

Selected Violin Works of
Alan Scott 'Vaness' Chakmakjian Hovhaness:
Two New Performance Editions with Historical Discussion,
Compositional Style Overviews, and Pedagogical Considerations

By
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Date Defended: 13 April 2017

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Abstract

This DMA document introduces new performance editions of Alan Scott ‘Vaness’ Chakmakjian Hovhaness’s *Khirgiz Suite, Op. 73, No. 1* (1951) and the *Three Visions of Saint Mesrob, Op. 198* (1962). The new editions created for this document supply violinists with usable performance copies, greatly increasing the likelihood of their future performance. In addition, historical discussion, compositional style overviews, and pedagogical considerations are presented for these pieces. Finally, a detailed list of Hovhaness’s violin compositions and information about where they may be purchased has been provided.

Primarily, the purpose of this study was to provide an overview of the violin works of Alan Hovhaness to violinists, musicologists, and string pedagogues. The goal was to explore the literature, so that its usefulness could be explained to the string community. The conclusion is that these compositions have great historic, compositional, and pedagogical value. It is also determined that they may be performed successfully at the pre-college and early collegiate levels, providing supplementary training repertoire of a wide range of twentieth-century compositional styles.

Dedication

For my family

Acknowledgements

This project would not have been possible without the help of many people. I am forever grateful to:

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Chapter One:

Description of Project

INTRODUCTION AND JUSTIFICATION

Alan Scott ‘Vaness’ Chakmakjian Hovhaness was one of the most prolific composers of the twentieth century, having written over four hundred pieces.¹ He was commissioned to create new works for Martha Graham and Leopold Stokowski. Recordings of his compositions were made by Fritz Reiner, the Chicago Symphony Orchestra, and the New York Philharmonic. His violin concerto, *Ode to Freedom*, was performed by Yehudi Menuhin and the National Symphony Orchestra in Washington, D.C. on July 3, 1976 to critical acclaim.²

It seems unusual, therefore, that Hovhaness has received so little recognition and focus for his violin works since the 1970s. Although these compositions were initially enjoyed by a very broad audience and performed by some of the greatest violinists in the twentieth century, they have descended into obscurity. In fact, his violin music has become essentially unknown, unperformed, and remains largely unedited. Most audiences, performers, and students of the violin remain unaware of the rich musical compositions available to them.

Hovhaness’s violin works feature everything from traditional Western harmonic language to Eastern modalities. They include minimalism, exquisite contrapuntal techniques, and diverse

¹ Arnold Rosner, “Hovhaness, Alan,” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell, 2nd edition [New York: Macmillan Press, 2001], 762.

² Nicolas Slonimsky, *Music Since 1900*, 5th ed. [New York: Schirmer Books, 1994], S. v. “3 July 1976.”

rhythmic ideas. In addition, Hovhaness's violin compositions range in difficulty and can benefit all levels of violinists.

In 2011, a renewed interest in the orchestral music of Hovhaness began in the classical music world. This is because 2011 marked the centennial anniversary of Hovhaness's birth and many organizations and ensembles started to reintroduce his works to audiences. Today, many symphonic performances of Hovhaness's works are scheduled. It is of utmost importance that the violin works of Hovhaness are examined and reintroduced to the public at this critical time. The post-centennial celebration will allow this document's examination of Hovhaness's violin music to make the most impact.

The following questions guided the study and production of this document:

1. What pieces were written by Hovhaness for violin? Where may they be purchased?
2. What were the historical contexts of the Hovhaness violin works?
3. What pedagogical needs do the Hovhaness violin works fulfill?
4. What pedagogical challenges do these works present and how might string educators address these needs?
5. What kinds of twentieth-century compositional techniques do these works use (minimalism, exoticism, neoclassicism, etc.)? Are these "isms" unique to these pieces, or can they be found in other more commonly performed violin works? Would a study of the Hovhaness pieces help violinists better perform more standard literature?

SURVEY OF RELATED RESEARCH

Significant source material exists for the study of Alan Hovhaness. There are several official websites about his life and music, a wealth of encyclopedia and dictionary articles, an international research center dedicated to his compositions,³ several non-thematic catalogs, and a number of primary source interviews.

In addition, many of the most prominent twentieth-century survey books discuss Hovhaness's historical contributions to Western music. Dissertations have been written about his compositions, including ones that provide theoretical analysis. Scholarly articles explore Hovhaness's piano, choral, guitar, and brass compositions. Compact disk recordings are available from a variety of performers and ensembles, predominantly featuring Hovhaness's orchestral compositions. MGM Records released an important series of recordings in the 1950s.

Hovhaness's manuscripts are published by C. F. Peters and Fujihara. Several original and out of print manuscripts are available through interlibrary loan services.

While a variety of reference materials are available (which speaks to the importance of Hovhaness's contributions to the musical world), there were little to no resources discussing his violin works prior to this document. The only available published materials discussing his string compositions were a small number of premiere recordings and some unedited scores. The hope is that this document will provide a much needed musicological, pedagogical, and performance resource.

³ The Alan Hovhaness International Research Centre is located in Yerevan, Armenia. Coordinators of the Research Centre are Alexan Zakyan and Martin Berkofsky of The Cristofori Foundation (Halabian 11/34; 375038 Yerevan, Armenia).

METHODOLOGY

Methodologies

Historical Discussion

Consultation and interpretation of the aforementioned source material was made. Historical contexts for the *Khirgiz Suite* and the *Three Visions of Saint Mesrob* have been included in this document, including discussion of how these works fit into the larger body of representative violin repertoire. A biographical sketch of Hovhaness's life and an overview of his compositional periods, as specifically relates to his violin works, have also been included.

Compositional Style Overviews

Many twentieth-century compositional trends were being developed when these two pieces were written. While in-depth theoretical analysis of these pieces is outside the scope of this project, brief compositional style overviews have been provided, so that readers may better understand what types of compositional techniques are utilized.

Pedagogical Considerations

One of the most important goals of this survey was a discussion of the pedagogical implications of the violin works of Hovhaness. There is a significant lack of accessible twentieth-century pieces for pre-college and early collegiate violin students. This results in increased difficulty to sight-read polyrhythms, mixed meters, and unusual harmonies. The violin works of Hovhaness contain different twentieth-century techniques and, as a result, a variety of musical techniques may be learned through their examination.

Another important pedagogical problem addressed by this survey is the increasingly frequent twentieth-century requirements at collegiate string auditions, concerto competitions, and orchestral auditions. All of these require aptitude in twentieth-century string techniques. The Hovhaness works can provide this exposure to violinists, so that they may begin to acquire these skills at a younger age.

In order to accomplish this exploration, pedagogical overviews for the selected violin works have been provided. The technical and musical challenges posed by the repertoire have been identified and practical tools for resolving these problems have been suggested.

Performance Editions

Finally, new performance editions of the *Khirgiz Suite* and the *Three Visions of Saint Mesrob* have been created. These editions provide fingerings and bowings for string educators, performers, and students interested in adding the works to their working body of repertoire. Editorial decisions have been discussed in one of the final chapters of this document.

Procedures

A number of procedures were followed while undertaking this project. These included (but were not limited to) the following:

Score reading and analysis

Recording analysis

Archival study

Comparative analysis of other pertinent pedagogical material

Historical research

Specific Skills

Qualifications for this study included a working understanding of twentieth-century theoretical analysis, knowledge of music notation software, fluency on the violin, and experience teaching violin and chamber music. Rudimentary competency at reading foreign languages (for scholarly literature and sources that were not in English) was also required.

Furthermore, a thorough knowledge of string pedagogy as relates to the violin was needed. Experiences as a teacher and researcher were drawn upon, to compare the Hovhaness violin works to more standard violin literature. String adjudication, Sassmannshaus training, and Suzuki Violin Method certification were all helpful prerequisites for understanding the literature available to violinists. This prior training was used to help explain the deficiencies that would be addressed through study of the Hovhaness violin works.

Chapter Two: Composer Information

ALAN SCOTT 'VANESS' CHAKMAKJIAN HOVHANESS: A BIOGRAPHICAL SKETCH

Alan Scott 'Vaness' Chakmakjian Hovhaness was a prolific American composer, whose unique style blended late Romanticism, Middle Eastern modalities, and twentieth-century compositional techniques. Prominent music critic Arthur Cohn noted in his book, *The Collector's 20th-Century Music in the Western Hemisphere*: "Hovhaness has a unique status among all American composers, past and present. No other person has identified himself so fully with Eastern music, especially that of Armenia."⁴ During his lifetime, Hovhaness enjoyed international recognition. Many of his works debuted at Carnegie Hall and a multitude of artists, film directors, orchestras, conductors, and famous dancers commissioned him to create musical scores. Even today, his most prominent compositions are ones that blend Armenian, Indian, East Asian, and Western styles.

Hovhaness was born in Somerville, Massachusetts on March 8, 1911. His father, Horoutiun Hovanes Chakmakjian, was Armenian and had been born in Adan (which is now part of Turkey). His mother, Madeline Scott, was of Scottish-American descent. Alan Hovhaness showed an enthusiasm for music and composition at a very early age. By the time he was five or six, Hovhaness had started composing short pieces and was learning to play the piano. By the

⁴ Arthur Cohn, "Alan Hovhaness," *The Collector's 20th-Century Music in the Western Hemisphere* (New York: J. B. Lippincott Company, Keystone Books, 1961), 119.

time he was fourteen, he had composed three large-scale operas (*Bluebeard*, *Daniel*, and *Lotus Blossom*) and a variety of instrumental works.

His surviving adolescent manuscripts bear the name ‘Alan Scott Vaness.’ This is because his mother discouraged him from using the names ‘Chakmakjian’ or ‘Hovanes.’⁵ In a 1982 interview, Hovhaness explained, “My mother had made Hovhaness into Vaness. I think my mother felt afraid that we’d be persecuted in the suburb of Boston where we were. We were on the wrong side of the railroad tracks! So she wasn’t anxious to have me known as an Armenian.”⁶ It was not until her death in 1931 that Hovhaness began using a modified version of his father’s name on his compositions. He also started exploring his father’s cultural history. The rich Armenian musical tradition he discovered was a significant catalyst towards the mature harmonic language he displayed in his adult compositions.

By the early 1930s, Hovhaness had garnered the attention of several influential teachers. His piano instructors included two of the most important pedagogues in Boston at the time, Heinrich Gebhard and Adelaide Proctor. By 1932, Hovhaness had begun studying composition with Frederick Converse at the New England Conservatory of Music. A founder of the Boston Opera, Converse was also the first American composer to have a work premiered by the Metropolitan Opera Company in New York.⁷ He was also one of the first American composers to write a symphonic poem, and the majority of his works were Romantic in style.⁸ From

⁵ Marco Shirodkar, “Alan Hovhaness Biographical Summary,” http://www.hovhaness.com/hovhaness_biography.html. Accessed April 29, 2016.

⁶ Cole Gagne, “Alan Hovhaness: Interview,” *Soundpieces 2: Interviews with American Composers* (London: Scarecrow Press, Inc., 1993), 119.

⁷ Eric Blom, ed., “Converse, Frederick (Shepherd),” *Grove’s Dictionary of Music and Musicians*. 5th edition (New York: St. Martin’s Press, 1954), Vol. 2, 417.

⁸ *Ibid.*

Converse, Hovhaness learned the elements of traditional harmonic language, counterpoint, and form.

For almost ten years, Hovhaness composed primarily for chamber ensembles in Neoclassical and Neoromantic styles. These compositions from the 1930s were successful, and even garnered him the attention of composer Jean Sibelius (whose subsequent correspondence with Hovhaness led to a lifelong friendship). In 1940, Hovhaness won a position as an organist at the St. James Armenian Church in Watertown, Massachusetts. The job gave him the opportunity to support himself through performance and composition. Although the position also further “exposed him to the monody and modes of the Armenian liturgy,”⁹ Hovhaness did not yet make major changes to his writing style. Instead, he continued to compose using conventional musical language. Several of his Western-based pieces won him a scholarship to attend the Tanglewood Music Festival in 1942. Events at the festival changed Hovhaness’s compositional path forever.

During a composition seminar at the festival, fellow students Aaron Copland and Leonard Bernstein mocked Hovhaness’s music. Hovhaness even recalled them saying, “This is a lullaby, not a symphony” and “I hate this ghetto music.”¹⁰ Hurt and angered by their ridicule, Hovhaness made the decision that he did not want to continue composing in a style similar to theirs. Instead, he thought, “I think I’ll go back to the ghetto. I don’t like this snobbish attitude here, I don’t like the music they’re writing, and I don’t want to write anything in the style that they like.”¹¹

Many people mistakenly believe that Hovhaness’s change in style came from studying with the composer Bohuslav Martinů at Tanglewood (Martinů was famous for using Czech folk

⁹ Shirodkar, “1940s”.

¹⁰ Gagne, 121.

¹¹ Ibid.

tunes in his compositions and for imitating Stravinsky). Hovhaness himself stated that this was false:

Martin: I was sorry to leave because we'd had a good session together, privately. One session only – the rest of the time he was just teaching people to develop their ears: What note is this, and then from there what note is that, and so on. That was very boring to me because I didn't have a bad ear and didn't need to concentrate on that; I always knew what note it was. But we did have one private session when I went over a symphony with him, and he seemed to be rather moved by that symphony and he approved of it. But I couldn't stay there after that trouble I'd had with Copland and Bernstein, so I just left the next day and went back to Boston.¹²

After returning home, Hovhaness decided to destroy his previous compositions, burning around 500 pieces in a fireplace, including two operas and his *Symphony in Three Movements*, which won him a Samuel Endicott Prize in 1932.¹³ Hovhaness later revised many of his surviving early works or used them as the basis for future compositions. A limited number of manuscripts from the 1920s and 1930s remain in their original state.

It is important to mention that the radical destruction of so many early pieces resulted in opus numbers that do not always accurately reflect the original date of composition. In an effort to codify his works, Hovhaness's friend Richard Howard compiled a catalog in the 1970s. The catalog includes many useful composition, publication, and revision dates. Musicians and musicologists may consult Howard's catalog if they are looking for information regarding the dates of a specific Hovhaness work.

¹² Ibid, 122.

¹³ Richard Howard, *The Works of Alan Hovhaness: A Catalog, Opus 1-Opus 360* (New York: Pro Am Music Resources, 1983), 2.

Following the destruction of so many Neoclassical and Neoromantic works, Hovhaness finally made the choice to turn toward his Armenian roots for musical inspiration in the early 1940s. He spent a great deal of time at his church and with his friends, Hyman Bloom and Hermon di Giovanni. Bloom and di Giovanni were artists that specialized in Eastern and Indian mysticism and music. Through their guidance and an increasing exposure to the music of the Armenian Priest Komitas Vardapet (considered by many to be one of the first ethnomusicologists and a founder of the Armenian classical music movement), Hovhaness gradually turned toward experimentation in a new style.¹⁴

Armenian music and Western classical music use different scales and modes. While some Armenian scales are identical to their Western major and minor counterparts (including the Cushtak, Hijaz, Nihavend, and Rast scales), many use pitches not found in Western music.¹⁵ The other Armenian scales are normally constructed using overlapping sets of tetrachords, and can include quarter tones and semi-tones.¹⁶ This allows for continuously developing harmonic motion within a piece. As a result, the primary texture of traditional Armenian music was melodic. The aforementioned Komitas Vardapet was one of the first composers to create a polyphonic texture using traditional Armenian folk tunes.¹⁷

Furthermore, because of the incorporated use of microtones, Armenian music traditionally uses a different form of notation, called “khaz.” Khaz is a form of neumatic notation which specifies the pitch, the duration of the note, the volume of each note, and many other

¹⁴ Gagne, 122.

¹⁵ E. J. W., “Eastern Church Music: Melchites – Armenian,” ed. Eric Blom, *Grove’s Dictionary of Music and Musicians*. 5th edition (New York: St. Martin’s Press, 1954), Vol. 2, 865.

¹⁶ Ibid.

¹⁷ Ibid, 867.

details.¹⁸ During his period of compositional experimentation, Hovhaness spent countless hours translating khaz notation and exploring how to incorporate the unusual Armenian characteristics into his compositions. According to a set of biographical sketches from C. F. Peters, “Hovhaness studied the old Armenian notations collected by Father Hagop Mekjian. Because of the discipline and inspiration of this study, Hovhaness composed many books of new melodies, and developed his own long melodic line, creating giant melodies in both slow and fast tempi.”¹⁹

It was also during this intense period of experimentation and research that Hovhaness founded an orchestra to perform his new works. From about February 1944-1951, Hovhaness wrote many larger symphonic pieces. The access to string musicians also enabled him to compose new chamber works for violin, viola, and cello. Most of his popular string compositions were written for musicians in his orchestra. Hovhaness’s famous *Armenian Rhapsodies* and *Twelve Armenian Folksongs* (inspired by the songs of the Armenian troubadour Yenovk Der Hagopian²⁰), were also written during this period.

Having an outlet to compose for an orchestra proved invaluable to Hovhaness’s development as a composer. After experimenting with the harmonic language of Armenia, Hovhaness discovered that it would not be practical to incorporate it entirely in his compositions. Western musicians did not easily reproduce microtones in ensembles, and Hovhaness quickly learned to modify the harmonic language of his compositions. He finally rejected the use of microtones and semi-tones, but he continued to utilize many characteristics of the Armenian

¹⁸ Readers interested in more information about khaz notation are recommended to consult R. A. At’ayan’s *Armenian Neume System of Notation: Study and Analysis* (New York: Routledge, 1999).

¹⁹ Richard Howard, “Alan Hovhaness: Catalogue of Works Part I,” <http://www.musicweb-international.com/classrev/2000/feb00/hovhanessworks.htm>. Accessed May 1, 2016.

²⁰ Gagne, 122.

melodic lines. He also turned towards intricate polyphonic writing, similar to the works of Vardapet.

