

THESIS

ALAN HOVHANESS: A CONDUCTOR'S ANALYSIS
FEATURING *SYMPHONY NO. 4, OP. 165* FOR WIND ORCHESTRA AND
SYMPHONY NO. 17, OP. 203 FOR METAL ORCHESTRA

Submitted by

Michael P. Bowles

School of Music, Theatre, and Dance

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Master's Committee

Advisor: Rebecca Phillips

K. Dawn Grapes

Wes Kenney

Meena Balgopal

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ABSTRACT

ALAN HOVHANESS: A CONDUCTOR'S ANALYSIS

FEATURING *SYMPHONY NO. 4*, OP. 165 FOR WIND ORCHESTRA AND

SYMPHONY NO. 17, OP. 203 FOR METAL ORCHESTRA

Studying American composers and American music encourages the continued performance of our cultural music masters. Alan Hovhaness (1911-2000) is seldom researched and is thus becoming an underperformed composer. He composed during the eclectic compositional era of the twentieth century and is best known for his orchestral works. His music for wind band is not well known by the music community at large. The purpose of this thesis is to provide conductors and performers with a guide to performing and understanding the wind band music of Alan Hovhaness.

Part I includes a biographical sketch and summary of Hovhaness's compositional style. Part II is a conductor's analysis of two works for winds and percussion. The first is his most well known piece for band, *Symphony No. 4* (1958), and the second is a lesser known chamber work *Symphony No. 17* (1963). The conductor's analysis consists of both a theoretical and rehearsal analysis for each work. The theoretical analysis is a survey of each work focusing on form, melody, harmony, texture, dynamics, rhythm, and meter. The rehearsal analysis is comprised of two major sections, first is the considerations for the conductor, and second is considerations for the ensemble. Both sections are designed to guide future performers in executing these two works.

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PREFACE

The aim of a conductor's analysis is to provide future performers with a tool to successfully execute the music of a composer. The components of this study are background information including a biography and summary of compositional style, in conjunction with a theoretical and rehearsal analysis of two wind works by Alan Hovhaness. The works studied, *Symphony No. 4* and *Symphony No. 17*, were both performed by the author at Colorado State University in the 2015–2016 academic year. *Symphony No. 4* was performed in its entirety with the Colorado State University Wind Symphony and the first and fourth movements of *Symphony No. 17* were performed as part of the author's graduate chamber conducting recital. These movements are the only movements of *Symphony No. 17* analyzed in this paper.

Biographical research on Alan Hovhaness has been presented primarily in thesis and dissertations. There is no official published biography or comprehensive study of this composer's works. The most extensive research on the subject was done in 1972 by Arnold Rosner in his dissertation, "An Analytical Survey of the Music of Alan Hovhaness." Other research has been done in specific genres of Hovhaness's compositions including Wayne Johnson's 1986 dissertation, "A Study of the Piano Works of Alan Hovhaness," and Tyler Kinner's 2009 thesis, "Alan Hovhaness and the Creation of the 'Modern Free Noh Play'."

The primary focus of this thesis is to provide an analysis of a large band and chamber wind work by Hovhaness. *Symphony No. 4* is his first work (1958) and most frequently performed band work, while *Symphony No. 17* was written many years later, (1963), and is not performed often. Part II of this thesis features a theoretical analysis and a

rehearsal analysis of each work. The rehearsal analysis is designed to provide conductors and performers with guidelines for rehearsing and performing both works.

DEDICATION

This work is dedicated to my former and future students. May music enrich your lives and lead you to change the world.

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Part I: Composer Information

Chapter 1: Biographical Information

Youth

Alan Hovhaness was born on March 8, 1911, as Alan Vaness Chakmakjian, in Somerville, Massachusetts, a suburb of Boston. Hovhaness lived in Somerville until the age of five when his family moved to Arlington, Massachusetts. His father, Haroustion Hovanness Chakmakjian, was a professor of chemistry at Tufts College. Haroustion was from Armenia, more specifically the city of Adana, which is now in Turkey, and his mother, Madeleine Scott, was of Scottish descent. This dual heritage would play a role in his music and influence his cultural explorations. Early in his life Hovhaness's mother did not approve of his exposure to Armenian culture and limited his contact to it.¹ In addition, his mother thought his given name was too exotic for Boston and made sure that he was known by a much less foreign name, Alan Scott Vaness. Hovhaness went by this name until after his mother's death in 1942, and this name appears on some of his earlier published music.

Hovhaness's first attempts at musical composition were at the age of four using a self-created notational system involving an eleven note staff.² On many occasions, Hovhaness stated that his family disapproved of his compositional activities and

¹ Marco Shirodkar, "Biography," *The Alan Hovhaness Website* (accessed November 16th, 2015), <http://www.hovhaness.com>.

² Hinako Fujihara Hovhaness, "Alan Hovhaness." Edition-Peters, (accessed December 15, 2015), <http://www.edition-peters.com>.

Hovhaness hid his work from his family. In 2000, the *Seattle Times* quoted Hovhaness describing his acts of secret composition:

My family thought writing music was abnormal, so they would confiscate my music if they caught me in the act. I used to compose in the bathroom and hide the manuscripts under the bathtub.³

Despite this seemingly focused interest in music during his adolescence, Hovhaness also had an interest in writing and painting.⁴ This exploration and appreciation of multiple art forms would continue throughout his life although he decided to dedicate his career to music by the age of fourteen. Another interest that influenced Hovhaness's later music was astronomy. This interest led to several of his works taking on celestial themes such as, his *Symphony No. 48 "Visions of Andromeda"* for orchestra (1981).⁵

After setting his mind on a direction, Hovhaness wrote some of his earliest works, two operas. The first, *Daniel*, was premiered at Hovhaness's junior high school, Junior High West, in Arlington Heights, Massachusetts on May 23, 1925. The second opera, *Lotus Blossom*, was premiered in 1929 during his senior year at Arlington High School. Fellow students wrote the libretti for each operas and Hovhaness described both as "neo-Mozart and Eastern influenced."⁶

³ Melinda Bargreen, "Composer Hovhaness Dies at Age 89." *The Seattle Times*, June 22, 2000.

⁴ Arnold Rosner, "An Analytical Survey of the music of Alan Hovhaness" (DMA diss., State University of New York at Buffalo, 1972), 5.

⁵ *Ibid.*, 6.

⁶ Tyler Kinnear, "Alan Hovhaness and the Creation of the 'Modern Free Noh Play,'" (M.M. thesis, University of Oregon, 2009), 12.

1930s

In the 1930s, Hovhaness began his formal education at Tufts College where his father taught.⁷ Hovhaness transferred to the New England Conservatory (NEC) in 1932, after only one semester at Tufts College, to study with Fredrick Converse.⁸ Hovhaness never finished the composition degree program, but later returned to take intensive lessons on counterpoint from Converse. While Converse thought this “unnecessary,” Hovhaness felt he had “faked it” and was hoping to improve his technical skills as a composer.⁹ This intensive course with Converse resulted in books of canons and fugues, both compositional tools that are frequently utilized in Hovhaness’s music. Sometime during his studies, Fredrick Converse had asked Hovhaness if he would accept a scholarship to study with Nadia Boulanger in Paris. Hovhaness refused on the grounds that he wanted to avoid what he saw as a cold and calculative approach to music, and he also stated he wanted to write music free from the influence of others.¹⁰

Hovhaness was primarily a pianist. He began formal piano lessons after winning a scholarship at age nine to study with Adelaide Procter, who was an assistant to Heinrich Gebhard at the New England Conservatory. According to Wayne Johnson in his 1986 dissertation “A Study of the Piano Works by Alan Hovhaness,” in his early years of study,

⁷ Rosner, “An Analytical Survey,” 6.

⁸ Brian Silver, “Henry Cowell and Alan Hovhaness: Responses to the Music of India,” *Contributions to Asian Studies*, 12 (1978), 67.

⁹ Wayne David Johnson, “A Study of the Piano Works of Alan Hovhaness,” (DMA diss., University of Cincinnati, 1986), 4.

