

ALAN HOVHANESS

Retrospective of Music for Wind Band

CBDNA National Conference.

Thurs. March 24, 2011 10:15AM

Kane Hall 120, University of Washington, Seattle,

Keith Brion, Clinician

Mark Olson, Harvard University, Technical Support

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HOVHANESS ON HOVHANESS

World view:

"Let us all unite on our tiny planet, our floating village, our little space ship as we journey across mysterious endlessness."

"...what I feel is needed in music, a deeper, more emotional understanding of the universe, a greater oneness with the universe."

"I'm very much against atomic energy in any form because I think we are poisoning the world and a composer naturally has a selfish interest in his future....if there are no people then what's he writing for?"

"We are in a very dangerous period. We are in danger of destroying ourselves, and I have a great fear about this. The older generation is ruling ruthlessly. I feel that this is a terrible threat to our civilization. It's the greed of huge companies and huge organizations which control life in a kind of brutal way.....physical science has given us more and more terrible deadly weapons, and the human spirit has been destroyed in so many cases, so what's the use of having the most powerful country in the world if we have killed the soul? It's of no use."

"Solar energy is amazing....I was thinking of all the deserts. If we converted this into electricity, we'd have energy to do everything we need, and we wouldn't be borrowing from the earth."

Theories of composition:

"My purpose is to create music not for snobs, but for all people, music which is beautiful and healing. To attempt what old Chinese painters called 'spirit resonance' in melody and sound."

"The greater the emotional intensity, the greater the simplicity."

"I've always believed in melody, even when it isn't fashionable. "I think it fills a need."

"The Western musician—the trained musician, especially—is used to hearing melody as something in and surrounded by harmony, but actually he is hearing harmony more than melody."

"We're getting to a kind of mixed language which almost includes things from all over the world. It may be sometimes the long melodic line, or a piece which is only a melody, as Indian music is many times...." "Western people in this century are so used to heavy or thick harmonies that they really don't listen melodically.""In Oriental music in many cases, melody is the whole thing."

"Ancient Armenian music is very rich in modes and melodies."

"People ask why doesn't your music go anywhere. (pause) Why go anywhere?"

"In 1944 I created (a) kind of aleatoric notation and I called it 'spirit murmur'." (Later labeled "senza misura")an atmosphere, a carpet of sounds". "John Cage took it up after he heard my music in New York."

"Odd numbered rhythmic cycles come straight out of Indian music" (Ragas)

"I have used mainly the lowered seventh. I seldom use the raised seventh in choral melody. The raised seventh is associated with European music, whereas the lowered seventh is associated more with the music of Asia."

"I always work on contrapuntal problems not to make them intellectual but to make them beautiful." "Difficult and complicated music doesn't interest me if I can't make it beautiful. It's very easy to write complicated music."

"Atonality ...is unnatural because it lacks a center.....Everything in the universe has a center...." (I use atonality) sometimes to get unrelated sounds like distant stars"

"I propose to create an heroic, monumental style of composition simple enough to inspire all people, completely free from fads, artificial mannerisms and false sophistications, direct, forceful, since, always original but never unnatural.the great truths have been overlooked. The superficial must be dispensed with. Music must become virile to express big things. It is not my purpose to supply a few pseudo intellectual

musicians and critics with more food for brilliant argumentation, but rather to inspire all mankind with new heroism and spiritual nobility. "

(when I was young) I invented a system of writing music in the dark, I hid the music sheets under the bathtub." "After a certain time, I was given a small present (allowance) of twenty-five cents a week from my parents.....what I did was buy the whole collection of Handel's works."

"I always give titles after they are finished anyway". "I have much more music than titles."

Bands and Wind Instruments: "I love all the instruments and I love the regular orchestra. (however) There has been a preponderance of wind symphonies because of the lack of strings in America. This has caused a sort of crisis, turning the band into the wind orchestra, resulting in calls and commissions for symphonies for this combination.While I love the conventional orchestra, I feel that one has to go along with whatever the new possibilities and needs are in music, just as they did in the day of Mozart and Haydn. "

".....it requires great art to play a trumpet as well as Gerry Schwarz or Vacchiano.perhaps if a young player gets encouragement, he can make a beautiful tone much easier on a trumpet than he can on a violin.if we have to write more for brass, we have to develop its subtle singing qualities.there were other periods when these (brass) instruments were highly developed, such as San Marco, Venice..."