Although most of his music remained harmonically traditional, this unique blending of Armenian and Western styles became Hovhaness's trademark. Hovhaness himself said in a frequently published quote:

To me the hundreds of scales and ragas possible in Eastern musical systems afford both disciplines and stimuli for a great expansion of new melodic creations. I am more interested in creating fresh, spontaneous, singing melodic lines than in the factory-made tonal patterns of industrial civilization or the splotches and spots of sound hurled at random on a canvas of imaginary silence. I am bored with mechanically constructed music and I am also bored with the mechanical revolution against such music. I have found no joy in either and have found freedom only within the sublime disciplines of the East.²¹

Hovhaness began to come to the attention of a wide range of composers at this time. His creation of a new musical aesthetic, while maintaining a traditional harmonic language was considered radical in the musical world. Jim Cotter, in an article of the *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook*, explains Hovhaness's impact:

The direction that Hovhaness pursued at this time stood him apart from the majority of his contemporaries. The prevailing musical aesthetic looked toward new means of organizing melody and harmony, and tonality was regarded very much as a spent force. The theories of Arnold Schoenberg, and subsequently his followers in the so-called Darmstadt School that evolved after World War II, argued for a "democratization" of all notes within the chromatic scale, with no note having primacy over any other, thereby negating any possibility of a tonal center. Hovhaness's search for a new means of expression using ancient modes was seen as reactionary by many of his contemporaries. Ironically, it is this refusal to bow

²¹ "Composer: Alan Hovhaness Dies at 89," <http://www.newmusicbox.org/articles/Composer-Alan-Hovhaness-Dies-at-89/>. Accessed May 1, 2016.

to this atonal aesthetic that has shown Hovhaness to be in some ways ahead of his time. For while he is not the only composer to maintain this sense of tonality, he brings to it a strength and commitment that eventually provided both a role model and a source of inspiration for younger composers from the 1960s through to the present day.²²

Cotter also suggested that Hovhaness's ability to create new music while keeping traditional tonality may have influenced minimalist composers such as Steve Reich, Terry Riley, and Phillip Glass in their musical aesthetic choices. Regardless, many colleagues who had condemned Hovhaness's early works praised the spirit of his new compositions. Leonard Bernstein was heard to remark that "some of Hovhaness's music was very, very good."²³

Following his public success, Hovhaness composed hundreds of new works, including pieces for chamber ensembles, voice and choir, ballets, operas, and dozens of symphonies. In 1948, Hovhaness joined the faculty of the Boston Conservatory of Music as a composition teacher and orchestra conductor, where he only taught for three years before moving to New York to focus on composition.

While he was in New York, Hovhaness enjoyed the greatest amount of public acclaim that he would receive in his lifetime. He began receiving commissions for his music, including from Leopold Stokowski, the Koussevitzky Foundation, C. F. Peters, the Houston Symphony, and others. NBC requested him to write two documentary scores. In 1951, he won an award from the National Institute of Arts and Letters, and he received two Guggenheim Fellowships in 1953 and 1955. The University of Rochester and the Bates School both awarded him honorary doctorates, and MGM records released eight LP's of all-Hovhaness music between 1955 and

²² Jim Cotter, "Alan Hovhaness (1911-2000)", *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook* (Westport, Connecticut: Greenwood Press, 2002), 212.

²³ Walter Simmons, "Fanfare Reviews Alan Hovhaness: Exile Symphony," <https://www.bmop.org/news-press/fanfare-reviews-alan-hovhaness-exile-symphony>. Accessed April 7, 2017.

1957 (including a definitive recording of his *Concerto No. 2 for Violin and Orchestra*). Several of his compositions were performed at Carnegie Hall and he taught at the Eastman School of Music from 1956-59.

After receiving the prestigious Fulbright Research Scholar Award, Hovhaness studied in India from 1959-60. While there, he continued researching new sounds and unusual instruments. After spending time studying with Indian musicians, the All India Radio commissioned Hovhaness to write a work for Indian instruments. The work, called *Nagooran*, was well received in India and the United States.²⁴ After his return to New York, Hovhaness continued to incorporate Indian instruments into his compositions. One of the most impressive is his concerto, *Shambala, Op. 22*, for violin, sitar, and orchestra.

In 1960, Hovhaness traveled to Japan, where he conducted and worked with the Tokyo Symphony Orchestra and the Japan Philharmonic Orchestra. Like his time spent in India, Hovhaness enjoyed meeting with traditional Japanese musicians. The joy he experienced from learning about the Japanese culture resulted in him returning to Japan in 1962, after he had won a Rockefeller Grant. The bulk of the 1960s were spent composing works using his newly acquired understanding of East Asian music. His music from this time utilizes drone pitches and thin harmonic textures. Several of Hovhaness's compositions began to employ programmatic elements with Asian, Eastern, or Indian themes, including the *Three Visions of Saint Mesrob, Op. 198* (for violin and piano), the *Vishnu Symphony (No. 19)*, the *Fantasy on Japanese Woodprints*, and his symphonic poem, *Floating World – Ukiyo*.

²⁴ Shidrokar, "1950s."

The Seattle Symphony appointed Alan Hovhaness as their composer-in-residence in 1966 and he became a member of the Institute of the American Academy and the Institute of Arts and Letters in 1977. On his eightieth birthday in 1991, a celebration of his music took place at Carnegie Hall. Following an illness of three years, Alan Hovhaness died on June 21, 2000 at the age of eighty-nine.

The *New Grove Dictionary of American Music* claims that Hovhaness was “among the most prolific composers of the twentieth century. The surviving corpus of works numbers well over 400.”²⁵ It goes on to say that the “years after the composer’s 60th birthday were the most productive of all, including over 30 symphonies.”²⁶ The most important characteristic about Hovhaness’s music, however, is not its abundance. It is the fact that his unique compositional style influenced a wealth of other composers and musicians. As Jim Cotter summarizes, “To an observer with the benefit of hindsight, it can be said that at various stages and in different ways Hovhaness has been a subtle precursor to many of the stylistic and ideological movements of the late twentieth century.”²⁷

It seems unusual that American musicians, the public, and orchestras often overlook Hovhaness’s music today. While many of his works are now regularly scheduled (including the *Armenian Rhapsody No. 2* and *No. 3*, his *Symphony No. 2 “Mysterious Mountain,” “And God Created Great Whales”* for recorded sounds of humpback whale and orchestra, *Symphony No. 22 “City of Light,”* and *Symphony No. 50 “Mount St. Helens”*), his compositions for chamber

²⁵ Arnold Rosner, “Hovhaness, Alan,” *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie (New York: Macmillan Press Limited, 1986), 431.

²⁶ Ibid, 431-432.

²⁷ Cotter, 215.

ensembles and solo instruments are almost completely neglected. Hovhannes's role in the history of Western classical music make his lesser-known compositions well worth exploring.

Chapter Three: Overview of Compositions

HOVHANESS'S FIVE COMPOSITIONAL PERIODS IN RELATIONSHIP TO HIS VIOLIN WORKS

Alan Scott 'Vaness' Chakmakjian Hovhaness composed for the violin at every stage of his career and in every major genre. The majority of Hovhaness's violin compositions are chamber works, most of which feature keyboard accompaniment. However, his violin works also include unaccompanied solos, string trios, string quartets, piano quintets, concerti, and chamber ensembles of unusual instrumentation. The violin is a prominent solo instrument in the first and second movements of Hovhaness's *Symphony No. 24* and throughout his opera, *Tale of the Sun Goddess going into the Stone House*.

An interesting aspect of Hovhaness's violin compositions is that they stylistically vary according to when they were composed. Hovhaness's compositional output is typically broken down into five stylistic periods. His first period includes works composed before 1940. Compositions from this period reflect Hovhaness's interest in traditional compositional methods. The works utilize Classical and Romantic structures and are constructed using conventional Western harmonic language.²⁸ Many of the pieces from this first stylistic period contain examples of intricate contrapuntal writing and imitative techniques. The majority of these early

²⁸ Arnold Rosner, "Hovhaness, Alan," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell, 2nd edition (New York: Macmillan Press, 2001), 762.

compositions are chamber works. Violin pieces from Hovhaness's first period include the *Oror "Lullaby"*, *Op. 1, No. 1* (1922), the *Suite, Op. 1, No. 2* (1927), the *Violin Sonata, Op. 11* (1937), the *Trio in E minor, Op. 3* (1935), and the *String Quartet No. 1, Op. 8* (1936). The best known and most frequently played of these pieces is the *Oror "Lullaby"*, *Op. 1* (1922) and the work reflects Hovhaness's early predilection toward late Romanticism.

Hovhaness's second period, from c.1943 to the early 1950s, reflected his growing interest in Armenian music: "He was exposed to the modes and monody of the Armenian liturgy as well as the works of the composer-priest Komitas Vardapet."²⁹ Hovhaness was quoted in an interview as saying that "Komitas was the original minimalist."³⁰ The effect of this early involvement with Eastern modal scales, combined with the influence of Komitas's minimalist tendencies, helped to shape Hovhaness's second period. The works from this period are more modal, include more repetitive rhythms, have narrower pitch ranges, and frequently employ overlapping sets of tetrachords. Titles also reflect Hovhaness's interest in Eastern culture, although remnants of Western musical ideals are still evident.

It is important to note that Hovhaness's creation of his own orchestra also coincided with the beginning of his second period. The ensemble allowed him to perform Armenian based string works focusing on "pure intervals."³¹ This referred to the practice of using just intonation which, according to *The Harvard Dictionary of Music*, "was recommended for violin playing in the eighteenth century"³² and which was "advocated in the twentieth century by U.S. composers Harry Partch, Ben Johnston, La Monte Young, and Terry Riley."³³

²⁹ *The Alan Hovhaness Website*. <http://www.hovhaness.com>. Accessed April 29, 2016.

³⁰ *Ibid.*

³¹ *Ibid.*

³² Don Michael Randel, *The Harvard Dictionary of Music*, 4th edition (Cambridge, MA: Belknap Press, 2003), 440.

³³ *Ibid.*

Hovhaness also began to employ harmonics (both artificial and natural), “sul” markings, hooked bowings, and glissandi. It is probable that musicians in his ensembles helped him to become more familiar with these string techniques. Many string chamber works exist due to this collaborative effort, including a large amount of violin repertoire. Violin works from Hovhaness’s second period include *Yeraz “The Dream”, Op. 56, No. 2* (1944) for unaccompanied violin, *Arshalouis “Dawn”, Op. 47b* (1939-43), *Saris, Op. 67* (1946-1949), *Shatakh, Op. 73, No. 2* (1947), and *Varak, Op. 47a* (1944), to name a few. The best-known and most frequently performed violin work from this period is *Varak, Op. 47a* (1944).

A multitude of commissions from a wide range of sources spawned Hovhaness’s third compositional period. In the 1950s, Hovhaness wrote film music, ballet and dance scores, music for theatre, and music for television and radio. These commissions broadened his compositional style, in particular encouraging him to create music that was popular with a diverse range of audiences. In some ways, radio and television commissions solidified his desire to create Eastern based pieces that were easily accessible to everyday people.

The violin compositions from this time period reflect these traits, including the *Khirgiz Suite, Op. 73, No. 1* (1951), which is surveyed in this document. Other violin works from this third period include the *Duet for Violin and Harpsichord, Op. 122* (1954-1957), the *String Quartet No. 2, Op. 147* (1950), the *Suite for Violin, Piano, and Percussion, Op. 99* (1950), and the *Concerto No. 2, Op. 89a for Violin and String Orchestra* (1951-57).

Hovhaness’s fourth period spanned the 1960s and is generally considered to be his most experimental stylistic phase. This experimentalism was primarily due to his travels throughout the East. Frequent and extended trips to India, Japan, and Korea led Hovhaness to further broaden his harmonic language. In addition, his compositions began to include unusual

instruments from these countries. He also collected folk songs from Japan and India and used them for compositions (as both a source of inspiration and as the basis for new compositions).³⁴ Unison writing, drone pitches, extensive use of half steps and augmented second intervals, suspensions, cluster chords, and heavily repeated material become the predominant characteristics of his fourth period. In addition, Hovhaness utilized a compositional technique known as “senza misura.” As explained by musicologist Jim Cotter,

This technique involves various instruments having a melodic cycle that is repeated until instructed otherwise. The tempo in which this cycle occurs is independent for each player and creates a shimmering wash of sound difficult to attain using conventional notation techniques. This senza misura technique became one of the identifying features of Hovhaness’s style and, although it was a technique borrowed by many other composers, it rarely ever achieved the same sense of mystery when used outside of Hovhaness’s quasi-tonal language.³⁵

Narrow pitch ranges, unmeasured rhythmic sections, and the lack of traditional Western key signatures are also all common features borrowed from Eastern styles. Programmatic elements include mystical themes and Eastern religious subject matters. Violin works from Hovhaness’s fourth period include the *Three Visions of Saint Mesrob, Op. 198* (1962), the *Sextet for Violin and Five Percussionists, Op. 108* (1966), and the *Vibration Painting for Thirteen String Instruments, Op. 226* (1969), along with many others.

Hovhaness’s fifth and final period lasted from c.1971 to the end of his life in 2000. In some ways unexpected, these works are characterized by a return to Western classical ideals.

³⁴ Nicholas Slonimsky, “Hovhaness (Chakmakjian), Alan (Vaness Scott).” *Baker’s Biographical Dictionary of Twentieth-Century Classical Musicians*, ed. Laura Kuhn and Dennis McIntire (New York: Schirmer Books, 1997), 591.

³⁵ Jim Cotter, “Alan Hovhaness (1911-2000),” *Music of the Twentieth-Century Avant-Garde; a Biocritical Sourcebook* (Westport, Connecticut: Greenwood Press, 2002), 211-216.

Tonalities are more traditional and harmonies more functional. There are very few violin compositions from this period and they were predominantly written from the early to mid-1970s. Some of these compositions are reminiscent of his fourth period and are Eastern in style. These early fifth period compositions include two trios called *Tumburu, Op. 264, No. 1* (1973) and *Varuna, Op. 264, No. 2* (1973). *The Lake Samish, Op. 415* (1989), a trio for clarinet, violin, and piano, was more characteristic of his fifth period style and contained traditional forms and harmonic writing. This work, along with the violin concerto *Ode to Freedom, Op. 284* (1976) represents Hovhaness's interest in nature and American ideals, a commonality in his fifth period compositions.

As can be seen, Alan Vaness Scott Hovhaness's violin works are extremely diverse. They encompass his entire career and can be used to examine all aspects of his five stylistic compositional periods. Examination and study of these works can provide important information about all aspects of Hovhaness's writing.

LIST OF PERTINENT VIOLIN WORKS

Publisher names are listed at the end of each entry. Contact information for each publishing house may be found in the Appendices of this document, on page 143.

Unaccompanied Solo Works

Chahagir, Op. 56, No.1, for unaccompanied violin; originally for unaccompanied viola (1944) - Broude Brothers

Yeraz ("The Dream"), Op. 56, No. 2, for unaccompanied violin - Mills

Chamber Works

Violin and Piano/Harpsichord:

Arshalouis ("Dawn"), Op. 47b, for violin and piano (1939-43) – C. F. E.

Duet, Op. 122, for violin and harpsichord (1957) - C. F. Peters

Khirgiz Suite, Op. 73, No. 1, for violin and piano (1951) - C. F. Peters

Les Baux, Op. 261, for violin and piano (1973) – C. F. E.

Oror ("Lullaby"), Op. 1, for violin and piano (1922; rev. 1926) - C. F. Peters

Saris, Op. 67, for violin and piano (1946) - C. F. Peters

Seven Love Songs of Saris, Op. 252, for violin and piano - Manuscript

Shatakh, Op. 73, No. 2, for violin and piano (1947) - Peer

Suite Op. 1, No. 2, for violin and piano (1927) - Manuscript

Srpouhi, Op. 398, for violin and piano (1977) - Manuscript

Three Visions of Saint Mesrob, Op. 198, for violin and piano (1962) - C. F. Peters

Varak, Op. 47a, for violin and piano (1944) - C. F. Peters

Violin Sonata, Op. 11, for violin and piano (1937) – Manuscript

Duets (other):

Duet, Op. 409, for violin and cello (1987) - Fujihara

Hercules, Op. 56, No. 4, for soprano and violin (1959) - C. F. Peters

Trios:

Lake Samish, Op. 415, for violin, clarinet, and piano (1989) - Fujihara

Trio in E minor, Op. 3, for violin, cello, and piano (1935) - C. F. Peters

Trio, Op. 201, for violin, viola, and cello (1962) - C. F. Peters

Trio, Op. 403, for violin, viola, and cello (1986) - Fujihara

Tumburu, Op. 264, No. 1, for violin, cello, and piano (1973) - Fujihara

Varuna, Op. 264, No. 2, for violin, cello, and piano (1973) - Fujihara

Quartets:

Four Bagatelles for String Quartet, Op. 30, for two violins, viola, and cello (1966) - C. F. Peters

Quartet, Op. 262, for clarinet, violin, viola, and cello (1973) - Manuscript

String Quartet No. 1, Op. 8, for two violins, viola, and cello (1936) - Fujihara

String Quartet No. 2, Op. 147, for two violins, viola, and cello (1950) - Fujihara

String Quartet No. 3, Op. 208, No. 1, for two violins, viola, and cello (1968) - Fujihara

String Quartet No. 4, Op. 208, No. 2, for two violins, viola, and cello (1970) - Fujihara

String Quartet No. 5, Op. 287, for two violins, viola, and cello (1976) - Fujihara

Two Consolations, Op. 232, for two violins, viola, and cello – Manuscript

Piano Quintet:

Piano Quintet No. 1, Op. 9, for two violins, viola, cello, and piano (1926, rev. 1962) - C. F. Peters

Piano Quintet No. 2, Op. 109, for two violins, viola, cello, and piano (1964) – Manuscript

Unusual Instrumentation:

God the Reveller, Op. 408, for violin, flute, clarinet, trumpet, trombone, double bass, and one percussionist (1987) - Fujihara

The Lord Is My Shepherd, Op. 188b, for six violins (or organ/piano); from *Symphony No. 12* (1960) – C. F. Peters

Killer of Enemies, Op. 383, for violin, flute, clarinet, trombone, double bass, and percussion (1983) - Manuscript

Khorhoort Nahadagats (“Holy Mystery of the Martyrs”), *Op. 251*, for oud, lute, or guitar, and string quartet (or string orchestra) (1972) - Peer

Sextet, Op. 108, for violin and five percussionists (1966) - C. F. Peters

Sextet Op. 164, No. 1, for alto Recorder, string quartet, and harpsichord (1958) - Manuscript

Suite for Violin, Piano, and Percussion, Op. 99, for violin, piano, celeste, tam-tam, and xylophone (1950) - C. F. Peters

Tzaikerk (“Evening Song”), *Op. 53, No. 2*, for flute, violin, drums, and strings (1945) – Peer

Vibration Painting, Op. 226, for thirteen string instruments (1969) - C. F. Peters

Concertos

Concerto No. 2, Op. 89a, for violin and string orchestra (1951-57) - C. F. Peters

Janabar (“Journey: 5 Hymns of Serenity”), *Op. 81*, for solo violin, trumpet, piano, and strings (1949) - Peer

Ode to Freedom, Op. 284, for violin and orchestra (1976) - Fujihara

Shambala, Op. 228, for violin, sitar, and orchestra – C. F. Peters

Sosi (“Forest of Prophetic Sounds”), *Op. 75*, for violin, piano, horn, timpani, giant tam-tam, and strings (1948) - Peer

Movements from Symphonies

Symphony 24 (“Majnun”), *Op. 273*, for tenor, chorus, trumpet, solo violin, and strings (1973) - AMP

-movement one: “Majnun” for violin, trumpet, and strings

-movement seven: “The Celestial Beloved” for violin and strings

Operas

Tale of the Sun Goddess going into the Stone House, Op. 323, (text by Hinako Fujihara) for coloratura soprano, soprano, tenor, bass, chorus, solo violin, and orchestra (1978, rev. 1981 and 1988) – Fujihara

Chapter Four:

Khirgiz Suite, Op. 73, No. 1 (1951),

for Violin and Piano

COMPOSITIONAL STYLE OVERVIEW

The *Khirgiz Suite*'s title immediately suggests the influence of Eastern cultures and musical styles. The Khirgiz people (also spelled Khirghiz, Kyrgyz, and Qyrgyz) are a group of nomadic Turks who live in Kyrgyzstan. Located between Kazakhstan and East Turkestan, the Kyrgyzstan nation's history has been tumultuous. It has been conquered by a variety of other nations, including China, Russia, and Turkestan. The folk music of the Khirgiz people reflects many of the characteristics of these conquering nations.