¹⁰ Johnson, “A Study of Piano Works,” 7.

Hovhaness recalled taking part in some of Gebhard's classes, attended at times by a young Leonard Bernstein.¹¹

At age eighteen Hovhaness began formal training with Gebhard who encouraged Hovhaness to become a solo pianist. However, The Great Depression caused Hovhaness to not pursue a soloist career and focus instead on composition. Of interest, Hovhaness was an exceptional sight-reader and frequently filled in for some of the Boston Symphony's chamber groups in the late 1930s and early 1940s to make ends meet.¹²

The 1930s had a profound effect on Hovhaness spiritually and musically. He was exposed to worldly elements that affected his life and music for decades to come. During his academic years at The New England Conservatory, Hovhaness received the typical exposure to the music and theories of western music traditions. However, the experiences following his time at the Conservatory would have more of an impact on him than his formal studies.

After leaving NEC, Hovhaness's exposure to the music and art of other cultures, primarily eastern and Asian cultures, increased. He and other students would meet up with local Indian musicians in Boston, listen to them play, and then learn how to play their instruments.¹³ Another early exposure to professional Eastern music came in 1936 from the Boston performance of two famous Indian artists, Uday Shankar, an Indian dancer, and Vishnu Shirali, an Indian musician. Hovhaness cites this performance as his first glimpse of

¹¹ Ibid., 3.

¹² Ibid., 2-4.

¹³ Ibid., 15.

the blending of “drones, ragas, and solo performances in an orchestral ensemble.”¹⁴ He took some of these musical techniques and later incorporated them into his music. Following these contacts, Hovhaness began serious study of the music and instruments of Eastern cultures and became proficient on many of the instruments.¹⁵ For his entire career, the expansion of his musical palette and style was essential to the compositional voice of Alan Hovhaness, and these early exposures to Indian music impacted his compositions for the rest of his life.

During the 1930s, Hovhaness had very few prospects of commissions for major works. As a result, much of his music from this time is chamber or solo music, such as the works *The Moon Has a Face*, for voice and piano (1936), and *String Quartet No. 1*, also from 1936. Despite the lack of major commissions, there were two significant events in the decade that helped push Hovhaness toward popularity and financial security.

Early in the century Hovhaness attended a Sibelius concert in Boston and became fascinated with the Finnish composer. This captivation led Hovhaness to travel to Finland in 1935 with his wife, Martha, to meet Sibelius and explore the country. Following the trip Hovhaness and Sibelius formed a friendship and exchanged letters. This acquaintance became so strong that Hovhaness lectured on the music of Sibelius becoming an advocate for his works that were not yet popular. The friendship influenced Hovhaness to the extent that his music began to contain elements similar to Sibelius’s music. This resulted in some

¹⁴ Silver, “Response to the Music of India,” 68.

¹⁵ Rosner, “An Analytical Survey,” 6.

critics accusing Hovhaness of being “too much” like Sibelius.¹⁶ In an interview with Wayne Johnson in 1982, Hovhaness refuted this correlation:

I think that I’m just as much like Sibelius now as I ever was, but I’m really not like Sibelius. Back then, if anybody heard anything modal, they’d think, “Ah that’s Sibelius.” I don’t think there was so much influence from him, as in the fact that I simply saw and heard things the same way he did. I heard his first symphony when I was very young, about eleven years old or so, and I thought, how can I write music any more[sic]? It’s all been said! Sibelius has said it all! The opening of the fourth symphony is one of the great things in music.¹⁷

Following his travels to Finland, Hovhaness experienced a breakthrough in his career through the first performance of one of his major works, *Symphony No. 1*, op. 71 “Exile Symphony.” On May 16, 1939, the BBC Midland Orchestra, under the direction Leslie Heward, performed the work. Following the performance, Heward gave an interview in New York stating that Hovhaness was “powerful, virile, and musically very solid; he has guts, sticks to fundamentals, and does not indulge in the chromaticism which tempts so many of our young composers. He’s a genius and will create even greater works.”¹⁸ This performance could have been the beginning of a relationship with a conductor that might have performed Hovhaness’s music regularly. Unfortunately, Heward died from tuberculosis in 1943. The initial reception of the piece was favorable, and despite this early success, the next decade would prove difficult for Alan Hovhaness.

¹⁶ Shirodkar, “Biography,” accessed Nov. 15, 2015.

¹⁷ Johnson, “A Study of Piano Works,” 5.

¹⁸ James Leslie Ingraham, “An Analytical Investigation of Four Works by Alan Hovhaness with Emphasis on his Mysterious Mountain (Symphony No. 2) Op. 132, (1955),” (M.M. thesis, The Ohio State University, 1973), 7.

1940s

The 1940s was an extension of Hovhaness's development personally and professionally. He continued to seek out new experiences to help him develop his musical style. Even after the positive reception of his *Symphony No.1* in 1939, Hovhaness was in financial trouble in the 1940s. As previously stated, to make ends meet he took work as an improviser and accompanist in the Boston area for various chamber groups, including the chamber groups of the Boston Symphony Orchestra.¹⁹ The early 1940s also saw Hovhaness explore his spiritual and cultural identity.

Armenia Heritage and Spiritual Re-Birth

During his childhood, Hovhaness's mother suppressed the influences of his heritage. In the 1940s, at the guidance of his friends Hayman Bloom and Hermon Di Giovanni, Hovhaness began to "rediscover" his Armenian culture. The first step toward this rekindling was his appointment as organist of the Saint James Armenian Church in Watertown, Massachusetts, a suburb of Boston. This position allowed him to experience ancient music through performance, listening to the church sing historic Armenian works, and by hearing the priests sing the liturgy. Hovhaness identifies his primary Armenian musical influence as Komitas Vartabed.²⁰ Komitas was an Armenian composer, teacher, and conductor. He was the first Armenian to receive a western music education and is credited

¹⁹ Johnson, "A Study of Piano Works," 2-4.

²⁰ Jim Cotter, "Alan Hovhaness," In *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook*, ed. Larry Sitsky (Westport, CT: Greenwood Press, 2002), 212.

with creating the foundations of the national Armenia style.²¹ During his time at Saint James, Hovhaness also composed works for the people of the church and studied ancient chants from the collection of Father Hagop Mekjian.²²

Hovhaness's music at the time was influenced by his exploration of his heritage, but only in spirit and titles. The music of the 1940s still retained the character of his previous works. In a *Newsweek* article in 1951, Hovhaness described the effect that his exposure to Armenian music had on his composing as a crisis. He went on further to say, "I came to despise all my earlier work, and to search for an idiom more worthy of the wonderful tradition I had discovered."²³

Hovhaness began to use Armenian rhythmic ideas, modal techniques, and also let Armenian music influence his piano-playing through imitation of string instrument techniques.²⁴ This Armenian experience was important to Hovhaness's musical development. Despite this important step in the evolution of his musical style, Hovhaness still sought more opportunities to develop his compositional voice.²⁵ In 1943, what seemed to be a perfect opportunity for Hovhaness presented itself. That summer Hovhaness accepted a scholarship to attend the Tanglewood Summer Music Institute. Before the

²¹ Robert Atayan, "Komitas Vardapet." In *Grove Music Online*, (Oxford University Press, accessed March 13, 2016), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51868>.

²² Ingraham, "An Analytical Investigation," 8.

²³ Silver, "Response to the Music of India," 69.

²⁴ Ibid.

²⁵ Ibid.

summer of 1943, his music was already unique and recognizable, but Hovhaness was still in search of more elements to add to his musical language.²⁶

Hovhaness attended the institute to study with Bohuslav Martinu, and while there he also had contact with Aaron Copland and Leonard Bernstein. Hovhaness's time at Tanglewood was short and his experience was harsh. This experience is cited as a turning point in his musical career. His *Symphony No.1 "Exile Symphony"* was ridiculed by Copland and Bernstein.²⁷ The basis for some of the criticism was a lack of use of expected techniques. In terms of modern twentieth century musical ideas Hovhaness's music did not contain elements of the common compositional practices such as atonality or dissonance.²⁸

His time at Tanglewood led to a crisis point for Hovhaness, not only as a musician, but personally as well. Hovhaness began to take stock and reevaluate his life. Rosner described his attitude toward the public (in regard to his music) after Tanglewood as, "not wanting to hear his music and not deserving of it."²⁹ This negative experience pushed his music further away from Western traditions and reinforced his spiritual endeavors.

