulgaria. Most of these countries still have strong Armenian communities. The largest Armenian population at the start of the 20th 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. 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

destruction of the Armenians. On April 24, 1915, the date of commemoration for this act of genocide, remains significant within the Armenian community. 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 17th century; Tigran Tchoukhajian was the founder of Armenian opera and is considered the first opera composer to write operas in Turkish and Armenian.

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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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. 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. 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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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 18th century, composed songs primarily in Armenian but also in Azeri, Turkish, Georgian, and Farsi. 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

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-20th 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-20th
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.\textsuperscript{14} He composed music with Armenian folk influences and titled many of the pieces after Armenian names or cities.

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 (ḍankā, 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 Quechus 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** (kamāñcheh, k‘emanch’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‘emanch’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 kamāñcheh 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‘emanch’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’ (Ikhwan al-Ṣafa’: Rasâ’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 ‘tubuphone’. (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)
thn 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 3rd playing piccolo throughout
3 oboists: 2 oboists, the 3rd playing English horn throughout
4 clarinetists: 3 clarinetists, the 4th playing bass clarinet throughout
3 bassoonists: 2 bassoonists, the 3rd 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.

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

Arakelian, Grigor 1963-
(b Yerevan, Armenia, 15 June 1963)

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

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

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

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 3rd 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

Nocturne 5’
0 0 0 0 – 3 3 3 0 – str – gtr – set
Publisher: Soviet Composer (1988)

Baghdasaryan, Edvard 1922-1987
(b Yerevan, Armenia, 14 November 1922; d Yerevan, Armenia, 4 November 1987).
Armenian-Soviet

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-)

Symphonia No.1 <1980-1981>
str orch

Symphonia No.2 <1982>
str orch

Armenian Suite <2005>
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.
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: Michelle Ekizian provided the detailed information about each composition.

The Exiled Heart with Prologue Pulse <1981; rev. 1986> 16’
orch
mvt 1: Prologue 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 & Eda Rapapport 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 Rapapport Fund at Columbia University, Henry Schuman, Paul Dunkel, conductor (1987)
Premiere Soloist: Henry Schuman, oboe.

**Birthday Chords <1983>**
1’
orch
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 19th 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
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
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 7th 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
perc 1: vib, glock, sus tri, hi-hat, 2 szl cym, 3 sus cowbells, 3 sus woodblk, 2-4 marac, sd, 5 tomtoms
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’)

29
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/btbn] 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 - 10th 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.
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>**

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’Acierno 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>**

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>**

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 1700th 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 amp 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, amp: 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.
<table>
<thead>
<tr>
<th><strong>Hovhaness, Alan</strong></th>
<th>1911-2000</th>
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<tbody>
<tr>
<td>(b Somerville, MA, USA, 8 March 1911; d Seattle, WA, USA, 21 June 2000)</td>
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<tr>
<td>Armenian-American-Scottish</td>
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**Monadnock, op.2, no.1: Fantasy for Orchestra**  
<1936; 1935, rev. 1938 per Kunze; 1935, rev. 1936 per New Grove>  
5’

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  

**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’

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>  
str  
Publisher: C. F. Peters

Alleluia and Fugue, op.40b <1940>  
str[ vn1, div 3; vn2, div 3; va; vc , div 2; db]  
Publisher: Broude Bros; Rongwen

Celestial Fantasy, op.44 <1935; rev. 1944>  
str  
Notes: The composer orchestrated this piece in 1944. Originally titled Nerses Shnorhali.  
Publisher: Rongwen Music Inc.

Armenian Rhapsody No.1, op.45 <1944>  
str  
Notes: Based On Armenian Mountain Village Tunes  
Publisher: Peer International Corp. (1964)

Coming of Light/Dawn of Light (Lousadzak),  
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  
<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 (Tzaikerk), 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>
11[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>**
solo trombone – str
Publisher: C.F. Peters

**Thirtieth Ode of Solomon, (Cantata) op.76 <1948>**
baritone solo, mixed chorus
trompet – 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>**
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>**
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 25th 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’
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’
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’
perc: tam-tam, bd

Dedication: Walter and Evelyn Hinrichsen
Publisher: C.F. Peters

Magnificat op.157 <1958> 28’
chorus – solos SATBs

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’
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>**
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>**
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**
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'
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'
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 whispers, 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 [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 dotter 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. Allegro
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’

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 Kostelantez
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>
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>
solo trumpet – large sus chimes (or bell in A) – hp – str
Andante, q=72

Fra Angelico, Fantasy for orchestra, op.220 <1967>
3 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] – 4 3 3 1 – tm+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>
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>
Chamber symphony for 10 players
And God Created Great Whales, op.229, no.1 <1970>
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>
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.