Traditional Chinese music uses pentatonicism, exotic scales, and features the use of drone notes. Russian music, of course, includes traditionally Romantic classical forms but also folk music of its diverse native population. Turkestan's music has many of the same qualities as the other two nations, most likely as a result of long term interactions between their lands. Shared musical instruments are found in all of these locations, including plucked and bowed strings, flutes, and drums.

In an effort to capture these various national styles and sounds, Hovhanness attempted to use similar compositional techniques and kindred forms. The *Khirgiz Suite* includes repetitive rhythms and notes, drone pitches, elimination of bar lines, irregular phrase lengths, use of parallel fifths, narrow pitch range, and avoidance of traditionally classical cadences and forms. "With his drones and mesmeric repetitions, the first movement of Hovhanness's *Khirgiz Suite*

[sic] instills a quiet ecstasy. The second and the third, a fast movement in mixed meter and a furious dance in duple time, are more obviously folkloristic.”³⁶ Exoticism, or the effort by a composer to represent the sounds of a foreign culture, is absolutely a characteristic of the *Khirgiz Suite*, as with many of Hovhaness’s compositions.

In addition, as with many Eastern compositional styles, some of the music found in the *Khirgiz Suite* borders on minimalism. This is somewhat unusual in a “classical” composition from the 1950s. Minimalism in Western music did not start to become popular until the late 1960s and early 1970s. *A History of Western Music* describes minimalism as follows:

Composers of minimalist works absorbed influences from rock, African music, Asian music, tonality, and finally Romanticism, to create what has been called the leading musical style of the late twentieth century. Art critic Richard Wollheim coined “minimal art” in 1965 as a term for art that reduced materials and form to fundamentals and was not intended to express feelings or convey the artist’s state of mind. It represented a reaction against the complexity, density, irregularity, and expressive intensity of postwar expressionism, in favor of simplicity, clarity, and regularity in artworks that do not require interpretation... Instead of overwhelming the listener with unfamiliar content and a rapidly changing musical surface, minimalist composers reduced the amount of material and the pace of change to a minimum and invited listeners to focus on the small changes that do occur.³⁷

Some texts list composer La Monte Young’s 1958 composition, *Trio for Strings*, as the first truly minimal work. Composed in 1951, the *Khirgiz Suite*, along with other works by Hovhaness, can arguably be counted as a precursor to the musical styles of Terry Riley, Steve Reich, and Philip Glass. Of course, the *Khirgiz Suite*, like many of Hovhaness’s compositions,

³⁶ Arved Ashby, notes to *Khirgiz Suite, Hovhaness: Violin/Viola and Keyboard Works by Christina Fond and Arved Ashby* (2000), CD, Glenn Freeman Records.

³⁷J. Peter Burkholder, Donald Jay Grout, and Claude V. Paliska. *A History of Western Music, 9th Edition* (New York, N.Y.: W. W. Norton & Company, Inc., 2014), 975.

blends the ideals of simplicity, repetition, and drone pitches with Western musical phrases.

While the work is not exclusively minimalist, at moments it certainly hints towards that ideal.

Minimalistic tendencies in the *Khirgiz Suite* can be seen in a number of places. Rhythm for all three movements is incredibly repetitive and is primarily comprised of repeated quarter notes, eighth notes, and half notes. Rhythmic and melodic motives are repeated continually with only slight variation. Minimalistic qualities are also presented in the pitches of each movement. In the violin score, the first section of the first movement uses only the pitches C, D, E, F#, and the drone B; the second “doppio movimento” section uses the pitches C, D, E, F# and the drone notes B and A. Perhaps uncharacteristically of true minimal works, Hovhanness uses harmonics to add interest and diversity to the pitch range of the violin.

In the left hand of the piano score, the first section of the first movement is comprised of a repeated triplet pattern (pitches B, E, and A) repeated forty five times. Similarly, in the second section of the first movement, the left hand of the piano score presents a three note figure (eighth notes D and A, followed by a whole note E) repeated twenty-five times. In the right hand of the piano score, only three notes (A, E, and G) are found in the first section. At rehearsal letter “A”, the piano has no notes in the left hand and only two pitches in the right (an E and an A).

Interest and musical motion in the *Khirgiz Suite* frequently comes from the layering of the violin part against the two hands of the piano. While phrases are irregular in length, changes in texture and rhythm indicate underlying form. In addition, harmonic richness may be found when looking at the three lines as a unified whole, rather than as individually repetitive parts. Finally, although bowed articulations in the violin part are rare, sudden changes between an indicated slurred set and a hooked staccato set may become a matter of great aural importance.

All of these characteristics are found in the three movements. Teachers presenting this work to students and performers playing it for the first time should find interest in Hovhaness's layering of minimalistic lines to produce exotic sonorities.

PEDAGOGICAL CONSIDERATIONS

The *Khirgiz Suite for Violin and Piano* contains a variety of pedagogical benefits for students approaching compositions from the twentieth century for the first time. Through its study, students may gain comfort in reading music without key signatures, time signatures, or barlines. Repetitive rhythmic and melodic structures associated with minimalistic pieces are also features of the work. Finally, techniques including artificial and natural harmonics, hooked legato and staccato bowings, grace notes, and glissandi may all be learned.

Study of these techniques may help prepare students for twentieth-century composition study at a more difficult level. The violin works of Prokofiev, Ives, Berg, Hindemith, Persichetti, Steve Reich, Copland, and Penderecki (among others) contain these techniques, but also have more difficult technical requirements. While a few simpler twentieth-century works are available for study, including a recent compilation of sixteen contemporary pieces for younger players³⁸, most readily available publications present overwhelming technical obstacles for the younger student.

This lack of repertoire may result in an increased inability to sight-read and perform twentieth-century harmonies and rhythms. College students are generally expected to be able to perform music with these characteristics, in solo works and in orchestral settings. The *Khirgiz Suite* is only one of the pieces by Hovhanness that may address these needs, providing exposure of twentieth-century musical idioms to pre-college students.

³⁸ Alexandra Wood, *Spectrum for Violin: 16 Contemporary Pieces* (London: ABRSM, 2009).

Each movement of the *Khirghiz Suite* contains different pedagogical benefits and challenges. Discussion of the three movements has therefore been divided into separate sections below. Detailed information about each movement, including suggested etudes or technical studies to facilitate success of the work's performance, have been included.

I. Variations

Arguably, the most significant pedagogical benefit of the first movement of the *Khirgiz Suite* may be an increased familiarity of music without recurring bar lines or indicated time signatures. This movement may even prove problematic for students accustomed to these traditional characteristics. A sample group of students³⁹ experienced difficulty counting note durations correctly when sight-reading this movement as a result of missing barlines. While the violin score only contains quarter notes, half notes, and whole notes, some students mistakenly substituted whole notes for half notes and vice versa. When barlines were placed in the score, students were more successful in correctly counting note durations. Of course, the ability to read music without barlines is important, as some advanced violin repertoire requires it, including the violin sonatas by Charles Ives,⁴⁰ music by Penderecki,⁴¹ and a variety of concerto cadenzas.

Teachers looking to help their students overcome difficulty with reading note durations due to lack of barlines may wish to encourage the use of a metronome that does not identify a time signature numerator. Teachers may also need to guide less experienced students in setting up and using their metronomes properly for practicing music without barlines. Younger students may inadvertently use a setting that subdivides into a more traditional time signature, causing both inaccurate counting and unintentional stress to the meter. After all note durations are correctly learned, a discussion of the length of individual phrases may help students identify where to place metered emphasis. Temporarily penciling barlines at the ends of the unequal

³⁹ The group study performed was comprised of 26 students who were all studying with Katherine Okesson (author of this DMA document). Each student had been taking private lessons for five years or more. All were between the ages of 12 and 29. None of the students had read, heard, or performed any of the violin works of Hovhaness prior to the creation of this document.

⁴⁰ Charles Ives, *Sonata No. 4 for Violin and Piano* (New York, NY: Associated Music Publishers, 1942), 4.

⁴¹ Krzysztof Penderecki, *Cadenza for Solo Violin* (Mainz: Germany: Scott, 1984).

phrases may help with accurate rhythmic performance. Teachers are encouraged, however, to eventually erase these markings so that visual recognition of non-barred music may occur.

In addition to single barline recognition, a discussion of the use of double barlines may prove helpful to students. While single barlines are not a feature in this movement, Hovhaness did choose to include two double barlines. Students reading the score for the first time may be unfamiliar with why a double barline was suddenly notated, particularly if they have only been exposed to music without them. Teachers may find the commentary of Gardner Read's *Music Notation: A Manual of Modern Practice* to be of some benefit when explaining double barline use:

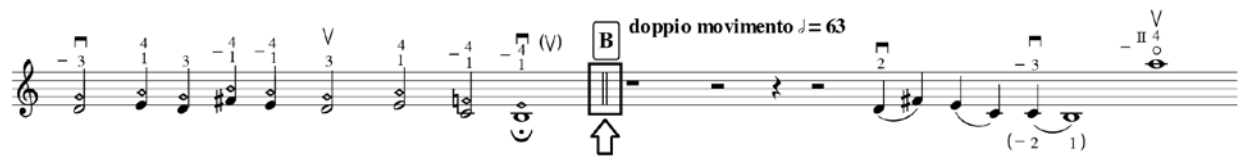
Modern music notation has its semicolon and period in the forms of the double bar. As a "semicolon" the double bar consists of two vertical lines of equal size, placed very slightly apart on the staff and used principally to indicate the end of a section of music. The simple double-bar has also been used to set off a change of key, or a change of time.⁴²

Hovhaness included two double barlines in this movement, the first indicates the end of a section of music and the start of a section of artificial harmonics (see example 4.1). The second double barline indicates a change in time, where the half note is suddenly equal to 63 beats per minute (see example 4.2). It also indicates a return to normal pitches. An explanation of these two things may prove helpful to students who otherwise may experience confusion about the notation.

⁴² Gardner Read, *Music Notation: A Manual of Modern Practice* (New York: Taplinger Publishing Company, 1979), 184.



Example 4.1. *Khirgiz Suite*, Variations, first double barline



Example 4.2. *Khirgiz Suite*, Variations, second double barline

Another important counting issue of the first movement of the *Khirgiz Suite* is related to the fermata before rehearsal letter B (see example 4.3).



Example 4.3. *Khirgiz Suite*, Variations, fermata before rehearsal letter B

Although students may have encountered fermatas in other works, the lack of a designated time signature or meter may make holding the fermata long enough problematic.

Teachers may consider pointing out that the fermata needs to be held long enough to allow the pianist to complete their eighth notes (see example 4.4). Mentioning this may also help students correctly budget their bow length and speed.



Example 4.4. *Khirgiz Suite*, Variations, piano score, fermata before rehearsal letter B

Another important pedagogical feature of this movement is the inclusion of harmonics. Both natural harmonics and artificial harmonics are notated, allowing students to explore both techniques. Of course, a wealth of violin repertoire uses harmonics, but it may be argued that most pieces with artificial harmonics contain advanced bow techniques as well. This movement may be more accessible due to the fact that only one advanced technique is introduced, functioning in many ways like an etude.

Of course, the benefits of harmonic study cannot be ignored. Natural harmonics, particularly ones that occur in higher positions requiring a sudden shift, aid in the development of a relaxed left hand and thumb. In addition, natural harmonics help students learn to shift over larger distances, and many pedagogical method books suggest their use in early shifting development. These method books may be utilized by teachers looking for preparatory harmonic studies before approaching this movement of the *Khirgiz Suite*.

Suggested method books for the study of natural harmonics and their requisite shifting, include Harvey S. Whistler's *Introducing the Positions*,⁴³ Yaakov Geringas's *Shifting: Thirty Progressive Studies for Violinists*,⁴⁴ and the *Essential Technique for Strings: Intermediate Technique Studies*⁴⁵ (which is a part of the famous *Essential Elements* method books).

Artificial harmonics in the *Khirgiz Suite* benefit students by helping them to set a correct octave hand frame in first, second, and third positions. These artificial harmonics are arguably the most complex technique required in the first movement. Pedagogue Carl Flesch mentions the problems associated with artificial harmonics as follows "Pinpoint accuracy of finger placement is especially essential for success in single and double harmonics, with firm contact of the lower finger and light contact of the higher finger. There is no branch of violin technique where the struggle with the vicissitudes of the medium itself is greater."⁴⁶ Flesch goes on to state that a study of this technique is especially important in younger students. "They constitute a very charming part of the violin technique. Therefore they ought to be mastered by any violinist who aspires to a complete technique. It is best to work on them in one's youth, before one dedicates oneself to more worthy and serious tasks. At a more mature age it is difficult to summon the necessary patience for this pursuit."⁴⁷ As the *Khirgiz Suite* is a fine example of music for pre-college study, its artificial harmonics may be introduced and mastered in lower positions at a younger age.

⁴³ Harvey S. Whistler, *Introducing the Positions Volume 1 for Violin: Third and Fifth Positions* (Miami, Florida: Rubank, Inc, 1944), 22.

⁴⁴ Yaakov Geringas, *Shifting: Thirty Progressive Studies for Violinists* (Ontario, Canada: The Frederick Harris Music Co., Limited, 2008), 11.

⁴⁵ Michael Allen, Robert Gillespie, and Pamela Tellejohn Hayes, *Essential Technique for Strings: Intermediate Technique Studies* (Milwaukee, WI: Hal Leonard Corporation, 1997), 5.

⁴⁶ Carl Flesch, *The Art of Violin Playing: Book One* (New York, NY: Carl Fischer, 2000), 32.

⁴⁷ *Ibid*, 32.

Teachers looking for supplemental artificial harmonic studies to help their students prepare for the first movement of the *Khirgiz Suite* may find scale studies by Carl Flesch,⁴⁸ Barbara Barber,⁴⁹ and John Bauer⁵⁰ helpful. In addition, many etude and technical study books may be utilized to give students additional materials. Louis Kievman's *Virtuoso Violin Technique: A Systematic Approach* is a particularly useful example.⁵¹

When supplying students with these supplemental materials, teachers may wish to give them detailed directions on how to successfully accomplish artificial harmonics. Simon Fischer, the eminent English violinist and pedagogue, states the following: "The main factors to consider in harmonics are (1) keeping exactly the right distance between the fingers, and (2) bowing near enough to the bridge. Another factor is the weight into the string of the lower and the upper finger."⁵² Teachers should work carefully with each student to address any individual difficulties in achieving these factors.

A final consideration for the first movement of the *Khirgiz Suite* is the repeated shifting on the G string from first to third position using note matching (see example 4.5).

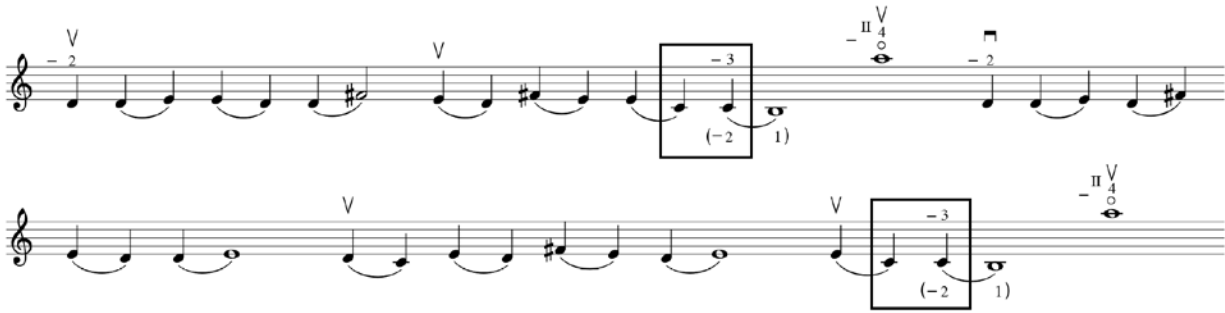
⁴⁸ Carl Flesch, *Scale System: Scale Exercises in All Major and Minor Keys for Daily Study* (Berlin, Germany: Carl Fischer, 1987).

⁴⁹ Barbara Barber, *Scales for Young Violinists* (Albuquerque, NM: Preludio Music, Inc., 2014).

⁵⁰ John Bauer, *Progressive Scale Studies for Violin* (Pacific, MO: Mel Bay Publications, 1998).

⁵¹ Louis Kievman, *Virtuoso Violin Technique: A Systematic Approach* (Brooklyn, NY: Kelton Publications, 1979), 20-21.

⁵² Simon Fischer, *Practice: 250 Step-By-Step Practice Methods for the Violin* (London, England: Edition Peters, 2004), 139.



Example 4.5. *Khirgiz Suite*, Variations, lines 7-8, shifting using matching pitches

Shifting using note matching is another benefit of the movement that may help younger students stabilize early shifting technique and intonation. In fact, this type of shifting frequently occurs in standard method books and etudes as a pedagogical tool towards shifting facility. In the event that a student has difficulty with this technique and needs additional supplemental material, teachers may consult the aforementioned books by Whistler,⁵³ Geringas,⁵⁴ and Michael Allen, Robert Gillespie, and Pamela Tellejohn Hayes.⁵⁵

⁵³ Whistler, 2-5.

⁵⁴ Geringas, 25.

⁵⁵ Michael Allen, Robert Gillespie, and Pamela Tellejohn Hayes, 2-6.

II. A Khirgiz Tala

The second movement of the *Khirgiz Suite* employs first through fourth positions, grace notes, additive meter, rapid string crossings, and hooked bowings. Many of these things present challenges to pre-college and early collegiate students. Teachers may find that this movement is a welcome addition to both the repertoire and the pedagogical material available for study of these techniques.

First and third positions are, in general, the most frequently studied positions by young violin students. These positions act as a basis for left hand structure in many string methods, including the Suzuki, *Essential Elements*, *All for Strings*, Doflein, and *Strictly Strings* methods. A large quantity of supplemental literature is also written using these positions. As a result, second and fourth positions may be uncomfortable for some students. Teachers looking for material in these positions may benefit from the two sets of fingerings found in the new performance editions of this document. Students struggling with intonation in these passages may wish to use a tuner, piano, or play in a more comfortable position during the learning process. Vocalizing the pitches that occur after shifts may also prove beneficial.