Following Tanglewood, his friendships with Hermon di Giovanni and Haymon Bloom became important. Hovhaness described Giovanni as his "teacher" on many occasions. Giovanni was a former opera singer turned amateur artist and spiritual mystic

²⁶ Rosner, "An Analytical Survey," 8.

²⁷ Johnson, "A study of Piano Works," 7.

²⁸ Shirodkar, "Biography," accessed Nov. 15, 2015.

²⁹ Rosner, "An Analytical Survey," 10.

in Boston.³⁰ Most of his “teachings” with Hovhaness were in the realm of spiritualism. Giovanni’s most influential messages to Hovhaness were the ideals of self-denial and loss of ego. The spiritual advice was a driving force in Hovhaness’s rediscovery of his cultural past.³¹

Though the events of Tanglewood were a catalyst for Hovhaness musically and spiritually, his tendency for spiritualism can be traced back to earlier in his life. Hovhaness was raised a Baptist by his mother, but from an early age he was interested in other religions and cultures outside of his religious upbringing.³²

In 1943, Hovhaness destroyed a rumored one thousand works by burning them in his fireplace. Early research and writings cite this event as an emotional one fueled by the happenings of Tanglewood and the guidance of Giovanni.³³ Hovhaness later said that the reason for the burning was because he was simply running out of space in his small apartment, and that he chose to burn works he considered lesser quality.³⁴

Unlike many other composers of the twentieth century, Hovhaness is not known for his teaching. He did, however, hold several teaching positions early in his career. Hovhaness initially taught from 1934–1940. He was sponsored by the Work Project Administration’s “Federal Music Project,” which was part of Roosevelt’s “New Deal,”

³⁰ Marco Shirodkar, “Interviews: Seattle 1983,” *The Alan Hovhaness Website* (accessed November 16th, 2015), <http://www.hovhaness.com>.

³¹ Rosner, “An Analytical Survey,” 9.

³² Silver, “Response to the Music of India,” 67.

³³ Rosner, “An Analytical Survey,” 9.

³⁴ Johnson, “A Study of Piano Works,” 6.

teaching counterpoint in the Boston slums.³⁵ From 1948 –1951, he taught at the Boston Conservatory. In addition to teaching composition, Hovhaness was responsible for conducting the student orchestra.³⁶

1950s: Rise to Popularity

In the 1950s, interest in Eastern cultures became more widespread in America. As a result, Hovhaness and his music became accepted by a wider audience. This upswing also led to more commissions and a growing reputation. Additionally, in the 1950s, Hovhaness accepted a teaching post at the New England Conservatory. This position not only included composition duties, but it also included regular conducting assignments, much like his post at the Boston Conservatory.³⁷ In 1951, after receiving a one-thousand-dollar grant from the National Institute of Arts and Letters, Hovhaness left the teaching profession and moved to New York to focus on composition.³⁸

1960–1970: Nomadic Years

In the 1950s and early 1960s, Hovhaness traveled more frequently than he had previously. These voyages included international travel to study music of other cultures and perform his own works. The first of these foundation-funded trips was in 1953. Hovhaness received a Guggenheim Fellowship that allowed him to travel and study in Greece. He received a second fellowship in 1955 for the same. In 1955, Hovhaness signed

³⁵ Silver, "Response to the Music of India," 68.

³⁶ Shirodkar, "Biography," accessed Nov. 15, 2015.

³⁷ Rosner, "An Analytical Survey," 11.

³⁸ Ingraham, "An Analytical Investigation," 10.

with Metro-Goldwyn-Mayer Records. As a result, his music became distributed to a larger audience. In the same year, he also produced one of his more famous works *Symphony No. 2* “Mysterious Mountains,” which was commissioned by Leopold Stokowski and the Houston Symphony Orchestra.

In 1959, Hovhaness was awarded a Fulbright Grant to travel to India. While there Hovhaness not only studied Indian music, but also presented his own music and wrote music for Indian musicians. This trip also marked the first time a Western composer was invited to participate in the Music Festival of the Academy of Music in Madras, India.³⁹ The work written for the occasion was *Nagooran* (1964), which Hovhaness also conducted at the premiere. This event was also the first time a Western composer was commissioned to write a work for an orchestra of Indian instruments. The reception by the local audience was favorable. Unlike his initial exposure to audiences in the United States, Hovhaness and his music were well received by eastern audiences.⁴⁰

Following his visit to India, Hovhaness travelled to Japan in 1960 to appear as conductor with the Japan Philharmonic and Tokyo Symphony Orchestras. Though his stay was brief, he did travel with both groups and conduct in various cities. During that journey, the Tokyo Symphony Orchestra presented a telecast of his *Symphony No. 8* (1947). Hovhaness was also invited to the Imperial Palace. This is exceptional because foreigners

³⁹ Johnson, “A Study of Piano Works,” 16.

⁴⁰ Ibid., 17.

are rarely invited to the palace, and while there he was afforded the opportunity to hear *Kabuki* musicians play and explain their music to him.^{41 42}

After his initial visit to Japan in 1960, Hovhaness returned in 1962 after receiving a Rockefeller Grant to study Japanese ancient court and ceremonial music more extensively.⁴³ This grant also allowed him to study Korean court music following his time in Japan. The decade also included a trip to the Soviet Union in 1965, as part of a government cultural exchange program. By 1966, he was composer-in-residence for the Seattle Symphony Orchestra. The residency in Seattle allowed Hovhaness to spend time in the city where he would spend the later years of his life.

1970–2000

After his residency in Seattle, Hovhaness chose to settle in Seattle in the early 1970s. It is no doubt his love affair with the mountains influenced his decision to live in the Pacific Northwest. After his nomadic years, his travel slowed though he still would journey to conducting engagements and premieres. Despite the fragility that accompanied his aging, Hovhaness continued composing extensively later in his life. Hovhaness was still receiving commissions from major groups, such as the Los Angeles and New York Philharmonics, and smaller groups such as Smithtown Central High School, which commissioned *Symphony No.*

⁴¹ Ingraham, “An Analytical Investigation,” 13.

⁴² *Kabuki* is a type of Japanese theater.

⁴³ Johnson, “A Study of Piano Works,” 19.

23 (1972). From 1980–1989, he composed eighty works, including six symphonies in 1986 alone.⁴⁴

Alan Hovhaness died on June 21, 2000, in Seattle, Washington. Preceding his death, Hovhaness was honored by many organizations for his achievements. For his eightieth birthday the American Composers Orchestra and the Armenian Apostolic Church of America put on a concert at Carnegie Hall in New York. The concert featured Karel Husa and Hovhaness conducting.

On April 21, 2001, the Seattle Symphony Orchestra performed a memorial concert in honor of Alan Hovhaness. For the event, the conductor Gerard Schwarz, the concert hall management, and several other staff and performers waived their usual concert fee. The whole celebration was repeated later in New York. The Seattle Symphony Orchestra, and more specifically Schwarz, were champions of Hovhaness's music. From his initial residency in 1966 to his death Hovhaness found a home with the Seattle Symphony Orchestra.⁴⁵

Compositional Output

Hovhaness's catalog of works is extensive and daunting to navigate. He was known to have composed music at an impressive rate and has self-described composing music as late as the day before a commission was due. In order to facilitate his speed, he often borrowed materials from his previous works. Hovhaness's difficult financial situation of the 1930s and 1940s affected him, and his writing speed allowed him to accept many

⁴⁴ Shirodkar, "Biography," accessed Nov. 15, 2015.