"I use the trumpet like the voice of a priest. It has power and grandeur....as the cantor is supposed to be the voice of god, the trumpet can be that in an orchestra."

"The horns are very beautiful as a choir".

"The oboe, English horn.....especially appeal to me."

"The trombone is the last survivor of the old civilizations" "The only true primitive instrument."

"The percussion section is now a whole orchestra in itself. It can be a very poetic thing."

" (when I was a young boy)...I loved the sound of the bells from the fire engines. I used to stand on our porch to watch the fires and point out stars."...

On religion and spirituality:

"I feel that a higher intelligence and power are guiding me. I believe in mysticism. Once in a while I do have visions. I try to make the most of them." "I would attend church services regularly only if they had good music."

"I remember hearing a celestial ballet in my head as I lay down to rest....later I transcribed what I heard in my sleep." "A visionary dream of a master leaving the Earth and the trees and everything were weeping." (Symphony No. 2, Mysterious Mountain).

(Quotations are continued on the final page)

COMPOSITIONS FOR WIND ORCHESTRA AND BAND

SYMPHONY NO. 4, Opus 165 (1958) for Wind Orchestra, (18 min.)

- I. Andante, Allegro
 - II. Senza Misura, Allegretto
 - III. Andante Espressivo, Allegro Maestoso
- C. F. Peters Corp. (Rental)

American Wind Symphony Edition. Dedicated to William P. Snyder III

Instrumentation: 3[6]Fl., 2[6]Ob., 1[2]EH, 2[6]Cl., 1B. Cl., 2[6] Bassoons, 1 Double Bassoon, 4[6]Horns, 2,4[6]BbTpt, 34[6]Trb. 1 Tuba, 4 Perc: 1-Timp. Eb,-Bb, 2-Glock. Perc. 3-Marimba, Xylo, Chimes, Tam Tam; Perc. Perc. 4-Vibraphone, Harp

Recordings: Eastman Wind Ensemble, Clyde Rollar, Conducting
Royal Scottish Academy Wind Orchestra, Keith Brion conducting, Naxos 8.559207

***Symphony No. 4 for Wind Orchestra.** Hovhaness writes: "I admire the giant melody of the Himalayan Mountains, seventh-century Armenian religious music, classical music of South India, orchestra music of Tang Dynasty China around 700 A.D., opera-oratorios of Handel. "My Symphony No. 4 probably has the spiritual influences of the composers Yeghmalian, Gomidas Vartabed, and Handel. It is in three movements.

- 1. Andante, is a hymn and fugue. The Allegro movement follows, as (wind choirs) develop the fugue in vocal counterpoint.
- 2. Allegro, is a dance-trio-dance form.
- 3. Andante espressivo, is a hymn and fugue. Allegro maestoso in a 7/4 meter is a final hymn and fugue over bell sounds."

The 4th Symphony, composed in 1958 for the American Wind Symphony of Pittsburgh, is the first of Alan Hovhaness' eight wind symphonies. The instrumentation is that of an expanded symphony orchestra wind section. Extensive solo passages are given to the bass clarinet, contrabassoon, marimba/xylophone, oboe and English horn. Quartets of horns and trombones figure prominently in the opening movement. Solo melodies are modal, while the harmonic character is essentially tonal employing major and minor triads in unusual, but satisfying relationships. Bell sounds which dot the final contrapuntal hymn and fugue are essentially atonal, positioned against triadic harmonies.

SYMPHONY NO. 7 (Nanga Parvat), Op. 178 (1959) for Wind Orch. (14:00)

- I. Con Ferocita

- II. March (In isorhythmic form)
- III. Sunset

C.F. Peters Corp. (Rental)

American Wind Symphony Edition. Commissioned. by the Edgar J. Kaufmann Foundation

Instrumentation: 3[6]Fl., 2[6]Ob., 1EH, 2[6]Cl., 2[6] Bassoons, 4[6]Horns, 2[6]BbTpt. 4[6]Trb. (Bass Trb's 3,6), 1 Tuba, 4 Perc: Perc. I, Timp., Tam Tam; Perc. II, Side Drum with out Snares or Small Chinese Drum, or New Improved Smaller Drum, Glock.; Perc. III, Tenor Drum or Large Chinese Drum, or New Improved Larger Drum, Vibraphone., Perc. IV Bass Drum, Chimes.