In addition to the discomfort found in playing in even numbered positions, the movement's repeated notes are predominantly centered on the fourth finger of the left hand. This may prove difficult for accurate intonation in some students, particularly after shifts to new positions. Appropriate guidance in these passages will teach the necessity of keeping the weight of the left hand balanced towards the thumb and first finger, even when notes are centered on the fourth finger. Study of these sections may lead to greater flexibility, a looser, more relaxed vibrato, and more stable shifts.

Another important pedagogical aspect of the movement lies in the study of hooked bowings. Hovhanness's original scores did not indicate which bow direction was to be used. The tempo of the movement (Allego; quarter note equals 152 beats per minute) suggests that the most comfortable method of performing this movement is with hooked up bows. Teachers looking for hooked bowing literature may also wish to use the movement to study hooked down bows. It is for this reason that a score labeled "Educational Bowing (Down Bow Hooked)" has been provided in the newly edited performance editions. It is not, of course, suggested that the movement should be performed with this bowing at the indicated tempo. Rather, it is meant for pedagogical reasons so students may gain better bow control. A discussion of how to produce hooked down bows that aurally match hooked up bows may prove beneficial, requiring students to develop sensitivity to bow pressure, weight, speed, and placement.

This idea of using one piece of music to practice both up and down bow hooked staccato strokes is not new. Many pedagogues advocated its use, included Carl Flesch, Ivan Galamian, Samuel Applebaum, and Paul Rolland, to name a few. Many of them promoted the use of scales and etudes to practice the stroke. Gaylord Yost's *The Key to the Mastery of Bowing*,⁵⁶ Alessandro Casorti's *The Technic of the Bow for Violin, Op. 50*,⁵⁷ and Ivan Galamian's *Contemporary Violin Technique Volume One*⁵⁸ are also all highly suggested books for teachers looking for supplemental material to aid in the achievement of hooked bow fluency. In addition, etudes of any kind with repeated rhythmic patterns may be performed with both up and down hooked bows.

⁵⁶ Gaylord Yost, *The Key to the Mastery of Bowing* (Pittsburg, PA: Volkwein Bros., Inc., 1938).

⁵⁷ Alessandro Casorti, *The Technic of the Bow for Violin, Op. 50* (New York, NY: Carl Fischer, 1931).

⁵⁸ Ivan Galamian, *Contemporary Violin Technique Volume One* (Boston, Massachusetts, 1966).

The unusual time signature of this movement (15/8), along with its accompanying additive meter designation ($4/8 + 4/8 + 3/8 + 4/8$), may also prove problematic for some students. For the sake of clarity, eighth notes have been beamed according to their additive meter designation ($4 + 4 + 3 + 4$). This beaming seems to solve many of the counting issues related to this movement. However, it is important to point out to students that the use of a metronome must also be modified, as it was in the first movement. For ease of practicing, it is suggested that students again practice with a metronome that does not indicate the time signature numerator. Instead, metronomes should be placed on either consistent eighth notes (during the learning process this may foster more accurate subdivisions) or on consistent quarter notes. A discussion of the stresses indicated by the additive meters signs may also be implemented by teachers.

Finally, the addition of grace notes in this movement can be discussed. Listening to source recordings of Hovhanness conducting his own music, the presumption can be made that grace notes in this movement (as in his other violin works) should be performed before the beat. Scales or other standard literature may be used to supplement grace note study.

III. (Untitled)

This movement includes repeated motives, a brief foray into seventh position, quick shifts between first and third positions, glissandi, and bow retakes. All of these techniques require study and many of the concepts are found in more difficult literature, adding to the pedagogical benefits of this movement.

To begin with, the repetition of small motives in this movement is a frequent characteristic of minimalist compositions and of orchestral accompaniment playing. It can, however, prove difficult for some students to count. A useful counting technique for orchestral playing, redundant bowings have been added at the end of the movement. Students may be encouraged to count these redundant bowings rather than read each individual note (see example 4.6).



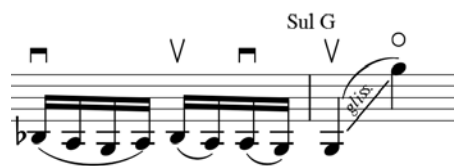
Example 4.6. *Khirgiz Suite*, third movement, mm. 53-56

In all three versions of the newly edited movement, bowings are provided on the large beats of each measure in this part. This is especially important in this section, as the bow “zig-zags” and alternates the placement of sixteenth notes at the tip and the frog. A sample group of students found these indications helpful, but teachers may wish to further explain the appropriate bow distribution of this section.

that the left thumb is placed directly across from the first finger (as in a half position hand frame). The argument could be made that the low Ab in measure 52-56 is, in fact, in half position due to the lack of notes requiring second, third, and fourth fingers. However, as this may result in a collapsed left hand position and wrist, teachers may consider whether a first position thumb placement might be of better solution for some students. This, of course, should be decided on an individual basis, based on the needs of the pupil.

Bow retakes may be practiced using scale exercises, while the requirement of a fingered fifth across strings (found in measure 22) may be prepared by practicing scales in fifths or double stop etudes in fifths. Appropriate double stop etudes may be found in Josephine Trott's *Melodious Double Stops for Violin, Volumes One and Two*⁵⁹ and in Hans Sitt's *Studies for the Violin*.⁶⁰

The somewhat unexpected and unusual glissando in measure 49 (performed sul G) may be practiced with the natural harmonic exercises and books mentioned for the first movement. As with the natural harmonic shifts from the first movement, this sul G glissando may help students learn to shift over a larger distance while training a release of tension in the left hand (see example 4.8).



Example 4.8. *Khirgiz Suite*, third movement, glissando, mm. 48-49

⁵⁹ Josephine Trott, *Melodious Double-Stops for Violin: Books 1 and 2* (Milwaukee, WI: G. Schirmer, Inc., 1925).

⁶⁰ Hans Sitt, *Studies for the Violin, Op. 32: Book 5 - Double Stopping* (Zürich, Germany: Kunzelmann, 1928).

Chapter Five:
Three Visions of Saint Mesrob, Op. 198 (1962),
for Violin and Piano

COMPOSITIONAL STYLE OVERVIEW

As with the *Khirgiz Suite*, the title of the *Three Visions of Saint Mesrob* suggests the influence of Eastern culture and musical style. Saint Mesrob (also known as Mesrob the Vartabed, Mesrop Mashdotz, or Mesrop Mashtots) was an Armenian priest, scholar, and linguist who lived from c. 360 to February 14, 440. According to legend, Mesrob climbed a mountain in Armenia to meditate on the problem of dissemination of the Gospel. His meditation (portrayed in Hovhanness's work) ultimately led him to invent an Armenian alphabet to translate the Old and New Testaments from their original Greek scripts. The Mesropian Bible dates from the early 400's.

As an avid member of the Armenian Apostolic Orthodox Church, Hovhanness's composition was meant to honor Saint Mesrob and to reflect many of the characteristics of the Armenian liturgy. In addition, his exploration of other Eastern cultures and religions feature prominently in the *Three Visions of Saint Mesrob*, as well as in his other works of the same period. American composer and critic Virgil Thomson described Hovhanness's incorporation of Armenian and Eastern music:

His studies of ancient Armenian (and later other near-Eastern and then Eastern) culture were given impetus when he became organist in Boston's Armenian Church and was exposed to the occasionally ageless modes and monody of traditional liturgical Armenian music. The "orientalism" was a hard-won, carefully-thought-out expression... It is, or has been hitherto in the music of Mr. Hovhaness that we have heard the repetition or variation of melodic lines; the polyphonic intermingling of figures and arabesques, which remind one of the continuously repeating and dissolving trceries made by a rippling stream. There is repetition and variation, but not development, or architectonies. The modal scale designs are those, in the terminology of Indian classical music, of 'ragas', and the fixed rhythmical structures are of the 'talas'. The respective patterns of ragas and talas may be combined as variously shifted.⁶¹

Hovhaness uses many different musical characteristics of exoticism in the *Three Visions of Saint Mesrob*. The score features extensive use of the half step and augmented second intervals. It also contains suspensions in both the piano and violin parts, leading to occasional obscuration of the underlying pulse. Similarly, cluster chords and dense chromatic harmonic textures obscure the tonal centers. In fact, a lack of key signatures and the extensive chromaticism of this work result in pitch centers rather than in traditional keys. Pitch bending, glissandi, and narrow pitch ranges also lead to the feeling of Eastern harmonic musical language.

In addition, Hovhaness employed the use of the compositional technique called "senza misura" in the second movement of the work. The pitches of the piano score are repetitive and unmeasured in this section, but their rapid performance and overlapping texture with the violin score leads to a dense harmonic language.

Additive meters, fermatas, and suspensions all are common rhythmic features, as is the subdivision of individual beats into triplets and quintuplets. Dynamics are not predominant, but those that occur are primarily on the softer side of the spectrum. Mezzo-forte, mezzo-piano,

⁶¹ Virgil Thomson, "The Music of Alan Hovhaness," *New York Herald Tribune*, 8 February 1947.

piano, pianissimo, and pianississimo are all indicated dynamic markings. In addition, the ends of phrases (most especially those before rests) are frequently marked with diminuendos in the violin score. Interestingly, these diminuendos are not marked in the piano score, so the texture of the violin lines frequently dips into and out of the musical lines of the piano score.

The piano score has an exceptionally narrow range in many places. In the last movement, for example, the left and right hands are almost inevitably an octave apart at the most. In many cases, the two hands are compressed within the same octave and clef signs are usually the same in both hands.

Finally, programmatic elements are seen both in the title of the work and the individual movements, and in directions placed on the score. In the second movement of the *Three Visions of Saint Mesrob* (subtitled ‘Celestial Bird’), the pianist’s score indicates that the repeated thirty-second notes represent the “twittering of celestial birds.”⁶² A further direction in the piano score states that the musician should “repeat the Celestial sounds of rhythm-less twittering as many times as necessary.”⁶³

⁶² Alan Hovhannes, *Three Visions of Saint Mesrob for Violin and Piano* (New York: C. F. Peters Corporation, 1963), 4.

⁶³ *Ibid*, 5.

PEDAGOGICAL CONSIDERATIONS

The *Three Visions of Saint Mesrob, Op. 198* is another work by Alan Hovhanness that can be of pedagogical benefit to teachers looking for accessible twentieth-century literature.

Techniques that may be learned from the work include a greater aptitude for counting in complex time signatures, the ability to accurately subdivide within those meters to produce triplets and quintuplets, improved intonation using fingered extensions (particularly as relates to augmented seconds), and exposure to the “senza misura” compositional technique, amongst other things.

As the interaction between the violin and piano can prove to be one of the more difficult aspects of the work, teachers may want to ensure rehearsals begin as early in the learning process as possible. Early access to recordings of the *Three Visions of Saint Mesrob* may also prove beneficial. As few recordings are available, teachers may consider creating a recording themselves, to distribute to students once they have gained a basic knowledge of the work. There are arguments to be made for providing recordings before the student begins an unfamiliar work. Perhaps the student needs to become more familiar with the musical idioms of the composer, especially as twentieth-century exoticism is rarely accessible at the pre-college level. Of course, an opposite argument may be made that a student should learn the notes themselves (through careful work with a tuner, piano, vocalizations, or personal recordings) before listening to recordings. This approach may, in fact, foster a better personal understanding of the music, allowing students to problem solve on their own and develop a reliance on their own ear. Both options are valid and the teacher should determine what method is appropriate for each student based on their individual needs.

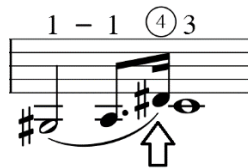
The *Three Visions of Saint Mesrob* (like the *Khirgiz Suite*) is a much needed addition to pre-college student repertoire. Its value lies in its unique blend of idiomatic gestures, many of which are unavailable in other pre-college violin literature. Teachers may find that students learn a vast quantity of skills from study of the work, not the least of which is a gained familiarity of musical gestures of the mid-twentieth century.

As with the pedagogical section on the *Khirgiz Suite* in chapter four, the pedagogical benefits and difficulties have been discussed below, divided by movement. Suggested scale, etude, and technical books have been offered for each movement. While the materials discussed are not meant to be an exhaustive survey of available supplements, they may prove useful to teachers assigning these works.

I. Celestial Mountain

To begin with, the first movement of the *Three Visions of Saint Mesrob* (subtitled Celestial Mountain), is beneficial for its inclusion of many exotic sounding gestures. Glissandi (implying Eastern pitch bending), the extensive use of half steps and augmented seconds, cluster chords in the piano, and an additive meter are all features of the movement.

Possibly the first aspect that teachers may want to address is the accuracy of pitch and intonation. Fingered extensions are employed throughout the movement, most especially for the augmented second interval. Primarily this extension occurs with the second or third fingers of the left hand. However, there is the need to play an extended fourth finger in measure 20 (see example 5.1).



Example 5.1. *Three Visions of Saint Mesrob*, Celestial Mountain,
fourth finger extension, m. 20

Students performing this work should have an easy time visually recognizing extensions beyond the normal hand frame. In this document's new performance edition, most extensions are marked with circled finger numbers. Students struggling with the understanding of where an extension occurs may need them to be penciled in the score for every occurrence. Regardless, it is perhaps advisable that teachers ensure their students have comfortable hand frames in half, first, second, and third positions before assigning this movement. Reliable intonation and

flexibility of the left hand in these basic positions may ensure greater success before adding fingered extensions to a student's capabilities.

For students who require supplemental fingered extension material, the technical studies of Henry Schradieck and Otakar Ševčík may be of great benefit. Both of these composers provide technical studies which ensure a stable left hand and systematic introduction of finger extensions. Schradieck's *The School of Violin Technics*⁶⁴ and Ševčík's *The School of Violin Technics, Op. 1*⁶⁵ all provide a wealth of exercises for fingered extensions. Yosif Kotek's *Etude for the Fourth Finger, Op. 8, No. 1*⁶⁶ is an advanced etude which may prove useful for teachers looking for supplemental fourth finger extension studies. Other etudes with finger extensions include Albrecht Blumenstengel's *Exercise No. 4*⁶⁷ and H. E. Kayser's *Study No. 4*.⁶⁸

As supplemental studies using the intervals of this piece (a half step followed by an augmented second) may prove helpful, teachers may wish to consult Mary Cohen's *Jazz Technique Takes Off!*⁶⁹ and Todd Milne's *How Many Scales and Modes Are There?*⁷⁰, both of which contain studies in these intervals. Ruggiero Ricci's *Left-Hand Violin Technique*⁷¹ also has a very valuable section on left hand expansion, which would be useful to advanced students who need help stretching outside of a normal hand frame. The book even states that the enclosed

⁶⁴ Henry Schradieck, *The School of Violin Technics: Complete Books 1-3 and Complete Scale Studies* (New York, NY: G. Schirmer, Inc., 2011).

⁶⁵ Otakar Ševčík, *The School of Violin Technics: Complete Parts I-IV, Op. 1* (New York, NY: G. Schirmer, Inc., 2011).

⁶⁶ Yosif Kotek, *Practical Studies for the Violin, Op. 8* (Berlin, Germany: Bote & Bock, 1883), 2-3.

⁶⁷ Albrecht Blumenstengel, *Twenty-Four Exercises (Preparatory Studies to Kreutzer) for Violin, Op. 33* (New York, NY: Carl Fischer, 1911), 7.

⁶⁸ H. E. Kayser, *Elementary and progressive Studies for the Violin: Complete* (New York, NY: G. Schirmer, Inc., 1915), 4-5.

⁶⁹ Mary Cohen, *Jazz Technique Takes Off!* (New York, NY: WB Music Corp., 1928).

⁷⁰ Todd Milne, *How Many Scales and Modes Are There?: A Scale-Mode-Chord Matrix Containing 610 Musical Scales Illustrating Structure, Relationships and Applications* (New York, NY: Perimeter Sound Arts, 2005).

⁷¹ Ruggiero Ricci, *Left-Hand Violin Technique* (New York, NY: G. Schirmer, Inc., 1988), 19-23.

exercises may prepare the student for performance of Paganini's *Caprices*.⁷² Combining these exercises with repertoire similar to Hovhannes's *Three Visions of Saint Mesrob*, may help to prepare students to play significantly more difficult literature.

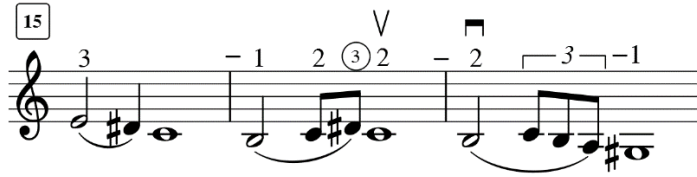
Counting this movement is usually straightforward and provides no difficulty, but the sudden rhythmic change in measures 26 and 27 (they both end with a dotted half note) may take some students by surprise. It may prove helpful to tell students that almost every measure of the second movement ends with a whole note in the violin score (see example 5.2).



Example 5.2. *Three Visions of Saint Mesrob*, Celestial Mountain,
final note counting, mm. 24-27

The additive meter for this movement ($3/4 + 4/4$) should not prove difficult for students, as the overall time signature of the movement ($7/4$) is fairly common in music at the advanced pre-college level. However, if students have difficulty performing or counting this movement, a metronome and counting aloud or clapping may prove beneficial. It may also be worth pointing out that there is only one tuplet in this movement, a triplet on beat two of measure 17. Students should be encouraged to make sure they subdivide this correctly, given the fact that second beats of every other measure are not divided into a tuplet figure (see example 5.3).

⁷² Ibid, 20.



Example 5.3. *Three Visions of Saint Mesrob*, Celestial Mountain,
triplet figure, mm. 15-17

Intonation for this movement may prove problematic for some students. This is especially true once rehearsals with the pianist begin, as cluster chords in the piano occur throughout the movement (see example 5.4).

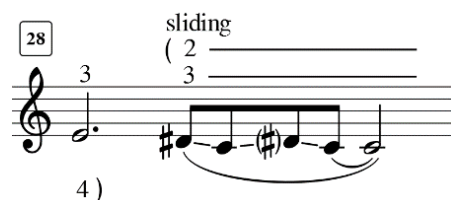


Example 5.4. *Three Visions of Saint Mesrob*, Celestial Mountain,
piano score, cluster chords, mm. 4-9

As much of pre-college literature is traditionally tonal, these cluster chords could affect a student's ability to play in tune. Creative approaches to this may be required, including instructing a student to practice at home with a radio or other music simultaneously playing. Providing that a student has already established accurate intonation, distraction methods (i.e.

playing other pitches simultaneously) may prove helpful for them to separate their own part aurally from that of the pianist's. Another suggestion would be for the teacher to play these cluster chords with the student slowly during lessons, after the piece has been accurately learned. The opportunity for students to practice with these unusual harmonies may be vital for their success. It is suggested that listening to other works by Hovhanness and other similar twentieth-century composers be introduced. It is likely that the more exposure a student has to the harmonic language of similar works, the more their ear is prepared for collaborative performance with an accompanist.