⁴⁵ Ibid.

commissions. This overextension and the composer's desire to please those commissioning works sometimes led to artistic compromises.⁴⁶

Commissions often led to Hovhaness writing music for use or, *gebrauchsmusik*. Music for use is composed for a specific time and place and is not necessarily intended to be music of lasting quality. Hovhaness, unlike some of his contemporaries, saw *gebrauchsmusik* not only as culturally valuable, but also as challenging and artistically enriching for composers.⁴⁷

The compromises Hovhaness had to make to meet demands, combined with his prolific catalog, unfortunately resulted in works of lesser quality in the eyes of some. In comparison to composers of the past, the size of Hovhaness's catalog is on par with some of the great master composers. Composers such as Mozart, Haydn, and Bach all had large catalogs of works. In the past, it was normal for composers to have large catalogs of both "serious" music and music intended for one time or limited use. Hovhaness's extensive catalog is more in line with classical composers rather than contemporary ones.

Other Artistic Endeavors

In the 1960s, Hovhaness was not only composing, but he also began to publish his writings. His writings included original poetry and texts for some of his works. One was an independent poem written for his work *Ko-Ola-U* (1962) for four hands and two pianos. His opera texts are most interesting. Rosner speculates that there is a connection between the basic story of *Pilates* (1963), *The Leper King* (1965), and the composer's life. Both feature a

⁴⁶ Rosner, "An Analytical Survey," 12.

⁴⁷ *Ibid.*, 13.

hero who is shown to have individuality and courage, but is hated by every other character in the operas. Given the early reception of Hovhaness's music and his poor living conditions, it seems reasonable to draw biographical connections between the libretti and his life.⁴⁸

In 2016, the concept of electronic music, either as a sole entity or as accompaniment, is not new. The early days of electronic music experimentation can be traced to the middle of the twentieth century, but its application on a large scale to ensemble music is a relatively new concept. Some of the forbearers of this practice are Edgard Varésé, Milton Babbitt, and Hovhaness. Alan Hovhaness's contribution came in 1970 with *And God Created Great Whales*, a piece that utilizes pre-recorded whale songs along with orchestral music.

Conclusion

As a composer, Alan Hovhaness struggled early in his career. He was talented and refined, but was unable to gain acceptance by his peers for his compositions. He was a man and composer who was both simultaneously ahead of and behind his time. His music was innovative because it was eclectic; he took the traditions and musicality of other cultures and combined them with Western music, melding these elements into his own style. His music was tonal and spoke to the inherent beauty of the music of the past. He was always searching for something new and interesting.

⁴⁸ Ibid., 15.

Hovhannes's spirituality was a guiding force in his life and music and he had a genuine desire to change this world through his music. During his life, he transitioned from being an outsider of musical elite to becoming a famed and beloved composer.

Hovhaness's Compositional Style

Introduction

Several elements influenced Hovhaness's music, both in subject matter and actual musicality. Among these components were spiritualism and world cultures. Hovhaness's musical career spanned fifty years and six somewhat distinct periods. Though his music can be classified into different stylistic periods, much of it displays similarities. Many of his works are assigned opus numbers, but the sequence of numbers was not assigned chronologically. In contrast to other composers who assign numbers based on the order in which works were produced, Hovhaness assigned some of his works opus numbers at later dates, seemingly at random.

Stylistic Periods

Hovhaness scholars have placed his music into stylistic periods chronologically. This method is the easiest classification for organization, though it is not necessarily musically accurate. Hovhaness revised works and borrowed material from himself throughout his career. With some variants in agreement between scholars, Hovhaness's periods are below. Some titles are used by outside authors and others are author-created.⁴⁹

Adolescent Period (1920–1930)
Boston Period (1930–1943)
Armenian Period (1943–1950)
Popular Period (1950–1960)
Nomadic Period (1960–1970)
Western Period (1970–1990)

⁴⁹ James Larry Bradford, "Rhythmic Cycles as Defining Elements in the Music of Alan Hovhaness," (DMA diss., The University of Alabama, 2006), 4.

The titles of these designated periods reflect events in Hovhaness's life rather than drastic stylistic changes.⁵⁰ Hovhaness's style was fluid in comparison to some composers. Though there was development over time, many elements remained constant throughout his career.

General Stylistic Notes

Hovhaness was both a composer ahead of and behind his time. He was an eclectic user of different compositional techniques and musical styles. This led to criticism among peers, but created a one-of-a-kind sound that was uniquely Hovhaness. Alan Hovhaness's music is primarily tonal. Though dissonances are used, there is a strong emphasis on tonality. Most of his tonal melodies and harmonies are achieved through the use of modes. Hovhaness was meticulous in his compositional methods, but in contrast to his contemporaries did not use expected twentieth century compositional techniques, such incorporation of atonality, serialism, and minimalism.

Hovhaness took his inspiration from other cultures such as Armenia, Japan, Korea, and India. The imitation of Indian music devices such as the *tāla* and *rāga* are recognizable elements in his music. The *tāla* in Indian music is a set rhythmic pattern. The *tāla* is similar to the medieval and renaissance era *talea*, which was a repeated rhythmic pattern in isorhythmic motets. The other device used, the *rāga*, is best described below.

A *rāga* comprises an unchangeable series of notes presented as an ascending and descending scale, some notes being used only in the ascending part, others only in the descending. *Rāgas* are assoc.[sic] with moods, e.g.

⁵⁰ More detailed information on these influences can be found in the previous biography section, including sources of information.

loneliness, bravery, eroticism, and with particular times of day or year, or with certain ceremonial occasions.⁵¹

Hovhaness's use of rhythmic patterns was often dictated by outside forces.⁵² One of his signature *tāla* rhythms is based on his name and will be discussed in chapter four.

Hovhaness's melodic structure was modal in nature and he would often use Western modes or modes of his own creation. Sometimes he would alter notes, either ascending or descending, or change the mode altogether. In addition to the *tāla* and *rāga* Hovhaness used other borrowed musical elements, especially those from Eastern music, as more of an homage than a strict translation.

Adolescent Period (1920–1930)

Even though no published works survive from this period, it is important to note Hovhaness's early compositional efforts. His childhood pieces were mostly sketches for piano. Hovhaness recalled and notated one such piece, called *Tone of Re* for Wayne Johnson in 1986.⁵³ Other noted works were his early attempts at opera that were mentioned previously. Those operas, *Daniel* and *Lotus Blossom*, were described by Hovhaness as being

⁵¹ Richard Widdess, "Rāga," In *Grove Music Online*, (Oxford University Press, accessed February 16, 2016), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48150>

⁵² Richard Widdess, "Tāla," In *Grove Music Online*,(Oxford University Press, accessed February 16, 2016), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48151>.

⁵³ Johnson, "A Study of Piano Works," 2-3.

Eastern in theme and sound, even though they were created before his extensive study of the music of Asia and India.⁵⁴

Boston Period (1930–1940)

A comprehensive study of music composed before 1943 is difficult to accomplish because Hovhaness destroyed much of the work from this era. He burned several symphonies and surviving works are limited. The period before 1943 was filled with an eclectic combination of earlier influences, including his exposure to Sibelius, Indian musicians in Boston, and his time at the New England Conservatory.

Of the surviving works, portions from this era are religious in nature, inspired by both Eastern and Western religions. While large works still exist, *Symphony No. 1* for example, there are a significant number of works that are for smaller ensembles, solo instruments, and voices. Musically, pieces from this period were reminiscent of previous general musical eras. Hovhaness's use of Baroque and Renaissance harmonic movement, polyphony, and musical structures is evident in his compositions from the 1930s and 1940s.⁵⁵

Despite being merely reminiscent of earlier musical styles, his music of this era is identifiable as Hovhaness's. The wide scoring, transparent texture, and hints of Eastern melodies all point toward this music being that of the composer. One prime example that exemplifies his combination of East and West is the *Psalms and Fugue* for string orchestra,

⁵⁴ Kinnear, "Free Noh Play," 12.