Recordings: North Jersey Wind Symphony, Keith Brion Conducting Mace LP 9099 (Out of print)
Trinity College of Music Wind Orchestra, Keith Brion conducting, Naxos 8.559385

Symphony No. 7, Nanga Parvat for Wind Orchestra (Commissioned by the American Wind Symphony of Pittsburgh PA)

Composed November 16 to November 28, 1959, Nanga Parvat is a Kashmir mountain of 26,000 feet-serene, majestic, aloof, terrible in storm, forever frozen in treeless snow. The name means "Without Trees." It is one of the world's most dangerous and difficult mountains to climb.

1. Con Ferocita. Representing the tiger-like ferocity of the Himalayan Mountains. Texture of multiple strands of rhythms meeting and passing.
2. March. The sounds suggest wild improvised village marches in raucous woodwinds and false brass unisons. These savage sounds are organized into severe forms including two polymodal isorhythmic canons in woodwinds. Percussion plays forward and retrograde rhythm; timpani plays contracting and expanding rhythm. The march is an isorhythmic structure.
3. Sunset. Noble and heroic processional with clashing bells in superimposed meters. Tone clusters in high woodwinds are like shafts of light through craggy peaks.

SYMPHONY NO. 14, (Ararat), Opus 194 (1961) for Wind Orchestra. (14 Min.)

- I. =60
- II. =60
- III. Maestoso

C.F. Peters Corp. (Rental)

American Wind Symphony Edition. Commissioned by Miles T. Epling

Instrumentation: 5 Fl. (2 Picc.), 3 Ob., 6 Cl., 3 Bassoons, 6 Horns, 6 Bb Tpt., 6 Trb., Tuba, 6 perc.: (5 Timp., Bass Drum, 6 single Chimes)

Recordings: North Jersey Wind Symphony, Keith Brion Conducting Mace LP 9099 (Out of print)
Trinity College of Music Wind Orchestra, Keith Brion conducting, Naxos 8.559385

Symphony No. 14, Ararat for Wind Orchestra (Commissioned by the American Wind Symphony of Pittsburgh PA)

Wild fierceness of volcanic earthquake and avalanche-shaken mountains, rough stones, caves rocks sculptured by tornadoes inspired this symphony of rough-hewn sounds.

1. An introduction of somber dragon-fly sounds in low clarinets, horns, trombones and roaring drums leads to a morose three-tone and later, four-tone melody in low clarinets under flute clusters. Bassoons sing a clashing modal melody against the clarinets. A giant melody emerges, sung antiphonally between two groups of trumpets, followed by horns and trombones against dissonant clusters. Intensity increases in power and dissonance. (In ancient music, sounds of brief duration touched and released against longer sustained sounds were called "dragon-flies," as the dragon-fly skims on the surface of the water.)
2. Clashing bells 5/8, 7/8, 11/8, 13/8, 17/8 drums 19/8 ring in clangor. Dark trombones, clarinets, bassoons and horns sound ominous dragon-fly formations. Bells, lightning and thunder sound in piccolos, flutes and threatening trombones. Dark rumblings grow into a cataclysm of sounds.

3. Crashing drum meters 19/8, 17/8, 13/8, 7/4, 13/4, 23/8 clash continuously. Six trumpets sound a fierce unison cry of might peaks bursting into sound clusters and then resolving into single tones. The trumpets rise above the roaring sea of superimposed drum rhythms.

The poet Ishagain, writes of the peak of Mt. Ararat: 'Infinite lightnings have touched the sword of the diamond'.

There are no folk tunes in any of the music. Traditional ragas and modes are suggested, but all of the melodies are original."