A final consideration of the movement is in regards to the “sliding” direction in measures 28 and 30 (see example 5.5).



Example 5.5. *Three Visions of Saint Mesrob*, Celestial Mountain,
sliding, m. 28

These glissandi markings likely portray pitch bending, common in Middle Eastern music. Performance of these glissandi, however, may prove difficult for some students. In the sample group study, many pupils tightened their left hand while attempting to play these figures. Their hand frames sometimes collapsed or rolled towards the working finger. Teachers may wish to work with their students to make sure they retain a relaxed thumb, soft finger pressure, and a stable wrist structure. It was found helpful for some students to practice this section with no

finger pressure at all, but rather with harmonic weight in the working finger. Another pedagogical technique used was to relate the motion to an arm vibrato, which also proved helpful in students exhibiting left hand tension and poor arm position. The “Horizontal Movement” and “Vibrato” exercises by Louis Kievman were advantageous for some pupils.⁷³ Finally, finger tapping (where the working finger tapped the string and then released during shifts) was used with some success for these passages.

⁷³ Louis Kievman, *Practicing the Violin Mentally and Physically: Programmed Instruction Studies for Daily Reference* (Brooklyn, NY: Kelton Publications, 1974), 6-7, 13.

II. Celestial Bird

The second movement of the *Three Visions of Saint Mesrob* (subtitled Celestial Bird) presented many of the work's most difficult challenges. Violinists are asked to play in the first through the seventh position. Extensions outside the normal hand frame are required, as they were in the first movement. Rapid string crossings, frequent shifts during long slurs, and counting issues are also potential difficulties associated with this movement.

Ideally, students should be fluent in the first seven positions before beginning work on the Celestial Bird. Further, teachers may wish to ensure that students have performed regularly on the E string in higher positions, to prevent added difficulties related to tone production. If students need additional upper E string materials, three octave scales and etudes employing these positions should be considered. A fluency of shifting to these higher positions is also a prerequisite to study of this movement. Supplemental shifting and upper E string etudes may include Rudolphe Kreutzer's *Study No. 12*,⁷⁴ the Doflein method's *Volume V*,⁷⁵ Yaakov Geringas's *Study No. 27*,⁷⁶ De Bériot's *Concert Studies No. 6* and *No. 15*,⁷⁷ or Fiorillo's *Etude No. 9*.⁷⁸

Other etudes may be used to address the difficulties students may have in shifting cleanly and without tension during long slurs. A frequent error, some students may jerk the bow during long slurs while trying to shift quickly. Separating the two hands is vital for successful shifts during these long slurs. In addition, teachers may want to ensure that left hand tension is not a

⁷⁴ Rudolphe Kreutzer, *42 Studies for Violin Solo* (New York, NY: International Music Company, 1963), 19.

⁷⁵ Erich and Elma Doflein, *The Doflein Method: The Violinist's Progress Volume V – The Higher Positions* (London, England: Schott, 1958).

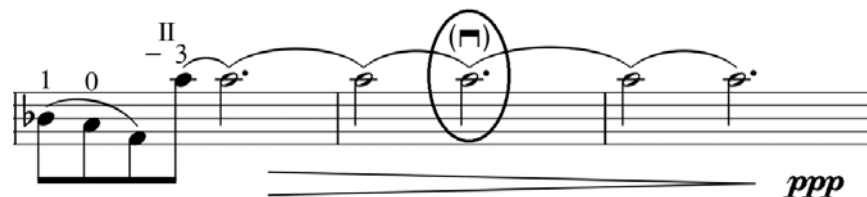
⁷⁶ Geringas, 28.

⁷⁷ Charles de Bériot, *The First Thirty Concert Studies for the Violin* (Milwaukee, WI: G. Schirmer, 1943), 12-13, 28-29.

⁷⁸ Federigo Fiorillo, *Thirty-six Caprices or Etudes for Violin* (New York, NY: Carl Fischer, 1964), 10-11.

contributing factor to this common mistake. Etudes which may be helpful include De Beriot's *Concert Studies No. 9 and No. 12*,⁷⁹ Kreutzer's *Study No. 11*,⁸⁰ Mazas's *Etudes No. 32 and No. 40*,⁸¹ and Blumenstengel's *Exercise No. 15*.⁸²

In addition to smooth bowing under long slurs and during shifts, teachers may want to remind students to hide bow changes during long notes. As the notated hidden bow changes are not original to Hovhannes's score and are only added for bow distribution comfort, it is important that students do them in as unobtrusive a manner as possible. It is also important because they occur during a diminuendo to pianississimo (see example 5.6).



Example 5.6. *Three Visions of Saint Mesrob*, Celestial Bird,
hidden bow change, mm. 20-22

The “*senza misura*” marking at the beginning of the movement may pose challenges of its own for pre-college and early collegiate violinists. As most of these students are accustomed to music with structured beat patterns, meter, tempo, and time signatures, a flexible rhythmic structure may prove troublesome. In addition, the fact that the piano score is not measured, but

⁷⁹ De Beriot, 17 and 12.

⁸⁰ Kreutzer, 18.

⁸¹ Jacques Féréol Mazas, *Etudes Brillantes, Op. 36: Book 2* (New York, NY: International Music Company, 1972), 4-5, 14-15.

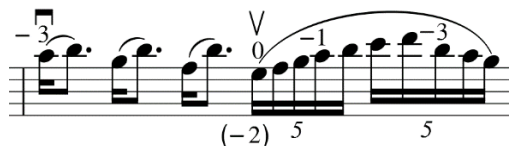
⁸² Blumenstengel, 23.

rather performed as the “twittering of celestial birds”, means that students again need to be able to perform their individual part with confidence. The aforementioned distraction techniques, suggested for handling the first movement’s cluster chords, may also prove to be of benefit in this movement.

A final consideration for this movement is the division of beats into triplets and quintuplets. The quintuplets in particular may pose counting difficulties (see examples 5.7 and 5.8). Teachers may wish to spend time with students clapping, counting, and utilizing counting verbalization methods (like that associated with the Eastman Counting System)⁸³ in these sections.



Example 5.7. *Three Visions of Saint Mesrob*, Celestial Bird,
quintuplet, m. 18



Example 5.8. *Three Visions of Saint Mesrob*, Celestial Bird,
quintuplets, m. 15

⁸³ Alan Irvine McHose and Ruth Northup Tibbs, *Sight-Singing Manual – Eastman School of Music Series, 2nd Edition* (New York, NY: F. S. Crofts and Co., Inc., 1945).

III. Celestial Alphabet

The third movement of the *Three Visions of Saint Mesrob* (subtitled Celestial Alphabet) contains many of the same pedagogical challenges as the first two movements. It is written sul G and contains frequent half steps and augmented second intervals, as was found in the first movement. In addition, the Celestial Alphabet has hidden bow changes on long diminuendo notes. This characteristic was found in the second movement. Any difficulties with these techniques may be addressed in the same manner as was previously suggested.

The counting of this movement, however, may prove to be one of the most challenging aspects of the entire work. While the time signature is not incredibly unusual (5/4), suspensions and ties in both the violin and the piano score can create difficulty in accurately performing notated rhythms. Although suspensions occurred in the piano score of the first movement, they now overlap with tied notes in the violin score (see example 5.9).

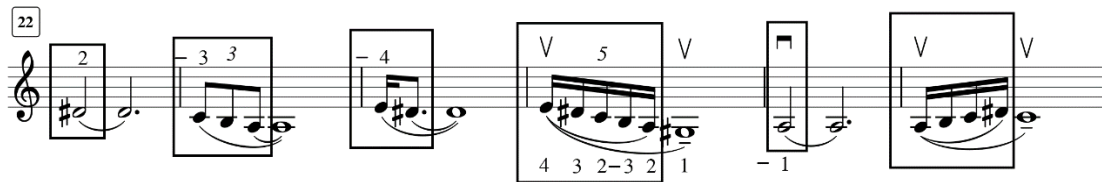


Example 5.9. *Three Visions of Saint Mesrob*, Celestial Alphabet,
piano score, suspensions and ties, m. 5-9

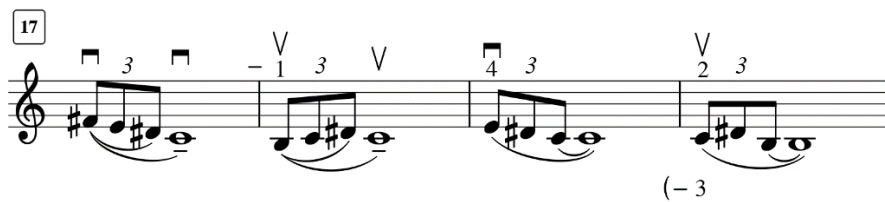
Metronome work throughout this movement to count the underlying pulse may prove vital to student success. It was found to be helpful for students in the group study to use a metronome that had a vocalized counting pattern. These vocalized counting patterns helped significantly

during the learning process for students to feel downbeats and to distinguish correctly the placement of the tied over second beats.

Adding to the difficulty of counting in this movement, primary beats may include triplets, quintuplets, slurred eighth note pairs, four slurred sixteenths, a sixteenth note slurred to a tied dotted eighth note, or a tied half note (see example 5.10 for a sample). Similarly, the alternation between articulated whole notes and tied whole notes on the final part of each measure provides rhythmic complexity (see example 5.11 for a sample).



Example 5.10. *Three Visions of Saint Mesrob*, Celestial Alphabet,
primary beat subdivisions, mm. 22-27



Example 5.11. *Three Visions of Saint Mesrob*, Celestial Alphabet,
articulated whole notes vs. tied whole notes, mm. 17-20

Once again, teachers may prevent problems with counting during these sections if metronomes, verbal counting systems, clapping, and listening to recordings are encouraged.

Chapter Six:

Editorial Considerations

PREFACE

In the edited scores of this document, every effort has been made to retain the markings, bowings, articulations, and formatting of the original engravings. However, in some special circumstances modifications have been deemed necessary. Below is an alphabetical listing of editorial considerations which were made in the creation of this document's new performance editions, along with explanations of any alterations from original published sources. (Please note that the original engravings of the *Khirgiz Suite* and the *Three Visions of Saint Mesrob* are available through the C. F. Peters Corporation. Readers interested in obtaining these scores may find the publisher's contact information in the Appendices of this document).

ACCIDENTALS

In the original engravings, duplicate accidentals were occasionally indicated within single measures. Although there were occurrences of this in both pieces, it can be seen predominantly in the third movement of the *Khirgiz Suite* (shown in examples 6.1, 6.2, and 6.3).



Example 6.1. *Khirgiz Suite*, third movement, duplicate accidental, m. 37



Example 6.2. *Khirgiz Suite*, third movement, duplicate accidental, m. 48



Example 6.3. *Khirgiz Suite*, third movement, duplicate accidentals, mm. 52-56

This notation may have been to provide pitch clarification due to the lack of key signatures in these scores. It may have been argued (due to their relative infrequency) that accidentals needed to be reiterated for ease of quick visual recognition.

Once a detailed examination of the original scores was made, however, a number of inaccuracies were found. Not every measure followed this format, and this occasionally led to confusion in violinists who read these scores. One example of this is in the third movement of the *Khirgiz Suite*. In the original engravings, measure seven did not use a repeated accidental on the second F sharp of the measure, while measure 37 did (see examples 6.4 and 6.5). This led to an obscuration of the correct pitch, particularly in younger students faced with learning these scores for the first time.



Example 6.4. *Khirgiz Suite*, third movement, original indication, m. 7



Example 6.5. *Khirgiz Suite*, third movement, original indication, m. 37

For the new performance editions, the decision was made to unify markings in every instance for the sake of clarity. A goal of the new performance editions was to present a clearer and more consistent notation of accidental markings. It was felt that doing this would make it easier to read the scores without errors and may provide students with a decreased likelihood of pitch error when learning these works.

The new scores also present bracketed courtesy accidentals, as this is more common in modern notation. These courtesy accidentals were added to measures where pitch recognition

was consistently difficult in students of the sample group study. Two instances of newly added courtesy accidentals are in the third movement of the *Khirgiz Suite* (see example 6.6) and in the first movement of the *Three Visions of Saint Mesrob* (see example 6.7).



Example 6.6. *Khirgiz Suite*, third movement, added courtesy accidentals, mm. 52-56



Example 6.7. *Three Visions of Saint Mesrob*, Celestial Mountain, added courtesy accidentals, mm. 28-30

In the first movement of the *Three Visions of Saint Mesrob*, D sharp occurs eighteen times, thirteen of which are in single measures. Students reading the original notation invariably perform a D natural when they get to beat five of measure 28 (see example 6.8). Courtesy accidentals in the new editions solve this visual processing problem.

In notating accidentals in the new performance editions, notes that are tied do not present multiple accidentals. It was decided after experimentation with students that tied notes did not need this redundancy (see example 6.11).



Example 6.11. *Three Visions of Saint Mesrob*, Celestial Alphabet, mm. 22-24

ARTICULATIONS

Hovhaness's string music in general contains a lack of articulation markings. Accents, spiccato, staccato, and marcato markings occur rarely. Sforzandi, rinforzandi, and forte-piano markings are also extremely unusual. Hovhaness's *Oror* ("Lullaby") for Violin and Piano (1922, rev. 1926), *Saris* for Violin and Piano (1946), *Khirgiz Suite* for Violin and Piano (1951), *Concerto for Violin and String Orchestra* (1951-57), *Three Visions of Saint Mesrob* (1962), and *Srpouhi* for Violin and Piano (1977) all show this scarcity. In fact, Hovhaness chose to avoid excessive articulation markings in many of his compositions. This is not to say that he never used them. In some of his instrumental manuscripts, composed and published at the same time as his violin works, articulation markings may be found (see examples 6.12, 6.13, and 6.14).

Tempo molto rubato, ad lib.

Inside piano. play with marimba sticks

sempre con pedale

ff *gliss.* *gliss.* *gliss.* *pp* *ff* *pp*

Example 6.12. Hovhaness, *Fantasy for Solo Piano, Op. 16*⁸⁴

⁸⁴ Alan Hovhaness, *Fantasy for Solo Piano, Op. 16* (New York: C. F. Peters Corporation, 1952).



Example 6.13. Hovhannes, *Poseidon Piano Sonata, Op. 191*, second movement⁸⁵

⁸⁵ Alan Hovhannes, *Poseidon Piano Sonata, Op. 191* (New York: C. F. Peters Corporation, 1962).

46 [39] Largo ♩-50 noble, majestic and heroic.

Fl. 1 $\frac{1}{2}$ $\frac{3}{4}$ a3 fff

Ob. 1 $\frac{1}{2}$ a2 fff

Cl. B \flat 1 $\frac{1}{2}$ a2 fff

Bsu. 1 $\frac{1}{2}$ a2 fff

Hrn. F 1 $\frac{1}{2}$ $\frac{3}{4}$ a4 fff

Trp. B \flat 1 $\frac{1}{2}$ $\frac{3}{4}$ a3 fff

Trb. 1 $\frac{1}{2}$ $\frac{3}{4}$ fff a3 Soli

Timp. fff

P. 1 G Tam. fff

P. 2 Vib. fff Hold pedal always.

P. 3 L. Ch. fff Hold pedal always.

Vn. 1 $\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{7}$ $\frac{4}{8}$ $\frac{9}{8}$ div. a4 fff sempre fff Change bows at will. fff

Vn. 2 $\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{7}$ $\frac{4}{8}$ div. a4 fff sempre fff Change bows at will. fff

Va. div. fff sempre fff Change bows at will. fff

Vc. div. fff sempre fff Change bows at will. fff

Cb. pizz. fff

Example 6.14. Hovhanness, *Floating World-Ukiyo*, Op. 209⁸⁶

⁸⁶ Alan Hovhanness, *Floating World-Ukiyo*, Op. 209 (New York: C. F. Peters Corporation, 1964).

By comparing the many manuscripts available by Hovhanness, a deduction can be made that the lack of articulation markings in his works was intended. It may even be argued that it is an important characteristic of his compositions, in order to allow the ear to focus on the occasional change in accidentals or drone pitches. Indeed, the static, hypnotic, and meditative quality of his music may be interrupted by the addition of articulation markings. It is for these reasons that existing articulations were preserved and new articulation markings were generally avoided in the newly edited performance editions created for this document.

There are only two exceptions to this rule. The first happens in the third movement of the *Three Visions of Saint Mesrob*. In measures 16-18, 25, and 27-28, the first beats were originally slurred separately from the rest of the bar (see examples 6.15 and 6.16).



Example 6.15. *Three Visions of Saint Mesrob*, Celestial Alphabet, mm. 16-18



Example 6.16. *Three Visions of Saint Mesrob*, Celestial Alphabet, mm. 25-28

Due to bow distribution issues related to the rhythm, these measures are difficult to perform without creating unintentional accents on the whole notes. As incorporating new accents

are to be avoided for reasons already discussed, the decision was made to tie the first beat of each measure to its subsequent whole note. Rather than indicate this as a whole measure slur (and, perhaps, eliminate Hovhanness's desire for separation between beats one and two), lines are added to the score to indicate a slight detachment between the two beats (see examples 6.17 and 6.18). It is important to note that the lines indicated on the whole notes do not represent tenuto markings. Rather, they function as indications of Hovhanness's original articulation markings, while making the passages easier to play.



Example 6.17. *Three Visions of Saint Mesrob*, Celestial Alphabet, mm. 16-18



Example 6.18. *Three Visions of Saint Mesrob*, Celestial Alphabet, mm. 25-28

The second kind of articulation marking that has been added to these scores is indicated by a comma. Meant to represent either a bow retake or a slight separation between notes of the same bow direction, they are most commonly found after long notes in the third movement of the *Khirgiz Suite*. Again, they are not meant to be taken as articulation marks as such. Rather, they

are presented as an aid to meld comfortable bowings with the original articulations presented by Hovhanness (see examples 6.19 and 6.20).



Example 6.19. *Khirgiz Suite*, third movement, Bowing #1, mm. 13-16

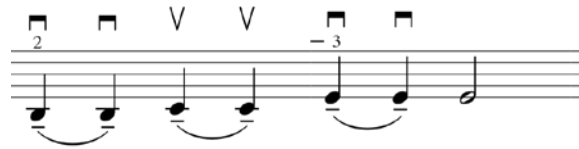


Example 6.20. *Khirgiz Suite*, third movement, Bowing #3, mm. 33-35

Hooked staccato and hooked legato indications have been maintained, although bowings may have been added for extra clarity (see examples 6.21 and 6.22). The reason for the added bowings is explained in the BOWINGS section below.