⁵⁵ Arnold Rosner and Vance Wolvertson, "Hovhaness, Alan," In *Grove Music Online*, (Oxford University Press, accessed February 16, 2016), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13420>.

written in 1940. Even though some of Hovhaness's earlier music was destroyed, some of it was recreated or revised and published in later decades. From an analytic view the revised works and self-borrowing of material make it difficult to include these compositions in this period. Most of the untouched works from this era were for voice and smaller instrumentations. Even his *Symphony No. 1* experienced a significant revision in 1970.

Armenian Period (1943–c.1951)

Hovhaness self-describes 1943 as the beginning of his Armenian period.⁵⁶ Most scholars agree that post-Tanglewood saw the most distinctive growth in Hovhaness's music, and they attribute this development to his studies of Armenian music. With the exception of *12 Armenian Folk Songs*, his music was not strictly Armenian, but his music did develop characteristics of ethnic music, such as pentatonic modal structure.⁵⁷ Some notable elements that developed after 1943 include rhythmless sections, rhythm cycles, modes, fugues, canons, and the development of his signature *senza misura*.

I. Rhythmless Sections

Rhythmless sections first appeared in Hovhaness's music during his Armenian Period, but were not used widely until the 1960s. Rhythmless sections are sometimes called "freely buzzing," "free-rhythm," or "controlled chaos" sections.⁵⁸ This rhythmic color device is a pattern of notes played quickly, and repeated without any coordination with

⁵⁶ Rosner and Wolverson, "Hovhaness, Alan."

⁵⁷ Rosner, "An Analytical Survey," 24.

⁵⁸ Brian Matthew Israel, "Part I Symphony No. 2 for Orchestra (Original Composition) Part II: Form, Texture, and Process in the Symphonies for Wind Ensemble by Alan Hovhaness," (DMA diss., Cornell University, 1975), 114.

pulses based on prime numbers.⁶⁰ These can sometimes occur in one or more parts simultaneously, but parts never have the same cycle.⁶¹ This rhythmic device was used heavily in this period, and was used less frequently later in Hovhaness's career.

III. Expanding Use of Modes

The events of Tanglewood moved Hovhaness and his music further away from the western traditions, and manifested in less harmonic and climatic music. Previously Hovhaness used a variety of modes, both Western and original. His study of Armenian liturgical music led to his use of more Armenian modes as well.⁶²

IV: Fugue and Canons

In the 1940s, Hovhaness's use of fugues also changed. Earlier, the composer's fugues would feature entrances at expected classical intervals such as the fifth. In his Armenian period, fugues would sometimes enter at unison intervals being a tonal canon, or round. His use of polytonal canons also developed during this time. Both techniques affect harmony by limiting "natural western" movement, creating a "static" element by eliminating tonally tendencies.⁶³

⁶⁰ Ibid., 115

⁶¹ Rosner, "An Analytical Survey," 25.

⁶² Ibid., 24.

⁶³ Ibid., 25.

V. Senza Misura

One particular technique that Hovhaness was proud of was his use of the *senza misura*.⁶⁴ *Senza misuras* fall into the category of “rhythmless music.” Each instrument either has a single line to be played without regard to rhythm or rhythm cycles to be played in an allotted time, usually determined by the conductor. In his preface to *Vishnu* (1966), Hovhaness describes the intended result of a *senza misura*: “ This produces sounds of confusion and chaos, like a great crowd of people whispering, speaking, shouting in mass confusion.”⁶⁵ The first use of *senza misura* in Hovhaness’s music was in 1944 in the work *Lousadzak*.⁶⁶

Popular Period (1950–1960)

In the 1950s, Hovhaness’s music took a turn toward popularity. This resulted in an increased number of commissions received. As previously stated, he accepted a significant amount of commissions and the workload caused him to write music quickly and self-borrow material. Some of this material was taken from his Boston Period and reused from memory.⁶⁷ As Rosner notes this reusing of material makes it difficult to distinguish some works from this period from earlier works. Works that use pre-existing material written in this decade are, *Symphony No. 2 “Mysterious Mountains”* (1955), and *Symphony No. 6 “Celestial Gate”* (1959).

⁶⁴ Bradford, “Rhythm Cycles,” 8.

⁶⁵ Alan Hovhaness, *Vishnu*, (New York: C.F. Peters Corporation, 1966) Preface.

⁶⁶ Bradford, “Rhythm Cycles,” 9.

⁶⁷ Rosner, “An Analytical Survey,” 29.

Through writing several symphonies during this time Hovhaness's music became richer, and darker in texture.

His use of modes also expanded during his Popular period. Certain melodic modes that were used heavily in earlier periods were expanded. *Rāgas* made a reappearance and the *tāla* rhythmic pattern also became more prevalent.⁶⁸ Some compositional elements that faded in this period are the heavy use of fugues, polyphonic sections, and the use of texture in orchestration.⁶⁹

Eastern/ Nomadic Period (c. 1958–1969)

In Hovhaness's nomadic years, his music became more eclectic and took on traits of the places he visited. Eastern modes made an appearance creating an overall darker sound in his music. His melodies of the period became longer and more "complete," and contained a heroic quality. Arnold Rosner describes the new sound as containing larger and more dissonant intervals, and containing "wide" and "grim" characteristics.⁷⁰ The most widely used counterpoint element was canons. Like during his previous periods, these canons tend to be set at the unison interval with thick textures and dissonances that resolved at the unison. These passages were often accompanied by pedal chords.⁷¹

⁶⁸ Shirodkar, "Biography," accessed Nov. 15, 2015.

⁶⁹ Ibid.

⁷⁰ Ibid., 33.

⁷¹ Brian Matthew Israel, "Part I Symphony No. 2 for Orchestra (Original Composition) Part II: Form, Texture, and Process in the Symphonies for Wind Ensemble by Alan Hovhaness," (DMA diss., Cornell University, 1975), 116.

The nomadic period of the 1960s also featured a wide use of the rhythmless passages introduced in his Armenian Period (1943–1951). Rosner notes that some criticized Hovhaness's extended use of rhythmless sections. Critics often dismissed them as a "trick", that made Hovhaness's works seem similar and detracting from each work's individuality. Rosner defended Hovhaness by praising his ability to make the sections of music similar in technique and different in style and function.⁷²

Glissandi, though found in Hovhaness previous music, is used more often in a wide variety of instruments, not just the obvious trombone and timpani. Woodwinds and strings are also called on to use this extended technique. Even though other instruments use of these extended techniques, the trombone's status was elevated in Hovhaness's music.

Western Period (1970s–1990s)

After Hovhaness's world travels slowed and he settled in Seattle, his music morphed into its last era. Though he had settled down, Hovhaness's impressive writing pace did not slow. His Western period has been described as a return to a more "traditional" western sound. His heavy use of Eastern melodic and harmonic ideas, though toned down, was still a recognizable element. Hovhaness combined techniques of the previous eras with more modern harmonic devices. Hovhaness began to use more chromatic chords, such as whole-tone and diminished chords.⁷³ The works of this era were typically longer and slower than previous works.

⁷² Rosner, "An Analytical Survey," 35.

⁷³ Shirodkar, "Biography," accessed Nov. 15, 2015.

The music of this period was also very expressive and reliant on mystical themes. Though the music of Hovhaness can generally be described as neo-romantic, this era's music is especially suited to that term. In the 1970s, Hovhaness also experimented with electronic music, mainly pre-recorded sounds to be played within a larger work.⁷⁴

Summary of Style

The best overall descriptor of Hovhaness's music is "eclectic". He was a gatherer of styles, but not an imitator. He took the essence of both East and West and combined them into a unique sound. His fundamentals were impeccable and refined. Though not traditional in terms of harmonic devices, his music remained tonal. This insistence on tonality also extended to his use of modes to create melodic material that is pleasing to listen to. His crafting of rhythm was influenced by cycles and imitated Indian and other Eastern music. Hovhaness's style was always in flux, but remained recognizable. He never committed to one method or style at any given time, and was always adapting and developing his sound. More so than many composers of his time, his music was shaped by his life experiences rather than his education and compositional fads. Hovhaness's command of style and compositional construction secure his place as master composers.