SYMPHONY NO. 17, Symphony for Metal Orchestra, Opus 203 (1963) (20:30)

- I. Andante
- II. Largo
- III. Allegro
- IV. Adagio

C.F. Peters Corp. (Rental)

Commissioned by the American Society of Metals

Instrumentation: 6Fl., 3 Trb., Perc. I, Glock.; Perc. II, Vibraphone I; Perc. III. Vibraphone II, Perc. IV, Chimes, Perc. V, Giant Tam Tam

Recording: Manhattan Chamber Orchestra, Richard Auldon Clark, Cond., Koch 3-7289-2H1

SYMPHONY NO. 20, "Three Journeys to a Holy Mountain",

For Band, Op. 223 (1969) Perf. time (27:00)

- I. Andante espressivo
- II. Allegro moderato
- III. Andante maestoso

C.F. Peters Corp. (Rental)

Commissioned by the Ithaca (NY) H.S. Band, Ronald P. Socciarelli, Conductor

Instrumentation: Piccolo, Flutes, Oboes, Eng. Horn, Eb Clar., Clar's (3 parts), Alto Cl., Bass Clar. BBb Contra Clar., Alto Saxophone, Tenor Sax, Bari Sax, Bb Cornets-one part (Trumpets), Horns, Baritone TC/BC, Trombones (1,2,3), Tuba, String Bass, Timp. 3 Perc. (Giant Tam Tam), BD, Cymb., Large Chimes, Vibes.

Recording: Ithaca, NY High School Band, Ronald Socciarelli Conducting, Mark Records
Royal Scottish Academy Wind Orchestra, Keith Brion conducting, Naxos 8.559207

Symphony No. 20, Three Journeys to a Holy Mountain, Composed three very different pilgrims' marches. Hovhanness writes:

"In the spirit of Armenian religious music in three great melodic arcs, the last having the mood of a spiritual".

1. The opening clarinet choir suggests a barren landscape and employs an oriental harmonic device called the dragonfly, in which consonant open harmonies and triads are periodically touched and then released by temporary dissonances.

The first of three arcs begins with a noble, hymn-like trumpet statement. Clarinets return for the second time, again with their dragonfly utterances. A second arc starts with solo English horn. It is a warm, rolling, reverent and fully developed slow march. Once again the dragonfly returns to intersperse the arcs, now with flutes added and leading to the final melodic arc in the style of a grand and noble spiritual. Clarinets and flutes return for a final time to complete the movement.

2. A long melodic line completed non harmonically and unisonally over held drones in Oriental style." Suggesting a fresh start in this collection of pilgrims' marches, a solo alto saxophone plays a dance-like figure, joined on and off with other saxophones and lifted along by the rhythms of a percussion ostinato. Clanging chimes announce grand unison trumpets intoning a prayer/sermon, punctuated with primitive clashing cymbals. The final section is a fetching dance, with solo oboe and clarinet section gracefully moving forward above bouncing timpani and bass drum figures.

3. In the form of a chorale and fugue: at the climax of the fugue, the chorale theme powerfully returns, interspersed with many-voiced canon interludes.

"Three Journeys to a Holy Mountain" is scored in a vocal style utilizing the numerous doublings found in larger wind band ensembles. In fact the work is enriched by the use of many multiples of some instruments (clarinets and brass)...just as multiple strings function in the orchestra. Prominent solo lines are given to the English horn, alto saxophone, section clarinets and oboe.

SYMPHONY NO. 23 "Ani", City of A Thousand and One Cathedrals,

Large band with antiphonal second brass choir *ad lib.* Opus 249 (1972) (35:00)

- I. Adagio legato espressivo, Andante maestoso, Adagio espressivo, -sempre legato
- II. Allegro grazioso
- III. Adagio con molto espressione, Andante maestoso, Allegro moderato cantabile, Allegretto maestoso

C.F. Peters Corp. (Rental)

Comm. by the Smithtown (NY) Central H.S. Band; Lawrence Sobol, Conductor

Instrumentation: Piccolo, Flutes (8 parts), Oboes, Eng. Horn, Eb Clar., Clar's (12 parts), Alto Cl., Bass Clar., Bassoons, Alto Saxophone, Tenor Sax, Bari Sax, Bb Cornets (Trumpets) (1, 2), 4 Horns, Baritone TC/BC, Trombones (1,2,3), Tubas, String Bass, Timp., Perc. I, II Tamtam, Bass Drum; Glock, Marimba; Perc. III, IV, Vibes, Xylo, Chimes

Recordings: Highline and Shoreline College Bands, Conducted by the Composer. Poseidon 1015, Trinity College of Music Wind Orchestra, Keith Brion conducting, Naxos 8.559385

Symphony No. 23, City of A Thousand and One Cathedrals for large band with antiphonal second brass choir.