Example 6.21. *Khirgiz Suite*, A Khirgiz Tala, hooked staccato, mm. 5-6



Example. 6.22. *Khirgiz Suite*, Variations, hooked legato, rehearsal C

All other musical articulations, including glissandi and fermatas are taken from Hovhaness's manuscripts (see examples 6.23, 6.24, 6.25, and 6.26).



Example 6.23. *Khirgiz Suite*, third movement, mm. 48-49



Example 6.24. *Three Visions of Saint Mesrob*, Celestial Mountain, mm. 28-30



Example 6.25. *Khirgiz Suite*, Variations, fermata before doppio movimento

Senza Misura, possibly ♩ = 112
Violin may begin at any time

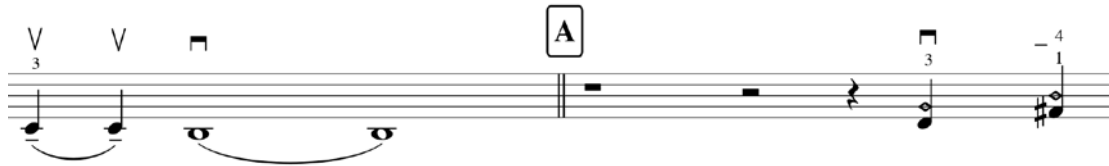


Example 6.26. *Three Visions of Saint Mesrob*, Celestial Bird, m. 1 and m. 23

BARLINES

In all circumstances, barlines have been kept the same as the original scores. Hovhaness used regular solid barlines throughout most of the movements, double final barlines at the end of pieces, and a repeat in the third movement of the *Khirgiz Suite*. More interestingly, the first movement of the *Khirgiz Suite* is written without regular barlines. This may prove challenging to some students, but performance and practice tips are presented in chapter four of this document.

Of more importance is that Hovhaness used a double barline to delineate sections of what otherwise may seem to be repetitive music. The first movement of the *Khirgiz Suite* features a double barline to indicate a change in texture, pattern, or form. The first of these indicates a change from regular, solid pitches to a section in harmonics for the violin (see example 6.27).



Example 6.27. *Khirgiz Suite*, Variations, transition to harmonics

The second double barline of this movement indicates a return to solid pitched notes, along with a change to the *doppio movimento* section, where the quarter note pulse becomes a half note pulse (see example 6.28).



Example 6.28. *Khirgiz Suite*, Variations, transition to *doppio movimento*

Occurrences of double barlines are also found in the second movement of the *Three Visions of Saint Mesrob*. In this movement, the double line indicates the entrance and exit of musical material in the violin part. The first one occurs between measure 1 and 2 and marks the entrance of the violin. Another double barline indicates that musical material has passed from the violin back to the piano in the final two measures of the piece (see previous example 6.26 above). These types of double barline markings are frequently found in other compositions, both by Hovhaness and by alternate composers. These barlines have been retained in the new editions as important structural indications. Some have been used as the basis for the location of new rehearsal letters (see below section on REHEARSAL MARKINGS).

BOWINGS

There were very few bowings presented in the original scores of the *Khirgiz Suite* and the *Three Visions of Saint Mesrob*. It was therefore one of the most important goals of this project to present bowings for future performers, students, and educators. Several factors were taken into account when creating bowings for the new editions, but primarily providing a sound basis was fundamental to this study.

As there are almost always multiple editions for music in the standard violin literature, it was also deemed important that more than one bowing be presented for these manuscripts. Many movements now have two bowing options, while some have three. Each bowing has its own validity, some for stylistic reasons, some for comfort, some for pedagogical value, and some just for clarification of articulation. Overall, the most fundamental factor was to include bowing notations so that players could approach these works without having to start from scratch, a deterrent which may have prevented these pieces from becoming a part of the standard literature until now.

In every circumstance, bowings are indicated on the first note after rests (see example 6.29).

Adagio ♩ = 63

The image shows two staves of musical notation in treble clef. The first staff begins with a tempo marking 'Adagio ♩ = 63'. The music consists of a series of notes with various bowing symbols (circles containing 'V' or 'B') and fingerings (0, 2, 3, 2) placed above the notes. The second staff continues the sequence with similar bowing and fingering notations, including a double bar line at the end.

Example 6.29. *Khirgiz Suite*, Variations, bowings after rests, lines 1-2

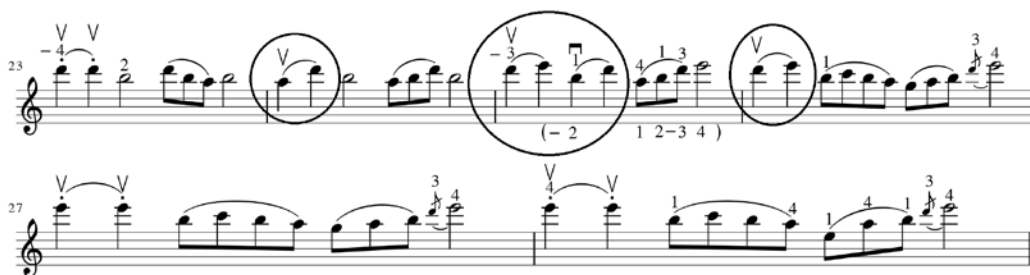
variations are of unequal rhythmic length, occasionally resulting in phrases with dissimilar bowings. In these instances, bow directions have been added (see example 6.32).

The image displays two staves of musical notation in treble clef. The first staff begins with a circled 'V' and a '-2' below it, followed by a series of quarter notes. A second circled 'V' appears above the fourth measure. A '-3' is placed above the eighth measure, with a slur below it containing '(-2 1)'. A circled 'V' with a vertical line and a dot below it is positioned above the eleventh measure, with a '-2' below it. The second staff starts with a circled 'V' above the second measure. A circled 'V' with a vertical line and a dot below it is above the eighth measure, with a '-3' above it and a slur below it containing '(-2 1)'. A circled 'V' with a vertical line and a dot below it is above the eleventh measure, with a '-2' below it.

Example 6.32. *Khirgiz Suite*, Variations, lines 6-7

Clarity has been provided by notating these bowings with some frequency. Students and performers attempting to play these works will find greater ease during practice and rehearsals as a result.

Due to the repetitive musical nature of these compositions, bowings that suddenly differ from the norm have also been indicated. An example of this is in the second movement of the *Khirgiz Suite*. Hooked staccato bowings are found on the first two quarter notes of almost every measure of the movement. Sudden slurred quarter notes on this primary beat become more important to the listener as a result (see example 6.33).



Example 6.33. *Khirgiz Suite*, A Khirgiz Tala, mm. 23-28

It was felt that notating all hooked bowings and these slurs was more helpful to musicians and younger students to define these moments. As dynamics are not an important feature of these works, these very rare changes of bow pattern become much more important. It is hoped that establishing their visual recognition will help to ensure their aural emphasis.

In circumstances where small motivic units are repeated many times, courtesy bowings have been added. These may help the performer to keep track of the number of times the motive has been played and to keep visual track of their placement in the score. An example of this is at the end of movement three of the *Khirgiz Suite* (see example 6.34).

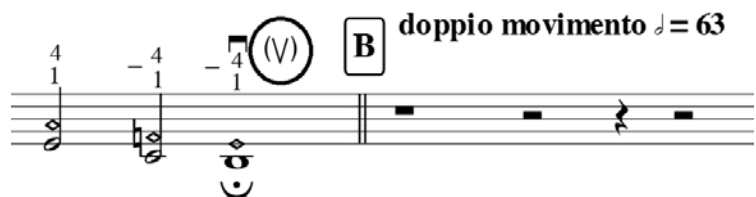


Example 6.34. *Khirgiz Suite*, third movement, mm. 53-56

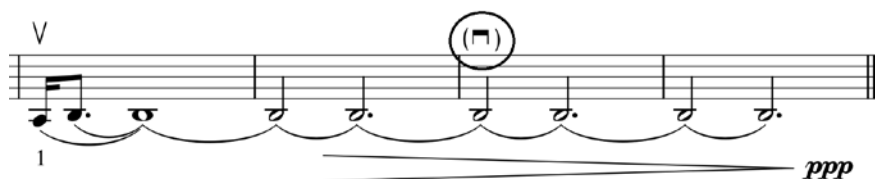
Commas (or retake signs) and hooked bows have been introduced in the score in some movements to represent certain articulations, while marking unavoidable bowing changes from

the original manuscripts. Please see the ARTICULATIONS section above, for more information about these markings.

Finally, in two circumstances hidden bow change markings are presented on extra long tied or held notes (see examples 6.35 and 6.36)



Example 6.35. *Khirgiz Suite*, Variations, fermata before rehearsal letter B



Example 6.36. *Three Visions of Saint Mesrob*, Celestial Alphabet, mm. 29-32

CUE NOTES

In the original manuscripts, cue notes of the accompanying piano part were provided in the violin score. These occur in the second movement of the *Khirgiz Suite* and the first movement of the *Celestial Mountain* (see examples 6.37 and 6.38).



Example 6.37. *Khirgiz Suite*, A Khirgiz Tala, mm. 1-4



Example 6.38. *Three Visions of Saint Mesrob*, Celestial Mountain, mm. 1-4

In both circumstances, these cue notes occur at the very beginning of the movement, in circumstances where an additive meter is presented. Additive meter (or meter where a larger unit is broken up into several smaller, unequal subdivisions) can pose problems for some players (these are both discussed in the section METER below and in the pedagogical material in chapters four and five of this document). For this reason, providing cue notes at the beginning of these movements was deemed a helpful characteristic of the original scores. The preexisting cue notes have therefore been retained.

Cue notes have not been added to the other movements of the two pieces, however.

There are no pertinent rests to require them in the first movement of the *Khirgiz Suite*. The third movement is in a straightforward 2/4 meter, and cue notes did not seem necessary. The second movement of the *Three Visions of Saint Mesrob* begins with a section of unaccompanied and unmeasured piano solo. An indication that the pianist is to perform “without rhythm” and that the violin “may begin at any time” precludes the need for cue notes in this movement (see examples 6.39 and 6.40).

The image shows a piano score for the first two measures of 'Celestial Bird' from 'Three Visions of Saint Mesrob'. The score is written for piano and includes a violin part. The tempo is marked 'Senza Misura, possibly ♩ = 112' and 'without rhythm'. The piano part begins with a piano solo, marked 'p' and 'hold pedal throughout'. The violin part begins with a rest, marked 'Violin may begin at any time', and then plays a melodic line with triplets, marked 'p'.

Example 6.39. *Three Visions of Saint Mesrob*, Celestial Bird, piano score, mm. 1-2

The image shows a violin score for the first two measures of 'Celestial Bird' from 'Three Visions of Saint Mesrob'. The tempo is marked 'Senza Misura, possibly ♩ = 112' and 'Violin may begin at any time'. The violin part begins with a rest, marked 'Violin may begin at any time', and then plays a melodic line with triplets, marked 'p'.

Example 6.40. *Three Visions of Saint Mesrob*, Celestial Bird, violin score, mm. 1-2

Finally, the third movement of the *Three Visions of Saint Mesrob*, while in a compound meter of 5/4, begins straightforwardly in quarter note motion in the piano. This does not appear to present a need for cued accompaniment notes in the violin score, so it has not been added to the new manuscripts (see example 6.41).

The image shows a musical score for the beginning of the third movement of *Three Visions of Saint Mesrob*. It consists of three staves. The top staff is a single line with a treble clef, containing a few notes and rests, with the instruction "Possibly ♩ = 69" above it and "Sul G v" above the final note. The middle and bottom staves are a grand staff with a treble and bass clef. The middle staff has a treble clef and contains a melodic line with a slur over the first four measures and a fermata over the fifth. The bottom staff has a bass clef and contains a bass line with a slur over the first four measures. The tempo marking "Possibly ♩ = 69" is placed above the middle staff. The dynamic marking "p" is placed below the middle staff. The instruction "δ basso" is placed below the bottom staff.

Example 6.41. *Three Visions of Saint Mesrob*, Celestial Alphabet, mm. 1-4

DYNAMICS

Dynamics in the *Khirgiz Suite* and in the *Three Visions of Saint Mesrob* are incredibly rare in the original scores. While more occur in the *Three Visions of Saint Mesrob* than in the *Khirgiz Suite*, no movement has more than six indications. The following table indicates the number of original tempo markings in each of the six movements (see table 1).

MOVEMENT	NUMBER OF DYNAMIC INDICATIONS
<i>Khirgiz Suite, Variations</i>	0
<i>Khirgiz Suite, A Khirgiz Tala</i>	0
<i>Khirgiz Suite, III</i>	1
<i>Three Visions of Saint Mesrob, Celestial Mountain</i>	2
<i>Three Visions of Saint Mesrob, Celestial Bird</i>	3
<i>Three Visions of Saint Mesrob, Celestial Alphabet</i>	3

Table 1. Number of dynamic indications per movement

Only a small variety of dynamic types are found in these scores as well. They may be broken down into the following indications (see table 2).


DYNAMIC INDICATION	NUMBER OF DYNAMIC INDICATIONS
	4
<i>f</i>	1
<i>mf</i>	1
<i>mp</i>	3
<i>p</i>	1
<i>pp</i>	1
<i>ppp</i>	2

Table 2. Number of dynamic indications by type

When making editorial decisions about the new performance editions, whether or not to add dynamic markings to these scores became an important consideration. Obviously, a significant amount of music is presented without any indicated dynamics. However, a detailed examination of many of Hovhanness's other works indicated that he was not opposed to using them, sometimes in vast quantities. The question, therefore, became one of trying to interpret his original intent. Was it possible that Hovhanness meant for the performer to add their own dynamic markings? Was it possible that he forgot to indicate them? Or, was it a deliberate choice to limit

the number of dynamics? Answering these questions meant spending time examining his compositions, by type and by date of writing.

Due to the large number and great variety of Hovhannes's compositions it is, of course, difficult to generalize his use of dynamics. Many of his compositions show a similar lack of dynamic markings, including some of his other scores for violin. *Saris for Violin and Piano*, Op. 6, for example, contains only two dynamics markings.⁸⁷ Other manuscripts show significant dynamic markings, including works that were written at the same time period as the *Khirgiz Suite* (1951) and the *Three Visions of Saint Mesrob* (1962). *Hercules for Soprano and Violin*, Op. 56, No. 4, for example, was written in 1959 and contains a multitude of dynamics (see example 6.42).⁸⁸

Example 6.42. *Hercules for Soprano Voice and Violin*, Op. 56, No. 4, Andante, mm. 5-20

⁸⁷ Alan Hovhannes, *Saris for Violin and Piano* (New York: C. F. Peters Corporation, 1974).

⁸⁸ _____, *Hercules for Soprano Voice and Violin*, Op. 56 (New York: C. F. Peters Corporation, 1966).

Pieces written in other time periods also show varying dynamic treatments. The *Oror* (“Lullaby”) for Violin and Piano, *Op. 1a* (1922, rev. 1926) has eight on a single page,⁸⁹ while the *Concerto No. 2 for Violin and String Orchestra, Op. 89a* (1951-57) has only five during its first movement.⁹⁰ The second movement of the *Duet for Violin and Harpsichord, Op. 122* (1987) is only three measures long and has twelve dynamic markings (see example 6.43).⁹¹

2. HAIKU

Example 6.43. *Duet for Violin and Harpsichord, Op. 122*, second movement, violin score

This variety of dynamic frequency and their types extends to other instruments, including string orchestra, wind ensembles, chamber groups, solo piano pieces, and more. Two interesting dynamic examples occur in the *Fantasy for Solo Piano, Op. 16*⁹² and the *Divertimento for Four Wind Instruments, Op. 61, No. 5* (see examples 6.44 and 6.45).⁹³

⁸⁹ Alan Hovhaness, *Oror (Lullaby) for Violin and Piano, Op. 1a* (New York: C. F. Peters Corporation, 1964).

⁹⁰ _____, *Concerto No. 2 for Violin and String Orchestra, Op. 89a* (New York: C. F. Peters Corporation, 1958).

⁹¹ _____, *Duet for Violin and Harpsichord, Op. 122* (New York: C. F. Peters Corporation, 1957).

⁹² _____, *Fantasy for Solo Piano, Op. 16* (New York: C. F. Peters Corporation, 1969).

⁹³ _____, *Divertimento for Four Wind Instruments, Op. 61, No. 5* (New York: C. F. Peters Corporation, 1958).

with marimba stick with hard rubber beater; drag around in circular glissandi

with timpani stick

with timpani stick

with marimba stick

with marimba stick to keyboard

thunder-roar-sound

Edition Peters 6482

Example 6.44. *Fantasy for Solo Piano, Op. 16, Allegro*,
dynamic indications for playing inside of instrument

Andante $\text{♩} = \text{ca. } 76$

9

18

mp

p

f

mp

mp

mp

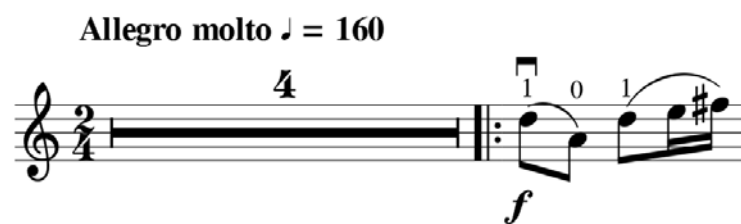
mp

Example 6.45. *Divertimento for Four Wind Instruments, Op. 61, No. 5, Prelude*,
oboe score, mm. 1-24

Ultimately, the conclusion was made based on these and other examples, that Hovhanness used dynamics in a variety of interesting ways. Their inclusion and use (or lack thereof) may even be said to be a vital part of his composing. In many ways, a lack of dynamics represent some of the properties of Asian and Indian mysticism and music. Repeated melodies, sustained over long drone notes, become a source of mesmerizing emotional mood. Brief changes in dynamics become even more important to the listener, especially due to their lack of occurrence.

As the two pieces examined in this document have minimalistic qualities, arguably representing music from cultures utilizing drones, it was thought that adding dynamics to the scores would be counteracting many of the very characteristics Hovhanness might have been trying to employ. While other scholars may debate this deduction, dynamic addition has therefore not been part of the parameters of this project.

The only exception to this occurs in the final movement of the *Khirgiz Suite*. Measure five of this movement has a dynamic indication of “forte” (see example 6.46).



Example 6.46. *Khirgiz Suite*, third movement, mm. 1-5

This indication is meant for the entire movement. However, as the performer may have forgotten this dynamic marking by the end of the movement, a courtesy dynamic marking has been added to measure 52, following two measures of rest. It should be noted that this courtesy

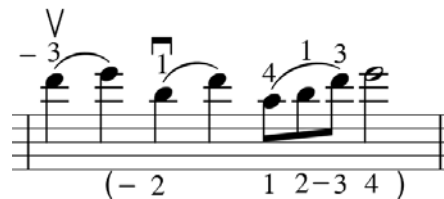
dynamic marking is meant only as a reminder, rather than as any dynamic emphasis (see example 6.47).