⁷⁴ Ibid.

Part II: Conductor's Analysis

Introduction

Hovhaness composed many symphonies in his lifetime. Sixty-seven works were officially given the designation “symphony,” but if early works that were suppressed and chamber works that are unnumbered are included, the total number is closer to seventy-five.⁷⁵ Some of these works are not “symphonies” in the strict interpretation of the term. Like other composers of twentieth century symphonies, Hovhaness did not follow the prescribed formal structure of the classical era symphony. Hovhaness’s symphonies are typically large-scale works consisting of multiple contrasting movements. This is the only significant connection that Hovhaness symphonies have to previous era symphonies.

Prior to the 1950s, few American composers were writing large-scale works for band. European composers however, had written larger band pieces, such as Gustav Holst’s *First Suite in Eb* (1909), *Second Suite in F* (1911), and *Hammersmith* (1930). Another popular form of compositions from the time period was transcriptions of orchestral works for band, such as Hindemith’s 1943 *Symphonic Metamorphosis*. In the 1950s, American composers demonstrated a renewed interest in writing more complex works for band. With the addition of *Symphony No. 4* in 1958, Hovhaness’s first symphony for band, he joined a small number of composers to write more elaborate works for band. This early group of composers includes Morton Gould, Paul Hindemith, Vincent Persichetti and Gunther Schuller.

⁷⁵ Shirodkar, *The Alan Hovhaness Website*, accessed Nov. 15, 2015.

Chapter 2: *Symphony No. 4, op. 165*

Background

Symphony No. 4, op. 165 was written for and premiered by the American Wind Symphony Orchestra (AWSO) in 1958, conducted by Robert Bourdreau. The piece was one of three works commissioned by the ensemble that year. The other two were *The Mermaid in the Lock No. 1* by Elie Siegmeister and *Symphony of Winds* by George Kleinsinger. The AWSO was founded in 1957, making Hovhaness one of the first composers commissioned by the ensemble. Of the numerous works the group commissioned, Hovhaness's stands along pieces like Krzysztof Penderecki's *Pittsburgh Overture* that are staples in the wind band repertoire today. *Symphony No. 4* was not Hovhaness's only piece written for the AWSO. In 1961, he also composed *Symphony No. 14, op. 194*.⁷⁶

Instrumentation

In the 1950s, American bands were experimenting with instrumentation. Most ensembles took one of two routes. The first path groups took was the large size band, typically around 100 members, and the second was the Eastman Wind Ensemble model of one player per part. The American Wind Symphony Orchestra, however, took a third approach. AWSO originally consisted of a double symphony orchestra wind section with a normal-sized percussion section. The ensemble has recently become smaller.⁷⁷

⁷⁶ Jeffery H. Renshaw, *American Wind Symphony Commission Project: A Descriptive Catalog of Published Editions, 1951-1991*, (Westport, CT: Greenwood Publishing, 1991), 352.

⁷⁷ *Ibid.*, 353.

Original American Wind Symphony Orchestra Instrumentation ⁷⁸

6 Flutes	6 Horns
2 Piccolos	6 Trumpets
6 Oboes	6 Trombones
2 English Horns	2 Tubas
6 Bassoons	Percussion
2 Contrabassoons	Harp
6 Bb Clarinets	Keyboards
2 Bass Clarinets	String Bass

Figure 2-1: American Wind Symphony Instrumentation

Alan Hovhaness used the original AWSO instrumentation for *Symphony No. 4*, but listed an additional alternate instrumentation. In the score, a smaller instrumentation of 30 players is notated. The AWSO orchestration is in bracketed numbers next to this smaller instrumentation. The differences from the original AWSO instrumentation and the given instrumentation are no piccolos, a reduction of one contrabassoon (double bassoon), an added bass trombone part, reduction to one tuba and no written string bass part. A diagram below shows both instrumentation options.

American WS Orchestration		Alternate Instrumentation	
6 Flutes	6 Trombones	3 Flutes	4 Horns
6 Oboes	1 Bass Trombone	2 Oboes	4 Trumpets
2 English Horns	1 Tuba	1 English Horn	4 Trombones
6 Clarinets	4 Percussion	2 Clarinets	1 Tuba
6 Bassoons	Harp	1 Bass Clarinet	4 Percussion
1 Double Bassoon		2 Bassoons	1 Harp
6 Horns	Total Players: 52	1 Double Bassoon	Total Players: 30
6 Trumpets			

Figure 2-2: *Symphony No. 4* Instrumentation

⁷⁸ Frank Battisti, *The Winds of Change* (Galesville, MD: Meredith Music Publishing, 2006), 60.

Theoretical Analysis

Introduction

Symphony No. 4 contains three movements: “Andante”, “Allegro”, and “Andante Espressivo.” Movements I and III are similar in duration. Movement I is 245 measures long, lasting approximately nine minutes; Movement III is 116 measures long, spanning approximately eight minutes. By contrast Movement II is 82 measures long, lasting approximately five minutes. The first and third movements are also similar in form and subject matter, discussed later in this chapter. The tempo relationship between movements is drastically different from the typical classical era expectations of a symphony. The tempos of the three movements are, respectively, Andante (60 BPM), Allegro (160 BPM), and Andante Espressivo (100 BPM).⁷⁹ In a typical three-movement symphony, the first movement would be fast, the middle movement would be slower, and the third movement would also be fast. Despite the difference in tempo, the commonalities between the first and third movement suggest that Hovhaness had an overall structural idea when composing *Symphony No. 4* that can be related to the symmetrical ternary form.

Movement I

I. Form

Movement I, “Andante” contains two solo sections, two chorale sections, and a coda. Each section features a different soloist or group of instruments.

⁷⁹ BPM = Beats Per Minute

Section:	Intro	A	B	A'	B'	Coda
Measure:	1-4	5-62	63-84	85-126	127-179	180-254
Featured Instruments:	Trombones	Solo Bass Clarinet	Chorale Trombones	Solo Contrabassoon	Chorale Brass	Tutti Fugue

Figure 2-3: Symphony No. 4 Form Diagram

The movement opens with a four-measure chorale-like introduction by the trombones and moves into the A section. The A section (mm.5-62) features a solo bass clarinet accompanied by percussion and harp. The B section (mm.63-84) begins with a trombone chorale that is passed off to the horns briefly at the end of the section. The A' section (mm.85-126) is a variation of A, featuring the contrabassoon accompanied by percussion and harp. The section B' (mm.127-179) contains similar melodic material to B, but the horns are the predominant melodic voice. A lengthy coda (mm.180-254) includes a full-formed fugue that borrows melodic and rhythmic ideas from the previous sections. This long section could be identified as a C section in the overall form. However, this final section borrows and combines thematic material from the rest of the movement creating a culminating musical moment. This recap is a section that relies on the previous material presented in a new way enforcing the analysis of the final section being a long coda rather than a new section of the form.

The phrase structure of the first movement is not uniform. Hovhanness utilized different phrase lengths to break up the melody and harmonic movements by shortening or extending expected phrase lengths. Typical phrase lengths in the chorale and tutti sections are four, six, and eight measures. The solo sections are more varied in length. Both solo sections, A and A', feature phrases ranging from five, six, seven, nine, and ten measures in

length. The four major sections are divided into two subsections (a, b). In A and A' the start of the b subsection is defined as a variation of the first phrase. (See Example 2-1 and 2-2)

Subsection a



Example 2-1: Bass Clarinet Solo mm.8-12
Symphony No. 4 Copyright ©1958 C.F. Peters Corporation. All Rights Reserved.

Subsection b



Example 2-2: Bass Clarinet Solo mm.34-38
Symphony No. 4 Copyright ©1958 C.F. Peters Corporation. All Rights Reserved.

In the chorale sections, B and B', the division of subsections is defined by a change in instrumentation. In section B, the change between the two subsections is defined when the horns take over the melodic role at m.80. In B', the trumpet entrance at m.152 defines the division of the subsections.