Symphony No. 23 "Ani". Ani is the name of a ruined city, the capital of medieval Armenia, "city of a thousand and one cathedrals."

1. "The first movement, Adagio, begins and ends in seven meter. The music suggests the spirit of a might cathedral. One hears, however, bells, sounds like many birds, and roaring sounds of nature, followed by a fugue and a majestic close.
2. The second movement, Allegro Grazioso, is a humoresque, beginning and ending in seven meter. There are gamelan-like sounds, (an orchestra of bells), then a trio, or middle section, in thirteen meter, followed by bird-like music.

3. The third movement, Adagio, is an elegiac song, gradually becoming powerful, defiant, and finally rejoicing in a victorious fugue. The symphony ends with tumultuous bells."

SYMPHONY NO. 29 for Baritone Horn (or Trombone) and Band.

Opus 289. (1976-77). Perf. Time (25:30)

- I. Andante religioso
- II. Adagio espressivo
- III. Lento-Allegro moderato-Presto
- IV. Finale: Maestoso

Fujihara Music (Rental)

Commissioned by Henry Charles Smith and the C.G. Conn Corp. First performance in orchestra version by Minnesota Orchestra, Henry Charles Smith baritone soloist, Sept. 1976. First band performance National Music Camp, Interlochen MI, summer 1977, Henry Charles Smith, soloist in recognition of the 50th Anniversary of the National Music Camp.

Instrumentation Solo Baritone/Trombone, Piccolo, Flutes, Oboes, Eng. Horn, Eb Clar., Bb Clar.'s 1-4, Eb Alto Clar., Bb Bass Clar., Bassoon, Eb Alto Sax, Bb Tenor Sax, Eb Bari Sax, Horns 2 parts, Bb Cornets, 2 parts, Trombones 3 parts, Baritone TC/BC, Tuba, String Bass, Timpani, Perc. I, Glockenspiel, Perc. II, Vibraphone, Perc. III, Large Chimes, Perc. IV, Giant Tam Tam

Recordings: Ohio State Univ. Concert Band, Christian Lindberg, trombone soloist, Keith Brion Conducting, Delos DE3158

SYMPHONY NO. 53 "Star Dawn" for Band.

- I. Maestoso sostenuto-Allegro
- II. Moderato sostenuto con molto espressione

Fujihara Music (Rental)

Dedicated to Charles D. Yates and the San Diego State University Wind Ensemble. First performance by Thomas Duffy and the Yale University Concert Band, Carnegie Hall, Feb., 1990.

Instrumentation: 4 Flutes, Piccolo, 2 Oboes, English Horn, 4 Clarinets, Alto Clar., Bass Clar., BBb Contra Clar., Bassoon, Contrabassoon, Alto Sax, Tenor Sax, Bari Sax, 4 Horns, 5 Trumpets in C, 3 Trombones, 2 Baritones, Tuba, Timpani, Perc. 4 players: Perc. I, II: Vibraphone 1,2; Chimes and Tam Tam; Perc. III, IV: Glockenspiel and Bass Drum

Recordings: Ohio State Univ. Concert Band, Keith Brion Conducting, Delos DE3158
Royal Scottish Academy Wind Orchestra, Keith Brion conducting, Naxos 8.559207

Symphony No. 53, "Star Dawn" for band: "The thought for the symphony initiated with a phrase from Dante, "star dawn," which suggested traveling in space. Bells symbolize the stars, long flowing melodies create a sense of journey, and great chorales symbolize humankind."

"My life-long interest in astronomy has suggested the thought and hope that we may colonize Mars. As we overcrowd the Earth, we must eventually confront this issue. Mars, although cold, seems to have a climate which may make this possible."

The symphony is cast in two movements. The first commemorating the journey and the second, arrival.

With the composer's approval, Keith Brion prepared the following note as an interpretive guide to Symphony 53 "Star Dawn":

1. A powerful opening theme urgently suggests a grand departure from the earth. Fugal clarinets intimate the coldness of space. A hymn for the safe deliverance of humankind is intoned, as a solitary soul (solo clarinet) begins winding through the stars (bells and chimes). In the heavens, gravity disappears (undulating clarinet chords), as a floating trumpet melody

introduces weightlessness. The opening theme returns, triumphally indicating a successful landing.