Publisher: C.F. Peters (1978)

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

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 Jubioso; 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.
Khachaturian, Aram Illich 1903-1978
(b Tbilisi, Georgia, 6 June 1903; d Moscow, Russia, 1 May 1978)
Armenian-Russian-Soviet-Georgian

**Symphony No. 1 <1934>**
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>**
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>**
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 20th anniversary of the Great October Revolution in 1937. In 1983 this composition was performed with new words, by K. Chebotarevskaia, on the occasion of the 80th anniversary of Khachaturian’s birth. In the present publication, the score is printed in accordance with the 1940 edition; words: by K Chebotarevskaia. 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 publisher 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: 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.
**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)

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

43-50’

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’


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.


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

36’

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, daira (frame drum), tri, tambn, woodblk, tamtam, glock
*trompet 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’
perc: glock, xyl, tri, tambn, woodblk, sd, daira(frame drum), cym, bd
*4 perc needed for sabre dance and gopak
1. Gathering of the Cotton: Allegretto ma non tropp, 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’
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 my 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 commodo, 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>**

<table>
<thead>
<tr>
<th>Duration</th>
<th>bass soloist</th>
</tr>
</thead>
<tbody>
<tr>
<td>8’</td>
<td>2 2 2 2 – 4 3 3 1 – tmp+3 – hp - str</td>
</tr>
<tr>
<td></td>
<td>perc: sd, cym, bd, tamtam</td>
</tr>
</tbody>
</table>

*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: 40th 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>**

<table>
<thead>
<tr>
<th>Duration</th>
<th>2 2 2 2 – 4 2 0 0- tmp+4 – hp – str</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>perc: field drum or sd, bd, tamtam, cym, xyl, sus cym</td>
</tr>
</tbody>
</table>

_in one mvt_

Dedication: Mstislav Rostropovich


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>**

<table>
<thead>
<tr>
<th>Duration</th>
<th>2[1.2/pic] 2 2 2 – 4 2 0 0 – tmp+5 – hp – str</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>perc: marim[ad lib], vib, xyl, whip, tri, woodblk, sd, cym, bd, tamtam</td>
</tr>
</tbody>
</table>
*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 Rozhdenstevnsky (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

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 Mongoli)
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. Zaklyuchenie
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)

Frienship (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>**

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

2 mvt

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>**

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

**Khudoyan, Adam**

1921-2000

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

Armenian-Soviet

**Cello Concerto**

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.

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
3mvt (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 Rosenberg (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 mvt
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
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 Shinners (boy soprano), Madeleine Festival Orchestra and Joel Rosenberg (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 mvt (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 mvt(s)

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 Æternum
2. Offertorium
3. Tuba Mirum
4. Pie Jesu
5. Te Deum
6. Lux Æternum
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 mvt(s) (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>**
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>**
1 1 1 1 – 2 0 0 0 – hp – pf – str
3 mvts

**And Should We Die <2008>**
SATB choir and chamber orchestra
1 1[1/eh] 1 1 – 2 1 1 0 – pf – str
Librettist: William Clayton (1814-1879)
Language: English

**Armenian Suite <2009>**
str orch
5 mvts
Premiere: 24 January 2012, Tchaikovsky Conservatory (Moscow, Russia), Smolensk Chamber Orchestra, Yuri Sobolev (conductor)

**Simple Symphony No. 1 <2009>**
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>**
str orch  
4 mvts  
Premiere: 21 September 2013, at the Uncaus Auditorium. Chaco Symphony Orchestra (Argentina) and Roberto Buffo (conductor).

**Lux <2011>**
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>**
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>**
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’
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’
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>**
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 Irae <2013>**
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>**
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>**
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>**

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>**

solo viola (or solo cello) – hp – str  
Dedication: Russell Montañéz Coronado  

**Adagio Elegiaco <2014>**

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>**

str  
4 mvts  
Dedication: To Cláudio Fernandes Lage

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

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

Symphony for Strings and Timpani <1962>  30’
str - tmp
4 mvts
1. Andante patetico; Allegro moderato
2. Allegretto ma non troppo
3. Adagio; Andante doloso; 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**  
(b Waltham, MA, USA, 9 February 1938-)  
Armenian-American

**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; Allegreto, 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

**Sargsyan, Alisa**  
(b Yerevan, Armenia, 18 April 1981-)

**Retro-Concerto <2002>**  

14’  
for violin and chamber orchestra  
1 1 1 1 – 0 0 0 0 – tmp – str
Sargsyan, Ruben 1945-2013
(b Yerevan, Armenia, 22 November 1945; d Yerevan, Armenia, 6 April 2013)

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 90th anniversary of the Armenian genocide
Publisher: Komitas, Yerevan

Rhapsody (Rapsodia) <2011> 15'
piano and str orch
one mvt
Dedication: Sona Barseghyan
Publisher: Komitas, Yerevan
Flute Concert <2000; rev. 2016>  18’
0 0 2 2 – 2 0 0 0 – tmp – str
3mvt
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. Hurrican 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
Sharafyan, Vache 1966-
(b Yerevan, Armenia, 11 February 1966-)
Armenian

Poem <1987> 15’
str orch
9vn.3va.2vc.1db
Notes: Written in the third year of studies at the Conservatory in Yerevan.