II. Fugue

Movement I ends with a coda section that contains a fugue. The fugue exposition and the coda start at m.180. The first statement of the subject is made in the trombones and lasts five measures and one beat (See Figure 2-3). The first answer, a tonal answer, appears in the horns at m.185. Trumpet 2 and trumpet 4 enter at m.187 with the subject, and the final answer occurs at m.191 in the remaining trumpets. The fugue exposition ends in m.197. The entire melodic theme is related to material in the rest of the movement also in

the tonal center of Eb Major. In contrast to traditional fugues, voices do not wait for the subject or answers to finish before entering, overlapping voice. In addition, there is no bridge in this fugue.



Example 2-3: Fugue Subject (mm.180-185)
Symphony No. 4 Copyright ©1958 C.F. Peters Corporation. All Rights Reserved.

Mesasure	180	181	182	183	184	185	186	187	188	189	190	191	192	193
Trombone	Subject													
Horn						Answer								
Trumpet 1												Answer		
Trumoet 2							Subject							

Figure 2-4: Fugue Exposition Diagram (mm.180-193)
Symphony No. 4

Following the exposition, there is a restatement of the fugue subject at m. 198 in the contrabassoon and bass clarinet. The first episode begins at m.203 and continues until the second restatement at m.222. Episode 2 starts with a full woodwind entrance at m.227, and concludes at the third middle entry of the fugue subject at m.234. The final section starts at m.241 with an exact statement of the fugue subject in the trombones leading to the short codetta at m.250.

Fugue Section:	Exposition	Restatement	Episode 1	Restatement	Episode 2	Restatement	Final Entry	Codetta
Measures:	180-198	199-202	203-222	223-227	228-234	235-241	242-250	251-255

Figure 2-5: Full Fugue Form Diagram
Symphony No. 4 Movement I

A full diagram of the form and phrase structure of Movement I is included in Appendix A.

III. Melody and Harmonic Structure

Though the movement is tonal, the harmonies and melodic ideas are not grounded in traditional Western scales or progressions. The tonal center for most of the movement is Eb. The introduction emphasizes four chords, Eb Major(M), FbM, Bb minor(m), and Cm, (See Example 2-4) which lead to a clarinet entrance (m.4) on an EbM triad resolving to Bb minor.

The image shows a musical score for four trombone parts: Trombone 1 (5 players), Trombone 2 (4 players), Trombone 3 (4 players), and Bass Trombone (6 players). The score is in 7/4 time and Eb major. It consists of three measures. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. Below the staves, the chords are identified as EbM, FbM, Bbm7, EbM, EbM, and Cm.

Example 2-4: Chords mm.1-3
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All of these chords are spelled diatonically, but are not used in a traditional sense. The chords used in the introduction are borrowed from two keys, Eb Major and Eb minor. There are no cadences or other resolutions that would lead to supporting one key over the other. This polytonal nature gives the music a spatial effect and masks a definite sense of key.

The melody in the introduction is a simple one-measure phrase, which is altered in four repetitions in the Trombone 1 part. The primary notes in the melody are: Eb, F, G, Ab, Bb, and E natural. The E natural does not occur until the final repetition of the phrase (m.4). The initial melody supports the key of Eb Major until the E natural is played. The FbM triad

in m.1 obscures the sense of the introduction being in the key of Eb major. This deliberate alteration also helps create a tonal sound without a defined key.

In the solo sections, A and A', the same harmonic and melodic ideas are used. Rather than using traditional keys, Hovhaness creates his own "modes" to define each section melodically and harmonically. These collections of notes are equivalent to Indian musical *rāgas*.⁸⁰ During the section, in which the bass clarinet is featured, he used the seven pitches: Ab, B, C, D, E, F, and G. These notes are the only notes played by the bass clarinet. The harp plays a repeated drone of sixteenth notes on the pitch A#/Bb. This pitch is a dissonant minor second away from the second pitch of the melodic mode.

The solo contrabassoon plays a collection of pitches similar to the solo bass clarinet, with minor differences when the melodic line either ascends or descends. The ascending mode is comprised of the following seven pitches: Ab, Bb, Cb, D, Eb, F, and Gb. The descending pitches are Ab, Bb, Cb, D, Eb, F#, and G. The harp plays a Eb/D#, which in contrast to the first solo section, is in the mode used by the soloist creating a more consonant sound.

In both solo sections the harp has a unison pitch rhythm of static sixteenth notes that mimics a sustained drone or pedal note. The percussion performs a slightly more elaborate role rhythmically, but their harmonic contribution is limited. In each solo section the glockenspiel, marimba and vibraphone have a repeated pitch pattern. Each instrument contains the same notes in their repeated patterns in a different order in each solo section.

⁸⁰ For more information on *rāgas* see Hovhaness Compositional Style Section.

Section A Pitch Patterns	Section A' Pitch Patterns
Glockenspiel: D, E, A, F, Db	Glockenspiel: A, F, Db, D, E
Marimba: Gb, Bb, C	Marimba: C, Gb, Bb
Vibraphone: Eb, D, Ab, G	Vibraphone: D, Ab, G, Eb

Figure 2-6: A and A' Percussion Pitch Patterns

Both sections B and B' are chorale-like, featuring the trombones and horns as the dominant melodic voices, respectively. Section B (mm.63–84) begins much like the opening measures with an ambiguous emphasis on Eb as the tonal center. All of the chords in the first solo section are triads of various inversions with the exception of a GbM7 chord (m.89). Section B is written in four-part harmony with the harp continuing its drone of Bb/A# from the preceding A section. The top three voices move primarily in parallel motion while the bottom voice moves largely in contrary motion to the upper three voices. The changes in the harmonic progression are slow with many repeated chords occurring in succession.

Repeated
EbM Triad

Example 2-5: Repeated Chords (mm.63–68)

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The second chorale section, B' (mm.127–179), uses the same melodic idea as the first chorale, but augments it rhythmically. Each sub-phrase is longer in duration and uses a faster moving harmonic line. The same tonality of Eb Major is emphasized again in this section. All of the chords are in root position and are similar to the primary chords used in the introduction. The chords included are EbM, Bbm, Cm, and Fm. FbM is used in the introduction and is changed to Fm in this chorale. This section differs from the first chorale (B) in that there is no harp drone and the percussion is accompanying the wind section.

IV. Dynamics

In the first movement's introduction, Hovhanness uses dynamic extremes alternating from piano to forte through one measure crescendos. The solo sections, A and A', are written dynamically to keep the soloist in the foreground through a mezzo forte notation while the percussion and harp are marked piano. The primary dynamic in the first chorale, (B mm.63–84) is mezzo piano with written crescendos in measures of repeated notes to add dynamic interest. In the second chorale (B' mm.127–179), the primary dynamic is also mezzo piano. Crescendos and decrescendos surround apexes of phrases. The dynamics of the fugue function as both phrase indicators, like in the chorales, and as orchestrational balances, as in the solo sections. These defined dynamics eliminate the need for the conductor or performer to make assumptions as to the composer's intent.

V. Texture

Movement I uses varying textures throughout. The introduction is homophonic, with all of the voices moving together throughout. Each solo section, A and A', is monophonic with accompaniment. The A' section however, introduces more voices at the end of the section. The flutes enter at m.121 creating a different texture of timbre. The first

chorale, B, is homophonic with occasional variations, such as the trombone solo at m.74. The second chorale section (B') has similar textures to B. As expected, the coda (mm.180–254) section that contains the fugue has more complex texture than the rest of the movement.

VI. Rhythm and Meter

Rhythm is an integral component in Hovhanness's compositional style. Movement I contains several rhythmic elements of note. The introduction (mm.1–4) sets up a basic rhythmic theme that is used throughout the entire symphony. The first measure of the work contains a group of three quarter notes followed by a whole note (See Example 2-6). This relationship of three to four reappears later in both this movement and those that follow. In section B (mm.63–84), three eighth notes are followed by four quarter notes, imitating the introduction's rhythmic theme.