2. A solo saxophone tests the strange gravity as man adapts to his new planet. A brief chorale symbolizes thankfulness for a successful ascent into the heavens. Trumpets begin to intone a long, graceful and nearly weightless hymn to their newly found world. Suddenly, the stars shine brightly in a new sky as the symphony majestically concludes."

"Star Dawn" was commissioned by Charles D. Yates, for his San Diego State Univ. Wind Ensemble, and was completed in 1983.

HYMN TO YEREVAN for band, Opus 83 (1969) Perf. Time (4:00)

C.F. Peters Corp. (rental)

Dedicated to Cathalicos Vasken, Supreme Patriarch and Catholicos of all Armenians

First performance 1969 Armenian Cathedral, NYC, by the North Jersey Wind Symphony, Keith Brion, conductor.

Instrumentation: Piccolo, Flutes, Oboes, Eb Clar., 4 Bb Clarinets, Alto Clar., Bass Clar., Bassoons, Alto Sax, Tenor Sax, Bari Sax, Bb Cornets 1,2, Horns 1,2, Trombones 1,2,3, Baritone, Tubas, String Bass, Timp., Perc. I: Glock, Perc. II, Vibes, Perc. III Chimes

Recording: North Jersey Wind Symphony, Keith Brion Conducting, Gerard Schwarz, Tpt., Mace LP 9099 (Out of print)

RETURN AND REBUILD THE DESOLATE PLACES,

Concerto for Trumpet and Wind Symphony Orchestra. Opus 213, 1965 (11:00).

1. Andante, Senza Misura, Andante
2. Adagio

C.F. Peters Corp. (Rental)

American Wind Symphony Edition

Instrumentation: 3 Flutes, 2 Oboes, 2 Clar., Bass Clar., 2 Bassoons, Contrabassoon, 4 Horns, 2 Trumpets, 3 Trombones, Tuba, Timp., Large BD, Giant Tam Tam

Recordings: North Jersey Wind Symphony, Keith Brion Conducting, Gerard Schwarz, Tpt., Mace LP 9099 (Out of print); Manhattan Chamber Orchestra, Richard Auldon Clark, Cond., Chris Gekker, Trumpet Koch 3-7221-2H1; Royal Scottish Academy of Music Wind Orchestra, Keith Brion, Cond. John Wallace, Tpt, Naxos 8.559207

RETURN AND REBUILD THE DESOLATE PLACES Concerto for Trumpet and Wind Orchestra

1. "In the form of a netori or short prelude. Through mysterious clusters, the solo trumpet sounds like a prophet of doom. It is the voice of Cassandra. Suddenly terror strikes with fury and devastation, ending with dark glissandi of moaning trombones."
2. "Inspired by a portrait of the heroic priest, Khrimian Hairig who led the Armenian people through many persecutions. It is a melismatic hymn of the builders of the temple, who follow the sound of the trumpet, which is the cantor, or inspired messenger. The priestlike melody is in the form of three arcs: 1) The Chalice of Holiness, 2) The Wings of Compassion, 3) The Triumph of Faith. The people emerge from their dark caves rejoicing."

PRAYER OF ST. GREGORY for Trumpet and Band

Opus 62B, (opus 62A 1952, opus 63B-band version 1971) Perf. time (4:00)

Peer International (for purchase)

Band version premiered in 1971 by the North Jersey Wind Symphony, Keith Brion cond., Gerard Schwarz, trumpet at the New Jersey Garden State Arts Center.

Instrumentation: Piccolo, Flute, Oboe, Eb clarinet, Bb clarinets 4-parts, Alto Clar., Bass Clar., Bassoon, Alto Sax, Tenor Sax, Bari Sax, 2 Horns, 2 Bb Cornets, 3 Trombones, 2 Tubas, String Bass, Timpani, Chimes, Large Tam Tam.

Recordings: Royal Scottish Academy Wind Orchestra, Keith Brion cond, John Wallace Tpt., Naxos 8.559207

THE PRAYER OF ST. GREGORY for Trumpet and Band

"*The Prayer of St. Gregory*...was an intermezzo in my religious opera *Etchmiadzin*. Saint Gregory, the Illuminator brought Christianity to Armenia around the year 301. This music is like a prayer in darkness. St. Gregory was cast into the pit of a dungeon where he miraculously survived after about fifteen years after which he cured the King's madness." In this case the solo trumpet functions as a cantor, or preacher. The large wind band responds as the congregation.