Concertoserenata <1998> 19’
for violin and string orchestra
Dedication: Movses Pogossian

Concerto-Sonata <2000> 16’
alto saxophone, piano and str orch

The Morning Scent of the Acacia's Song <2003> 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

Luminous Silhouette of a song <2008> 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).
Publisher: Edition BIM, Orchestra material available on rental Mat é riel d’orchestre en location Orchestermaterial leihweise Ref. VA27c

Violin and Duduk with String Orchestra <2013> 22’
str orch
Commission: Maria Safarians

Divertissement <2014> 26’
str orch or str quintet (2vn, va, vc, db)
Commission: Dilijan Chamber Music Series (USA)
Notes: Originally written for string quintet.

Spendiaryan (Spendarov), Alexander 1871-1928
(b Kakhovka, Russian Empire, 1 November 1871; d Yerevan, Armenia 7 May 1928)
Armenian-Soviet-Russian

Three Palms (Les trois palmiers; Tri pal'mi ), op.10 <1905>
perc: bd, cym, slgh-bells
Dedication: To My Mother
Notes: Symphonic Poem on M. Lermontov’s Poem

Tariverdiev, Mikael 1931-1996
(b Tbilisi, Georgia, 15 August 1931; d Sochi, Russia, 25 July 1996)
Armenian-Russian-Soviet-Georgian

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

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
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

**Motherland, (Hayreniq; Rodina; Heimat) <1957>**  
18’  
Soprano, Baritone, and Orchestra  
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  
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 mv with singer 4'  
1. \(q=48-50\)  
2. Ad libitum (canto solo)  
3. half=104-108  

**Symphony No.3 <1975>**  
26’  
for large orchestra, duduks and zurnas  
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\(^{rd}\) mv includes 2 duduks and percussion
*timpani candenza - solo
Dedication: German Rubenovich Terteryan
Notes: Symphony No. 3 was awarded the State Prize of the Armenian SSR in 1977.
Publisher: Sikorski, Hamburg.

**Symphony No.4** <1976/1980/1989>  
for large orchestra  
any 2 voices  
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  
Notes: Available in a measured and in a measureless version.  
Publisher: Schirmer Russian Music. Sikorski, Hamburg.

**Symphony No.5** <1978>  
for large orchestra and kyamancha  
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  
Publisher: Schirmer Russian Music. Sikorski, Hamburg.
**Symphony No. 6 <1981>**

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  
Text: Armenian  
Publisher: Leduc, Paris

**Symphony No.7 <1987>**

for large orchestra and tape  
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>**

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  
Tjeknavorian, Loris  1937-
(b Borujerd, Iran, 13 October 1937)
Armenian-Iranian

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 4th 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, tambam, cym, sd, bd, tri, glock
1. Introduction: Processional
2. Romance: Dance, Recitativ
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 3rd 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 10th 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 (Erivan), the capital city of Armenia. The work consists of a Theme and Variations based on the tune Erebouni, written by Edgar Hovhanesssian for the 2750th 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 3rd mvt only)
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 5th 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

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 – attaca 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 in monadic, 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
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\(^{th}\) 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.

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'
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.

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)
**Armenian Rhapsody, Op. 48 (Armyanskaya rapsodiya)**  
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**  
( 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  
Khordurd Khorin (“The Creation”): “Mystery Profound” (Hymn of Vesting). Chorus, Trebles, and Soloists  
Interlude 1: Nazé’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 “Astdvatz 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