Example 6.47. *Khirgiz Suite*, third movement, mm. 50-52

FINGERINGS

Fingerings form a substantial amount of the editorial markings in the new performance editions of the *Khirgiz Suite* and the *Three Visions of Saint Mesrob*. As no fingered scores of these pieces existed prior to the creation of this document, it was deemed important to offer multiple fingerings for each movement. Like the bowing additions, this sometimes resulted in two or three options. Primary fingerings are typically placed above the notes, while secondary fingerings are found in parentheses below the staff (see example 6.48).

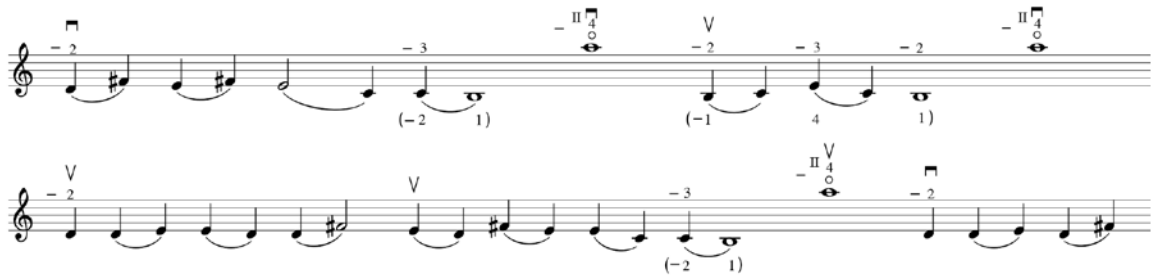


Example 6.48. *Khirgiz Suite*, A Khirgiz Tala, m. 25

In circumstances where three fingerings are provided, the first option is located above the staff, the second above the first (in parentheses), and the third option is below the staff (also in parentheses). The second movement of the *Khirgiz Suite* has the option of being played on multiple strings with two different fingerings or completely sul E, also with two different fingerings. The sul E fingerings have been presented on their own score, for the sake of manuscript clarity.

Both roman numerals and “sul” markings have been employed in the new editions. Roman numerals typically indicate which string a player should finger notes on, in circumstances

of brief position playing.⁹⁴ Examples of roman numerals are found in the first movement of the *Khirgiz Suite*, when a natural harmonic on the A string is indicated (see example 6.49)



Example 6.49. *Khirgiz Suite*, Variations, lines 5-6

While the notation of “sul” also means to perform indicated pitches on a single string, in the new editions “sul” only occurs if large sections of music must be played this way. “Sul” indications may refer to an entire movement or to multiple lines of music. Movements that include the “sul” marking are the second and third movements of the *Khirgiz Suite* and the first and third movements of the *Three Visions of Saint Mesrob*.

As Hovhanness himself frequently wrote entire string movements for one string (“sul” is one of the few fingering markings we find in his violin scores), it has been suggested as an optional fingering for the entire second movement of the *Khirgiz Suite*. It is important to note that this fingering is not original to Hovhanness, but it is both possible and comfortable. It also potentially reflects the character of the movement. Alternate fingerings, which utilize other strings, have also been provided on a different page in the new edition.

⁹⁴ As in traditional notation, I indicates performance on the E string, II indicates performance on the A string, III indicates performance on the D string, and IV indicates performance on the G string.

Where necessary for color or phrasing purposes, extension fingerings have been suggested. These fingered extensions are marked with circled numbers. Circling these numbers help younger students identify fingers that lay outside of a normal hand frame or position. It is hoped that these indicated extensions may prove beneficial to both students and teachers in the learning process. Examples of circled extension fingerings may be found in the first two movements of the *Three Visions of Saint Mesrob* (see example 6.50).



Example 6.50. *Three Visions of Saint Mesrob*, Celestial Mountain, mm. 12-13

Occasionally, a finger must be left down for multiple notes. This occurs particularly in the case of marked glissandi. When this is necessary, a line over the notes indicates that a finger should remain on the string (see example 6.51)



Example 6.51. *Three Visions of Saint Mesrob*, Celestial Mountain, mm. 28-30

Shifting lines to indicate a change in position occur in every movement of the new scores. They are notated as a brief dash in front of fingering in the new position (see example 6.52).

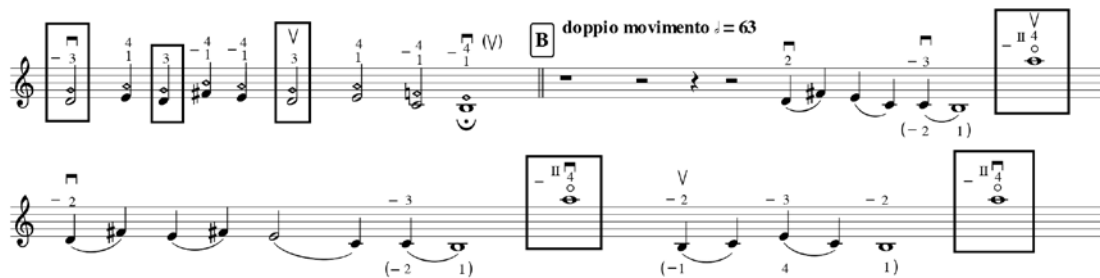


Example 6.52. *Three Visions of Saint Mesrob*, Celestial Mountain, mm. 7-8

Fingering for harmonics are common indications. Artificial harmonics are fingered with first finger and fourth finger, while natural harmonics are either notated with a third finger or a 4, 0 (see examples 6.53 and 6.54).

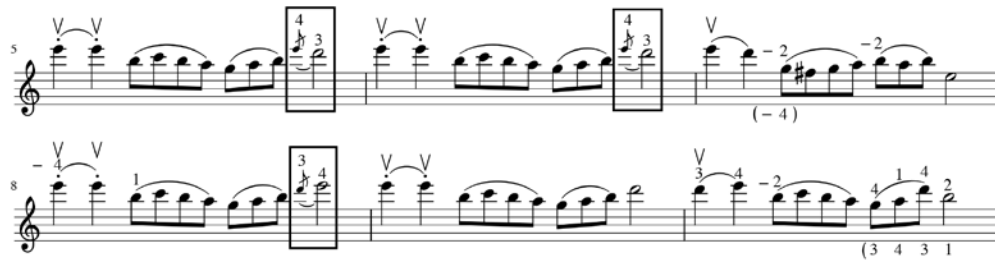


Example 6.53. *Khirgiz Suite*, Variations, artificial harmonic fingering, line 3

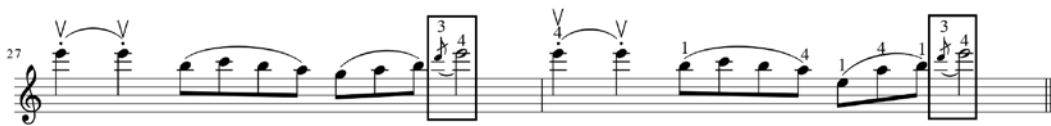


Example 6.54. *Khirgiz Suite*, Variations, natural harmonic fingering, lines 4-5

After trial with a selection of students, all grace notes have been fingered. Grace notes, occurring only in the second movement of the *Khirgiz Suite*, are either fingered with a third or fourth finger, as a result of the position they are in. It was found that, due to the repetitive nature of the movement, younger students did much better with note accuracy when all grace notes were fingered. This is perhaps a result of these notes alternating between E-D and D-E. Many students mistakenly performed these inaccurately until fingered in the score (see examples 6.55 and 6.56).



Example 6.55: *Khirgiz Suite*, A Khirgiz Tala, grace note fingerings, mm. 5-10



Example 6.56. *Khirgiz Suite*, A Khirgiz Tala, grace note fingerings, mm. 27-28

HARMONICS

Harmonics are found in the first and second movements of the *Khirgiz Suite*, while none are present in the *Three Visions of Saint Mesrob*. Predominantly, harmonics are artificial harmonics (where the base note is “stopped” by the first finger of the left hand and the fourth finger of the left hand rests lightly a perfect fourth above it on the same string) rather than natural harmonics (which are naturally found by dividing the string at various points along the length of the string). Both kinds present challenges to the performer, which are discussed in the pedagogical section of chapter four of this document.

In terms of editorial markings, almost all of the harmonics in the *Khirgiz Suite* maintain their original notation. The only exception is the rewriting of two D natural harmonics at the beginning of the first movement. These were originally notated with a solid note and a fingering of “0” (see example 6.57).



Example 6.57. *Khirgiz Suite*, Variations, first notation of D natural harmonic

The same harmonic was notated differently in another section of the original manuscript. In the first, sixth, eighth, eleventh, sixteenth, eighteenth, and twenty-first notes between rehearsal A and rehearsal B, it was notated in a different manner (see example 6.58).



Example 6.58. *Khirgiz Suite*, Variations, second notation of D natural harmonic

It is possible that the original presentation on lines one and two were meant to be visually reflective of the fingering of the A natural harmonic later in the movement (see example 6.59).



Example 6.59. *Khirgiz Suite*, Variations, original indication #2

However, when the author of this document presented the original score to pre-college students, there was confusion about the location and fingering of the two differently notated G natural harmonic pitches. Clarifying and changing the notation made performance and

KEY SIGNATURES

In both the *Khirgiz Suite* and the *Three Visions of Saint Mesrob*, key signatures are not notated on the original scores. Instead, accidentals are employed where needed. As accidentals are relatively infrequent in these manuscripts, it was felt that keeping this notation in the new scores would be desirable.

In most occurrences raised and lowered pitches are straightforward without requiring their notation in a key signature. There are rare instances when regular accidentals were not deemed clear enough to provide accurate pitch performance, especially for younger students. In these cases, courtesy accidentals were employed (see ACCIDENTALS above).

PIANO SCORES

Edited piano scores for the *Khirgiz Suite for Violin and Piano, Op. 73* and the *Three Visions of Saint Mesrob for Violin and Piano, Op. 198* have not been included in this document, but are available through the C. F. Peters Corporation. Permission was not granted to replicate the piano scores in this document, although a very small number of measures have been included in the main body of text for this document. Readers interested in performing these works may consult the Appendices of this document for publisher contact information. In addition, at the bottom of every page of the newly edited violin scores, copyright information may be located (including original date of publication and pertinent C. F. Peters catalog numbers). This information should facilitate the obtaining of piano scores for performance, study, and teaching these works.

REHEARSAL MARKINGS

In the original scores, measure numbers and rehearsal letters were not included in the *Khirgiz Suite*. They were, however, included in the *Three Visions of Saint Mesrob*. Measure numbers in the *Three Visions of Saint Mesrob* have been retained in the new performance editions of this document.

In an effort to prevent problematic rehearsal situations, measure numbers are also now included in the second and third movements of the *Khirgiz Suite*. Unfortunately, they could not be added to the first movement, as barlines and a time signature are not a part of the music.

In the original manuscript however, different sections were partitioned by a double barline (see section on BARLINES above). These double barlines indicated a change in texture, in types of notes for the violin, and in tempo. As these double barlines also indicated underlying structural form, they have been retained. For the sake of comprehensibility, rehearsal letters have been added at these moments (see example 6.61).

The image displays three staves of musical notation for the *Khirgiz Suite, Variations*. The first staff shows a melodic line with various fingerings (1, 3, 0, 3, 1, 3) and a double barline. The second staff, marked with a boxed 'A', continues the melody with fingerings (-4, -4, -4, -4, -3, 4, 3, -4, -4, -4, -4, -4) and a double barline. The third staff, marked with a boxed 'B', begins with the tempo marking 'doppio movimento $\text{♩} = 63$ ' and includes fingerings (-3, 4, 3, -4, -4, 4, -4, -4, 2, -3, -2, 1) and a double barline. The notation includes various note values, rests, and articulation marks.

Example 6.61. *Khirgiz Suite*, Variations, added rehearsal letters

It was not felt that rehearsal letters were needed in subsequent movements, or in the *Three Visions of Saint Mesrob* score. Their inclusion cluttered the layout of both manuscripts. They were also deemed redundant, due to the new presence of measure numbers. Further, each movement's length determined that rehearsal letters were not needed.

TIME SIGNATURES, METER, AND BEAMING

Some of the most interesting things about Hovhanness's compositions are his use of meter, pulse, and time signatures. In order to best understand the editorial considerations associated with these terms, it is helpful to have a definition of them. Gardner Read's pivotal book, *Music Notation*, mentions the following:

Time, meter, tempo, rhythm – musicians often use these terms imprecisely. But the four expressions are not synonymous, and only two are interchangeable. The analogous terms are *time* and *meter*, for both refer to the pattern of musical pulsations... Meter is – traditionally speaking – a recurring pattern of stress, and an established arrangement of strong and weak pulsations. These pulsations are also known as *beats*. The *measure* is a single, complete pattern of the recurring beats, framed by barlines and arranged so that the first beat is normally the strongest pulsation.⁹⁵

In the *Khirgiz Suite* and the *Three Visions of Saint Mesrob*, Hovhanness has movements without time signatures, movements with simple time signatures (like 2/4), and movements with complex time signatures (like 7/4 and 5/4). More interestingly, in some instances Hovhanness indicates that a complex time signature is additive. As example of this is found in the first movement of the *Three Visions of Saint Mesrob* (see example 6.62).



Example 6.62. *Three Visions of Saint Mesrob*, Celestial Mountain,
time signature of original score

⁹⁵ Gardner Read, *Music Notation: A Manual of Modern Practice* (New York: Taplinger Publishing Company, 1979), 148-149.

In this circumstance, Hovhaness takes a complex time signature (one that does not equally subdivide into either duple or triple parts) and demonstrates how it should be felt in terms of meter. The score indicates that the performer should feel the meter as a group of three quarter notes plus a group of four quarter notes, indicating a recurring pattern of unequally stressed subdivisions in this movement. A similar additive meter marking is found in the first movement of the *Khirgiz Suite*, where the original score indicates that each measure is subdivided into $4/8 + 4/8 + 3/8 + 4/8$ (see example 6.63)



Example 6.63. *Khirgiz Suite*, A Khirgiz Tala,
time signature of original score

Obviously, these indications are important to the time, meter, and pulse of these movements. They influence performance decisions, bowings, and affect how subdivisions of the beat are beamed in these scores. The eighth notes in the second movement of the *Khirgiz Suite*, for example, are beamed and stressed according to the indicated additive meter (see example 6.64).



Example 6.64. *Khirgiz Suite*, A Khirgiz Tala, eighth note beaming

Due to their fundamental visual and aural importance, time signatures and beaming properties of the original scores have been maintained in the new performance editions. For the sake of clarity, however, time signatures at the beginning of these movements now have both their overall time (i.e. 15/8) and their additive meter in parentheses (i.e. 4 + 4 + 3 + 4 over 8). These indications were felt to further clarify the desired pulse of these movements, while maintaining the clarification of the overall time of the music (see examples 6.65 and 6.66).



Example 6.65. *Three Visions of Saint Mesrob*, Celestial Mountain,

time signature of new performance edition



Example 6.66. *Khirgiz Suite*, A Khirgiz Tala,

time signature of new performance edition

Further, additive meter is now indicated with a single lower numeral (see example 6.67).



Example 6.67. *Khirgiz Suite*, A Khirgiz Tala,
single lower numeral

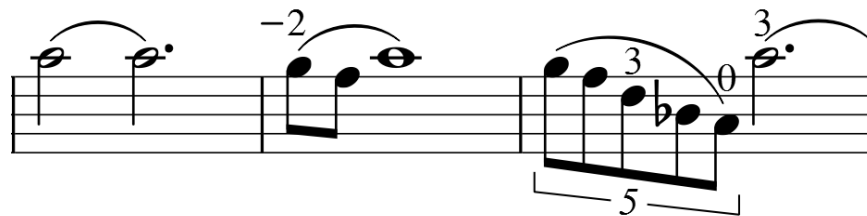
This was found to be helpful with students looking at these scores, as a single beat unit indication implies a consistent time signature. Students looking at the original scores occasionally found the additive meters confusing, and many felt that the notation of the original ($4/8 + 4/8 + 3/8 + 4/8$) implied a changing time signature for each measure.

Finally, as in the original manuscripts, all subdivided rhythmic units are beamed according to the indicated meter of the movement. Bowing choices were all made to support this basic visual and aural principle. The only change in note beaming occurred in the second movement of the *Three Visions of Saint Mesrob*. In the original score, the quintuplet in measure 18 was made up of a group of two beamed eighth notes and a group of three beamed eighth notes (see example 6.68).



Example 6.68. *Three Visions of Saint Mesrob*, Celestial Bird, m. 18

This has been changed in the new performance editions, so that all five eighth notes are beamed together. It was felt that this change was easier for visual recognition and did not obscure the implied meter of the music, reflecting instead the division of beat from measure 16 (see example 6.69).



Example 6.69. *Three Visions of Saint Mesrob*, Celestial Bird, mm. 16-18

Chapter Seven:

New Performance Editions

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Please note that all fingerings, bowings, and new editorial markings are copyrighted as part of this document, belonging to both Katherine Okesson and the University of Kansas dissertation publication service. Replication and use of these fingerings, bowings, and new editorial markings requires written authorization.

TABLES OF EDITORIAL MARKINGS

The tables below are keys to the editorial markings found in the *Khirgiz Suite* and the *Three Visions of Saint Mesrob*. Included are tables about:

Bowings (see table 3)

Fingerings (see table 4)

Tempo, Time signatures, and Meter (see table 5)

Additional indications (see table 6)

These indications are for educational teaching reference and may prove helpful to teachers and students looking at these works for the first time. In the event of separate publication, these explanatory tables would preface the new scores.

The new performance editions of both works are found immediately following the tables.