THREE IMPROVISATIONS ON FOLK TUNES for band. Opus 248, No. 2 (1952)

Perf. Time (12:00)

I. Impromptu on a Bansri Tune

II. Impromptu on a Bengal Tune "My Boat is on Land"

III. Impromptu on a Pakistan Lute Tune

Fujihara Music (Rental)

Instrumentation: Flute, Oboe, Clarinets in Bb 1-4, Alto Clar., Bass Clar., Bassoon, Eb Alto Saxes 1,2, Bb Tenor Sax, Eb Bari Sax, Bb Bass Sax, Horns 1-4, Trumpets 1-4, Trombones 1-4, Baritones, BBb Bases, Bass Drum, Vibes, Tenor Drum, Harp

TAPOR No. 1, Processional for band. Opus 14 (1948) Perf. Time (5:00)

C.F. Peters (for purchase)

Instrumentation Piccolo, Flutes, Oboes, Eb Clar., Bb Clar.'s 1-2, Eb Alto Clar., Bb Bass Clar., Bassoons, Alto Sax, Tenor Sax, Bari Sax, Bb Cornets 1-3, Horns 1-4, Trombones, Tubas, String Bass, Timpani.

SUITE FOR BAND Opus 15 (1948) Perf. time: (10:00)

I. Aria

II. Processional

III. Aria

IV. Canzona

V. Aria

VI. Processional

C.F. Peters (for purchase) Published in 1968.

First performance 1964 by James Caldwell (NJ) H.S. Band, Keith Brion, conductor.

Instrumentation: Piccolo, Flutes, Oboes, Eb, Clar., Bb Clar.-4 parts, Alto Clar., Bass Clar., Bassoons, Eb Alto Sax, Bb Tenor Sax, Eb Bari Sax, Horns in F 2-parts, Bb Cornets 2-parts, Baritone, Trombones 3-parts, Tubs, String Bass, Timpani, Giant Gong.

* (All program notes by Alan Hovhaness unless otherwise noted.)

ARRANGEMENTS

SYMPHONY NO. 2, Mysterious Mountain, 1st. Movt., Op. 132 (1955).

arranged for band by Frank Ericson

Published 1971 AMP, currently G. Schirmer (rental).

Recording Orchestral recording Fritz Reiner and Chicago Symphony RCA 5733-2

FANTASY ON JAPANESE WOOD PRINTS, Op. 211 (1964) Time: (15:00)

Transcribed for solo xylophone and wind band by Thomas Duffy

C.F.Peters (Rental)

Instrumentation: Solo xylo, 3(Picc)2, 4(Bcl)2, 2A, T, Bar Sax, 4331 Euphonium, 3 Perc.

WEB SITE: The Alan Hovhaness Web Site: www.alanhovhaness.com

Contains extensive biographical and bibliographical information and discography including detailed repertoire information, photos, videos, interviews etc. Highly recommended.

HOVHANESS SCORES On display at Shattinger's Music during the conference.

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CATALOG OF THE MUSIC OF ALAN HOVHANESS:

"The Works of Alan Hovhaness" A Catalog: Opus 1-Opus 360, by Richard Howard
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QUOTATIONS (continued from page one)

"A certain form of beauty has its place in the world. Naturally, ugliness is important, but there should be balance between beauty and ugliness. We may be satisfied by some kind of beauty—not a beauty which merely copies a beauty of 100 years ago and 200 years ago, but our own beauty, a new kind of beauty. One must penetrate beneath the surface of a certain kind of beauty—one must listen to it with a certain concentration and listen many to it many times before it reveals all that you have to say."

"Composer, publisher and performer unite in beautiful cooperation for altruism of a better civilization. The composer, as in old china, joins heaven and earth with threads of sounds, the publisher promptly prints the music, the performer promptly plays the music and the world promptly receives the benediction.

On musical politics:

After Tanglewood, a Greek mystic painter friend of Alan's told him: "you're going in the wrong direction, you have powerful enemies in the symphony halls, you must arch around them."

On street crime in Boston:

"Once while I was still a student at Boston Conservatory, I was held up in a dark alley in Boston. The man put a gun to my head and said, 'your money or your life'. I told him, 'take my life, you're not getting my money.' He got scared. He thought I was some kind of nut and ran away."