<table>
<thead>
<tr>
<th>Malipiero, Gian Francesco</th>
<th>1882-1973</th>
</tr>
</thead>
<tbody>
<tr>
<td>(b Venice, Italy, 18 March 1882; d Treviso, Italy, 1 Aug 1973)</td>
<td>Italian</td>
</tr>
<tr>
<td>Armenia: canti armeni tradotti sinfonicamente (Symphonic transcription of Armenian Songs)</td>
<td>12'</td>
</tr>
<tr>
<td>3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 2 – 4 2 0 0 – tmp+2 – hp – cel – str</td>
<td></td>
</tr>
<tr>
<td>perc: cym, tri, tambn</td>
<td></td>
</tr>
<tr>
<td>Publisher: Kalmus</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Myaskovsky, Nikolai</th>
<th>1881-1950</th>
</tr>
</thead>
<tbody>
<tr>
<td>(b Modlin, Poland, 20 April, 1881; d Moscow, Russia, 8 August 1950)</td>
<td>Russian</td>
</tr>
<tr>
<td>Silence (Silentium; Molchaniye) op.9 &lt;1910&gt;</td>
<td>22'</td>
</tr>
<tr>
<td>symphonic poem</td>
<td></td>
</tr>
<tr>
<td>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</td>
<td></td>
</tr>
<tr>
<td>perc: bd, cym, tamtam</td>
<td></td>
</tr>
<tr>
<td>Larghetto; Moderato; Tranquillo sostenuto; Andante mesto; Andante; Allegro tempestoso; Molto vivo; Largamente affanato; Piu vivo</td>
<td></td>
</tr>
<tr>
<td>Dedication: To Armenian conductor Konstantin Saradzhev</td>
<td></td>
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<tr>
<td>Publisher: Universal Edition</td>
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<table>
<thead>
<tr>
<th>Steinberg, Maximilian</th>
<th>1883-1946</th>
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</thead>
<tbody>
<tr>
<td>(b Vilnius, Lithuania, 4 July 1883; d St. Petersburg, Russia, 6 December 1946)</td>
<td>Russian-Lithuanian</td>
</tr>
<tr>
<td>In Armenia, Capriccio &lt;1940&gt;</td>
<td></td>
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</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Musical Genres</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boy Soprano</td>
<td></td>
</tr>
<tr>
<td>Manookian: Symphony of Tears &lt;2000&gt;</td>
<td>50’</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Mezzo Soprano</td>
<td></td>
</tr>
<tr>
<td>Berio: Folk Songs: Loosin Yelav (Moon arose) &lt;1964&gt;</td>
<td>2’30”</td>
</tr>
<tr>
<td>A. Khachaturian: Ode of Joy (Oda Radosti) &lt;1956&gt;</td>
<td>12’</td>
</tr>
<tr>
<td>Ekizian: Morning of Light &lt;1988&gt;</td>
<td>23’</td>
</tr>
<tr>
<td>Ekizian: Beyond the Reach of the Wind and Fire &lt;1989&gt;</td>
<td>25’</td>
</tr>
<tr>
<td>Yardumian: Mass: Come, Creator Spirit (Veni, Creator Spiritus) &lt;1966&gt;</td>
<td>42’</td>
</tr>
<tr>
<td>Manookian: Symphony of Tears &lt;2000&gt;</td>
<td>50’</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Soprano</td>
<td></td>
</tr>
<tr>
<td>Hovhaness: Christmas Ode, op.100, no.2 (As on the Night) &lt;1952&gt;</td>
<td>5’</td>
</tr>
<tr>
<td>Hovhaness: Canticle, op.115 &lt;1953&gt;</td>
<td>9’</td>
</tr>
<tr>
<td>Sharafyan: The Morning Scent of the Acacia's Song &lt;2003&gt;</td>
<td>17’</td>
</tr>
<tr>
<td>Hovhaness: Avak the Healer op.65 &lt;1945–46&gt;</td>
<td>20’</td>
</tr>
<tr>
<td>A. Khachaturian: Three Concert Arias for High Voice and Orchestra &lt;1946&gt;</td>
<td>20’</td>
</tr>
<tr>
<td>Hovhaness: Adoration, op.221 &lt;1967&gt;</td>
<td>21’</td>
</tr>
<tr>
<td>Shakarian: Bone Island Suite &lt;2006&gt;</td>
<td>25’</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Alto</td>
<td></td>
</tr>
<tr>
<td>Hovhaness: Adoration, op.221 &lt;1967&gt;</td>
<td>21’</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenor</td>
<td></td>
</tr>
<tr>
<td>Hovhaness: Adoration, op.221 &lt;1967&gt;</td>
<td>21’</td>
</tr>
<tr>
<td>Terterian: Symphony No.2 for full symphony Orchestra, &lt;1972&gt;</td>
<td>25’</td>
</tr>
<tr>
<td>Hovhaness: Symphony No.24, Majnun Symphony, op.273 &lt;1973&gt;</td>
<td>48’</td>
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<tr>
<td></td>
<td></td>
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<tr>
<td>Bass</td>
<td></td>
</tr>
</tbody>
</table>
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 (a folk-opera) <1994> 40’
Krouse: Armenian Requiem 90’
Ekizian: Gorky’s Dream Garden (a virtual opera. Love and Loss: the final years) <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 (a virtual opera. Love and Loss: the final years) <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 Fugitifis <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’
Arutuunian: 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>
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 Aghamiany (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 Beslayan (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 Hakhnazarian (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 Papiyan (soprano)
Mari Partamian (mezzo-soprano)
Loris Tjeknavorian (conductor)
Bibliography


Reese, Gustave. *Music in the Middle Ages, with an Introduction on the Music of Ancient Times*. 

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