	Down Bow
	Up Bow
	Hooked Legato (played in one bow)
	Hooked Staccato (played in one bow)
	Bow Retake
	Change Bow (as needed during long notes; a bow change on the beat is to be avoided)
	Bow Re-Articulation (indicated when a group of slurred notes is hooked to a single long note; all pitches played in one bow)
	Slur
	Tie

Table 3. Bowings



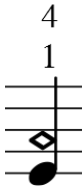


	<p>Shifting Sign (play note with indicated finger number, then shift to new position and play with second indicated finger number)</p>
<p>Sul E or I</p>	<p>Play on E String</p>
<p>Sul A or II</p>	<p>Play on A String</p>
<p>Sul D or III</p>	<p>Play on D String</p>
<p>Sul G or IV</p>	<p>Play on G String</p>
	<p>Finger Extension</p>
	<p>Artificial Harmonic (performed with regular first finger pressure and harmonic fourth finger)</p>
	<p>Natural Harmonic (performed with indicated finger, usually 3 or 4)</p>
	<p>Glissando to Natural Harmonic (both notes to be played on the same string)</p>
<p>sliding 2 _____</p>	<p>Sliding (Between two notes, to be played on one string with the same finger)</p>

Table 4. Fingerings


Adagio	At a Slow Tempo
Allegro	Fast Tempo (merry, lively)
Allegro Molto	Very Fast Tempo (very merry, lively)
Doppio Movimento	Twice as Fast
Possibly ♩ = 63	Tempo Indication (perform at or around this marking, allows for personal interpretation of the performers)
Senza Misura	Without Strict Measure (perform freely)
	Time Signature with Meter Subdivisions in Brackets

Table 5. Tempo, Time Signatures, and Meter




	Courtesy Accidental
	Courtesy Dynamic
	Grace Note (performed before the beat)

Table 6. Additional Indications

Khirgiz Suite for Violin and Piano, Op. 73

I. Variations

Edited by Katherine Okesson

Alan Hovhaness

Adagio $\text{♩} = 63$

A

B doppio movimento $\text{♩} = 63$

C

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Khirgiz Suite for Violin and Piano, Op. 73

II. A Khirgiz Tala - Fingerings #1

Edited by Katherine Okesson

Alan Hovhaness

Allegro $\text{♩} = 152$ **Piano**

The musical score is written for a violin in treble clef. It begins with a 15/8 time signature, which is divided into measures of 4, 4, 3, and 4 eighth notes. The tempo is marked 'Allegro' with a quarter note equal to 152 beats per minute. The dynamics are marked 'Piano'. The score consists of eight staves of music, with measure numbers 5, 8, 11, 14, 18, 23, and 27 indicated at the start of their respective staves. The music features a complex rhythmic pattern with frequent sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4 above or below notes. Slurs are used to group notes. Some notes have a 'V' above them, likely indicating a vibrato or a specific bowing technique. There are also some negative signs (e.g., -2, -3, -4) and a '0' below notes, possibly indicating breath marks or specific articulation. The piece concludes with a double bar line at the end of the eighth staff.

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Khirgiz Suite for Violin and Piano, Op. 73

II. A Khirgiz Tala - Fingerings #2 (Sul E)

Edited by Katherine Okesson

Alan Hovhaness

Allegro $\text{♩} = 152$ **Piano** **Sul E**

5

8

11

14

18

23

27

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Khirgiz Suite for Violin and Piano, Op. 73

II. A Khirgiz Tala - Educational Bowing (Down Bow Hooked)

Edited by Katherine Okesson

Alan Hovhaness

Allegro $\text{♩} = 152$ Piano

5

8

11

14

18

23

27

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Khirgiz Suite for Violin and Piano, Op. 73

III. - Bowing #1

Edited by Katherine Okesson

Alan Hovhaness

Allegro molto ♩ = 160

10

18

26

33

40

46

53

f

f

Sul G

f

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Khirgiz Suite for Violin and Piano, Op. 73

III. - Bowing #2

Edited by Katherine Okesson

Alan Hovhaness

Allegro molto ♩ = 160

10

18

26

33

40

46

53

f

f

Sul G

f

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Three Visions of Saint Mesrob for Violin and Piano, Op. 198

I. Celestial Mountain

Edited by Katherine Okesson

Alan Hovhaness

Possibly ♩ = 66

Piano

Sul G

mp

7

15

21

28

31

pp

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Three Visions of Saint Mesrob for Violin and Piano, Op. 198

II. Celestial Bird

Edited by Katherine Okesson

Alan Hovhaness

Senza Misura, possibly $\text{♩} = 112$

Violin may begin at any time

The musical score for the Violin part of 'Celestial Bird' is written in treble clef with a 5/4 time signature. It begins with a whole rest, followed by a dynamic marking of *p*. The score is divided into measures, with measure numbers 4, 8, 11, 14, and 19 indicated in boxes. The music features a variety of rhythmic patterns, including triplets, quintuplets, and sixteenth-note runs. Fingerings are indicated by numbers 1-4, and bowing directions are marked with 'V' and '-'. A fermata is placed over the final note of measure 19, which is followed by a *ppp* dynamic marking and the instruction 'senza misura'. The score concludes with a double bar line.

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Three Visions of Saint Mesrob for Violin and Piano, Op. 198

III. Celestial Alphabet - Bowing #1

Edited by Katherine Okesson

Alan Hovhaness

Possibly $\text{♩} = 69$

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APPENDICES

COMPARATIVE VIOLIN LITERATURE

Many other composers wrote works for the violin around the same time period as the *Khirgiz Suite for Violin and Piano, Op. 73* (1951) and the *Three Visions of Saint Mesrob, Op. 198* (1962). A cross section of a small number of these works is presented in tables 7 and 8 below. These works, of course, vary in style and in musical techniques. However, a list of them may prove of interest to violinists trying to place the Hovhaness works in a larger context. In addition, as almost all of these works are more technically advanced than the Hovhaness pieces, teachers and performers looking for twentieth-century literature to precede study of these works may be interested in examining the Hovhaness pieces further.

COMPOSER	COMPOSITION	DATE OF COMPOSITION
Antheil, George	<i>Concerto for Violin and Orchestra</i>	1946
Bacewicz, Grażyna	<i>Sonata No. 4 for Violin and Piano</i>	1949
“ “	<i>Polish Capriccio for Unaccompanied Violin</i>	1949
“ “	<i>Quartet for Four Violins</i>	1950
Badings, Henk	<i>Violin Concerto No. 4</i>	1947
“ “	<i>Double Violin Concerto No. 1</i>	1954
Bernstein, Leonard	<i>Serenade after Plato's "Symposium"</i>	1954
Bjelinski, Bruno	<i>Violin Concerto</i>	1952

Blacher, Boris	<i>Violin Concerto</i>	1948
Boydell, Brian	<i>Violin Concerto, Op. 36</i>	1953-1954
Britten, Benjamin	<i>Violin Concerto, Op. 15</i>	1939, rev. 1954
Chávez, Carlos	<i>Violin Concerto</i>	1950
Cowell, Henry	<i>Air</i>	1952
“ “	<i>Flirtatious Jig</i>	1952
Creston, Paul	<i>Violin Concerto No. 1, Op. 65</i>	1956
Diamond, David	<i>Violin Concerto No. 2</i>	1947
“ “	<i>Chaconne for Violin and Piano</i>	1948
Dohnányi, Ernő	<i>Violin Concerto No. 2 in C minor, Op. 43</i>	1949-50
Fortner, Wolfgang	<i>Concerto for Violin and Large Chamber Orchestra</i>	1947
Frankel, Benjamin	<i>Violin Concerto</i>	1951
Gerhard, Roberto	<i>Violin Concerto</i>	1945, rev. 1950
Goeyvaerts, Karel	<i>Violin Concerto No. 1</i>	1948
“ “	<i>Violin Concerto No. 2</i>	1951
Goldschmidt, Berthold	<i>Violin Concerto</i>	1952, rev. 1955
Guarnieri, Camargo	<i>Violin Concerto No. 2</i>	1952
Haieff, Alexei	<i>Violin Concerto</i>	1948
Harris, Roy	<i>Violin Concerto</i>	1950
Henkemans, Hans	<i>Violin Concerto</i>	1950
Henze, Hans Werner	<i>Violin Concerto No. 1</i>	1947
Hummel, Bertold	<i>Violin Sonata</i>	1952

Ivanovs, Jānis	<i>Violin Concerto</i>	1951
Kabalevsky, Dmitri	<i>Violin Concerto in C major, Op. 48</i>	1948
Korngold, Erich Wolfgang	<i>Violin Concerto in D major, Op. 35</i>	1945
Krenek, Ernst	<i>Sonata No. 1 for Solo Violin, Op. 33</i>	1948
Larsson, Lars-Erik	<i>Violin Concerto, Op. 42</i>	1952
Lilburn, Douglas	<i>Sonata for Violin and Piano</i>	1950
Martin, Frank	<i>Violin Concerto</i>	1950-1951
Martinů, Bohuslav	<i>Concerto for Violin and Piano</i>	1953
“ “	<i>Concerto for Two Violins and Orchestra</i>	1950
Menotti, Gian Carlo	<i>Violin Concerto</i>	1952
Penderecki, Krzysztof	<i>Violin Sonata</i>	1953
Schnittke, Alfred	<i>Fuga for Solo Violin</i>	1953
“ “	<i>Violin Concerto No. 1</i>	1957
Schuman, William	<i>Violin Concerto</i>	1947, rev. 1956
Sessions, Roger	<i>Sonata for Solo Violin</i>	1953
Shostakovich, Dmitri	<i>Violin Concerto No. 1 in A minor, Op. 77</i>	1948, rev. 1955
Zimmermann, Bernd Alois	<i>Sonata for Unaccompanied Violin</i>	1951
“ “	<i>Violin Concerto</i>	1950

Table 7. Compositions written within five years of *Khirgiz Suite*,
by a cross-section of twentieth-century composers

COMPOSER	COMPOSITION	DATE OF COMPOSITION
Arnold, Malcolm	<i>Concerto for Two Violins and String Orchestra</i>	1962
Bacewicz, Grażyna	<i>Sonata No. 2 for Solo Violin</i>	1958
Badings, Henk	<i>Concerto for Violin, Viola and Orchestra</i>	1965
Bartolozzi, Bruno	<i>“Variazioni” for Solo Violin</i>	1957
Ben-Haim, Paul	<i>Violin Concerto</i>	1960
Bergsma, William	<i>Violin Concerto</i>	1965
Bloch, Ernest Bloch	<i>Suite No. 1 for Solo Violin</i>	1958
“ “	<i>Suite No. 2 for Solo Violin</i>	1958
Bravničar, Matija	<i>Violin Concerto</i>	1962
Corigliano, John	<i>Violin Sonata</i>	1963-1964
Creston, Paul	<i>Violin Concerto No. 2, Op. 78</i>	1960
Denisov, Edison	<i>Violin Sonata</i>	1963
Feigin, Leonid	<i>Violin Sonata No. 1</i>	1963
Gallois-Montbrun, Raymond	<i>Violin Concerto</i>	1957
Genzmer, Harald	<i>Violin Concerto</i>	1959
Ginastera, Alberto	<i>Violin Concerto</i>	1963
Glindo, Blas	<i>Violin Concerto</i>	1962
Harrison, Lou	<i>Koncherto [sic.] for Violin and Percussion Ensemble</i>	1959
Juzeliūnas, Julius	<i>Concerto for Violin and Organ</i>	1963
Khachaturian, Aram	<i>Concerto-Rhapsody in B-flat minor, Op. 96</i>	1961
Linde, Bo	<i>Concerto for Violin, Op. 18</i>	1957

Martinen, Tauno	<i>Violin Concerto, Op. 13</i>	1962
Meyer, Krzysztof	<i>Violin Concerto No. 1</i>	1965
Mihály, András	<i>Violin Concerto</i>	1961
Milhaud, Darius	<i>“Sonatina Pastorale” for Unaccompanied Violin, Op.383</i>	1960
“ “	<i>Violin Concerto No. 3</i>	1958
Moyzes, Alexander	<i>Violin Concerto</i>	1958
Nigg, Serge	<i>Violin Concerto No. 1</i>	1957
Ohguri, Hiroshi	<i>Violin Concerto</i>	1963
Pone, Gundaris	<i>Violin Concerto</i>	1959
Rakov, Nikolai	<i>Concertino in D minor for Violin and String Orchestra</i>	1960
Rawsthorne, Alan	<i>Violin Sonata</i>	1958
Rózsa, Miklós	<i>Violin Concerto, Op. 24</i>	1956
Rubbra, Edmund	<i>Violin Concerto, Op. 103</i>	1959
Saygun, Ahmet Adnan	<i>Violin Concerto</i>	1967
Schnittke, Alfred	<i>Violin Concerto No. 1</i>	1957, rev. 1966
“ “	<i>Violin Concerto No. 2</i>	1966
Serly, Tibor	<i>Concerto for Violin and Wind Symphony</i>	1958-59
Shostakovich, Dmitri	<i>Violin Concerto No. 2 in C-sharp minor, Op. 129</i>	1967
Tubin, Eduard	<i>Solo Violin Sonata</i>	1962
Weinberg, Mieczysław	<i>Sonata No. 1 for Violin Solo, Op. 82</i>	1964
“ “	<i>Sonata No. 2 for Violin Solo, Op. 95</i>	1967
Weiner, Stanley	<i>Thirteen Caprices for Solo Violin "Homage to Violinists"</i>	1957-60

Wellesz, Egon	<i>Violin Concerto, Op. 84</i>	1961
Williamson, Malcolm	<i>Violin Concerto</i>	1963-64
Wuorinen, Charles	<i>Concerto for Violin and Orchestra</i>	1958

Table 8. Compositions written within five years of *Three Visions of Saint Mesrob*, by a cross-section of twentieth-century composers

SELECTED DISCOGRAPHY

- Bartok, Bela, Girolamo Alessandro Frescobaldi, Alan Hovhaness, Wolfgang Amadeus Mozart, and Thomas Pasatieri. *The Making of a Medium, Volume 1 (Lake Samish, Op. 415)*. The Verdehr Trio, violin/clarinet/piano. Crystal CD 741. CD. 1993.
- Boren, Murray, Gaetano Donizetti, Alan Hovhaness, Angel E. Lasala, Camille Saint-Saëns, and Adrian Shaposhnikov. *The Aurora Duo: Works for Violin and Harp (Sonata, Op. 406)*. Donna Fairbanks, violin; Lysa Rytting, Harp. 4Tay CD 4010. CD. 2000.
- Cooke, Arnold, Bodin De Boismortier, Alan Hovhaness, Jonathan Lovenstein, and Antonio Vivaldi. *Music for Recorder and Strings (Sextet for Recorder, String Quartet, and Harpsichord, Op. 164, No. 1)*. Titanic B000001172. CD. 1993.
- Hovhaness, Alan. *Alan Hovhaness: Janabar, Shambala, and Talin*. Christina Fong, violin/viola; Paul Hershey, piano; Michael Bowman, trumpet; Gaurav Mazumdar, sitar; Rastislav Stur, conductor; Slovak Philharmonic Orchestra. OGREGRESS 2006b. CD. 2006.
- _____. *Alan Hovhaness: Symphony No. 24 'Majnun'*. Martyn Hill, tenor; Alan Hovhaness, conductor; John Alldis Choir; National Philharmonic Orchestra. Crystal Records 803. CD. 1993.
- _____. *Alan Hovhaness: The 1950 Dial Recordings: Lousadzak, Op. 48, Tzaikerk, Op. 53, No. 2, Achtamar, Op. 64, Shatakh, Op. 73, No. 2*. Maro Ajemian, violin; Anahid Ajemian, violin; Alan Hovhaness, conductor; Manhattan Chamber Orchestra. Soundmark Records. CD. 2010.
- _____. *Armenian Rhapsody, Celestial Fantasy, Mountain Idylls Nos. 1-3, Khirghiz Suite Op. 73 No. 1, Slumber Song, Siris Dance, Macedonian Mountain Dance Op. 144, Quartet Op. 112, No. 2, and Sharagan and Fugue Op. 58*. Anahid Ajemian, violin; Maro Ajemian, piano. MGM Records E3517. LP. 1959.
- _____. *Concerto No. 2 for Violin and String Orchestra Op. 89a, Concerto for Piano and Strings, and "Lousadzak: The Coming of Light" Op. 48*. Anahid Ajemian, violin; Carlos Surinach, conductor; MGM String Orchestra. MGM Records E3674. LP. 1958.
- _____. *Concerto No. 2 for Violin and String Orchestra Op. 89a, Concerto for Piano and Strings, and "Lousadzak: The Coming of Light" Op. 48*. Anahid Ajemian, violin; Carlos Surinach, conductor; MGM String Orchestra. Heliodor H/HS 25040. LP. 1966.
- _____. *Concerto No. 2 for Violin and String Orchestra Op. 89a, Saris Op. 67, Oror (Lullaby) Op. 1 No. 1, Shatakh Op. 73 No. 2, and Kirghiz Suite Op. 73 No. 1*. Annie Jodry, violin; Jean-Jacques Werner, conductor; Orchestre Leon Barzin. Marcal Productions MA951001. CD. 1996.

- _____. *Hovhaness Chamber Works with Strings: Four Bagatelles for String Quartet, Op. 30 String Quartet No. 4, Op. 208, No. 2, Sonata for Violoncello and Piano, Op. 255, Trio 1, Op. 3 (1935)*. The Alder String Quartet: Susan Baer and Stephen Cresswell, violins; Roxanna Patterson, viola; Buell Neidlinger, cello; Sheila Weidendorf, piano. VIV 8806. CD. 2015.
- _____. *Hovhaness: Solos, Duos, and Trios*. Paul Hershey, piano; Christina Fong, violin/viola; Libor Soukal, bassoon; Karen Krummel, cello; Michael Kornacki, clarinet; John Varineau, clarinet; Radek Dostás, bassoon; Christopher Martin, viola; Jiři Šesták, oboe. OGREGRESS. DVD. 2009.
- _____. *Hovhaness: Solos, Duos, and Trios: Suite for Oboe and Bassoon Op. 23, Sonata for Two Bassoons Op. 266, Sonata for Two Clarinets Op. 297, Sonata for Oboe and Bassoon Op. 302, Piano Sonatina Op. 120, Piano Sonata "Bardo" Op. 192, Piano Sonata "Poseidon" Op. 191, 3 Piano Haikus Op. 113, Artinis, Piano Sonata Op. 12, String Trio No. 1 Op. 201, Trio for Piano, Violin, and Cello Op. 3, Night of a White Cat, Solo Viola Sonata Op. 423*. OGREGRESS 29959. CD. 2010.
- _____. *Spirit Murmur: String Quartets No. 1, 3, and 4, Suite from String Quartet No. 2, Bagatelles for String Quartet*. The Shanghai Quartet. Delos 3162. CD. 1994.
- _____. *Violin/Viola and Keyboard Works: Oror, Varak, Chahagir, Saris, Shatakh, Yeraz, Khirghiz Suite, Duet for Violin and Harpsichord, and 3 Visions of St. Mesrob Op. 198*. Christina Fong, violin; Arved Ashby, piano. OGREGRESS 25502. CD. 2001.
- Hovhaness, Alan, Henry Cowell, and Charles Ives. *Khirghiz Suite Op. 73 No. 1, Set of Five, Violin Sonata No. 4*. Anahid Ajemian, violin; Maro Ajemian, piano. MGM Records E3454. LP. 1957.
- Rosenthal, Linda. *The Artistry of Linda Rosenthal*. Linda Rosenthal, violin; Lisa Bergman, piano. First Impression Music FIM022-VD. CD. 2001.
- _____. *Elegy and Habanera, Rumanian Folk Dances, Csardas, Banjo and Fiddle, Oror (Lullaby), Beau Soir, Fiddler on the Roof*. Linda Rosenthal, violin; Lisa Bergman, piano. Topaz TLSCD 1242. CD. 1990.

PUBLISHER INFORMATION

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Piano score, Variations movement, fermata before double bar, 17 beats.
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