The image shows a musical staff with four measures. The first measure is in 7/4 time and contains three quarter notes followed by a whole note. The second measure is in 3/8 time and contains three eighth notes followed by four quarter notes. The third measure is in common time (C) and contains four quarter notes. The fourth measure is in 3/4 time and contains a whole note.

Theme
Measure 1

Variation
Measure 63

*Example 2-6: Rhythmic Theme and Variation in Movement 1
Symphony No. 4 Movement 1 (m.1, mm.63–65)*

In the solo sections, A and A', Hovhanness employs rhythmic patterns in the accompanying percussion voices (See Example 2-7). The repeated rhythmic and melodic patterns are independent of each other. This technique of an independent repeated rhythmic and pitch pattern is similar to the medieval isorhythmic motet technique of the *talea* and *color*. The rhythms of the percussion parts follow a specific repeating pattern

through both sections A and A'. The four different parts (timpani, glockenspiel, marimba, and vibraphone) each have their own independent repeated rhythmic pattern for each solo section. All the patterns vary in length and rhythmic ideas. The most recognizable repeating rhythmic patterns are in the keyboard instruments; the timpani rhythm is more complex.

Movement I: A Section Percussion Accompaniment Rhythms:

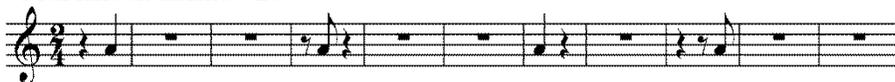
Timpani: mm.5-33



Glockenspiel: mm.7-18



Marimba: mm.5-15



Vibraphone: mm.7-23



Movement I: A' Section Percussion Accompaniment Rhythms:

Timpani: mm.85-114



Glockenspiel: mm.85-97



Marimba: mm.85-95



Vibraphone: mm.85-101



*Example 2-7: A, A' Percussion Rhythm Patterns
Symphony No. 4*

The work begins in the uncommon meter of 7/4. The slow tempo, (quarter note = 60 BPM), and the rhythmic writing gives the feeling of a 3/4 measure followed by a 4/4 measure. The solo sections A and A' are in 2/4 at a slightly faster tempo. At the beginning of section B (m.63), the movement's initial statement of 7/4 is altered into a 3/8 measure followed by a 4/4 measure, keeping the same intent as the first measures but at a faster rhythmic pace (See Example 2-6). At the start of the B' section (m.127), the meter changes to 3/4. The majority of the section follows this meter with some masking due to rhythmic barring that occasionally creates a 2/4 feeling (mm.141-142 Horn). At the coda (m.180), the emphasis returns to a consistent 3/4 feeling that continues through the end of the movement.

Movement II

I. Form

Movement II is divided into three main sections. The first and last sections, A and A', are two extended keyboard percussion solos. The middle section (B) utilizes a larger instrumentation. Section A lasts from mm.1-11, B from mm.12 - 70, and A' from mm.71-82. Though A and A' are 11 and 12 measures in length, their duration is longer, approximately one-and-a-half minutes, due to the extended measure, the *senza misura*.

Section:	A	B	A'
Measure:	1-11	12-70	71-82
Description:	Marimba Solo	Tutti	Xylophone Solo

Figure 2-7: Movement II Form Diagram

Section A (mm.1-11) features a solo marimba. The entire section is divided into three subsections, a, b, and a'. Sections a and a' are defined by the soloists playing a long extended measure. The b subsection contains the soloist accompanied by the timpani,

glockenspiel, vibraphone, and harp for eight measures. Section A', (mm.71–82) features the xylophone. A' follows the same formula with the exception of the length of the b subsection. In A' the subsection is a total of ten measures rather than eight measures.

Section B begins at m.12 with a harp ostinato and whole notes in the horns. The section is divided into two large subsections. The first subsection (a) contains a dance-like theme played by the flute, oboe, and clarinet. The second subsection (b) is defined by a vibraphone solo, and new melodic material beginning at m.38. The distinction of two different sections is also supported by a shift to darker orchestration by employing the bassoons and English horn. The sections also differ in rhythmic density and a modal shift occurs at m.38 to C Aeolian.

Subsection:	a	b
Measure:	12–37	38–70
Description:	WW Trio	Vibraphone Melody

*Figure 2-8: Movement II section B sub-phrase diagram
Symphony No. 4*

Phrase structures in the movement are varied. Given the unusual measure structure in the A and A' sections, sub-phrases have been defined at points where the soloist plays repeated pitch eighth notes concluding on a tied quarter note (See Example 2-8). The larger phrases are distinguished by shifts in the direction of the melody and notated barlines (See Example 2-9). Phrases and sub-phrases in the xylophone solo (A') are defined in the same manner. The B section contains short motives played by the oboe, clarinet, and flute that define the phrase structures in the first subsection. (mm.12–37) The b subsection (mm.38–

(mm.2–8) the pitches played by the accompanying percussion and harp, function as color and not as harmony. The mode used in the xylophone A' solo section (mm.71–82) is A Aeolian.

The B section (mm.12–71) utilizes several different modes. The section begins with a strong sense of G Dorian. The melody emphasizes G supporting it as being the central pitch. This is disrupted when the pitch C is introduced at m.23 by the flute. The subsequent sub-phrases (mm.23–32) share an emphasis on G and C. This moves the tonal relationship toward C being tonic, and G being dominant. The last note of the section, concert C (m.37, horns), completes the shift of the mode to C Lydian. With C established as the tonic at m.37, the solo vibraphone introduces a new melodic idea by outlining a C Aeolian triad. This shift to C Aeolian carries throughout the b subsection.

III. Dynamics

Movement II contrasts the outer movements with its overall soft dynamic. There are no notated crescendos in the movement. There are, however, decrescendos at the end of phrases in each section. The loudest dynamic overall, which occurs only in mm.67–69, is forte for a brief moment in three different voices playing in succession: the flute, bassoon, and English horn. High points of phrases reach mezzo forte in the B section.

IV. Texture

The solo sections of the movement are dominated by a monophonic texture. The monophonic texture only gives way briefly when the percussion and harp play creating a thicker accompanied texture. The B section (mm.12–70) develops into multiple textures. It begins with a monophonic texture with a simple ostinato accompaniment and moves into a more complex texture throughout the duration.

V. Rhythm and Meter

Rhythmically this movement showcases Hovhanness's rhythmic voice through *senza misuras* and repeated rhythmic patterns. The movement begins with a *senza misura* as its first measure. In contrast to Hovhanness's typical *senza misuras*, this one contains a specific tempo for the soloist and a time signature of $20/8 + 19/8$. The time signature outlines phrases created by Hovhanness that are notated with a measure lines. In relation to the symphony's rhythmic theme, the section's one hundred and five notes are barred in groupings of three or four eighth notes, with the exception of eights tied to a quarter note marking the end of each sub-phrase. The barring of three notes followed by four notes is reminiscent of the first movements rhythmic theme (See Example 2-10).



Example 2-10: Movement II A and A' Note Groupings
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The unperceivable meter in the two solo *senza misuras* is a common Hovhanness compositional method. This technique creates a sense of ambiguity in the pulse of the music. In the middle of each solo section, the soloist is accompanied briefly in the b subsections (at m.2 and m.72). During these passages, the soloist remains in the *senza misura* and the accompanying instruments play in a defined meter of $2/2$, half note = 88 BPM.

Movement III

I. Form

Movement III consists of three related sections and one section of independent material. Hovhanness's approach to the form of this movement is driven by solo and chorale-like sections. This is similar to the first movement but on an expanded scale.

Section:	A	A'	B	A''
Measure:	1-29	30-54	55-78	79-119
Description:	EH Solos	OB solos	Trombones	Chorale and Fugue

Figure 2-9: Movement III Form Diagram

The first major section labeled A (mm.1-29) features horn chorales that alternate with English horn solos. The subsequent A' section (mm.30-54) imitates the previous section with three major alterations. In chorale 3 (m.30) the trombones replace the horns as the melodic voice. The second alteration is the addition of a third chorale section at the end (Chorale 1' mm.50-54). This added chorale is an exact repetition of the first chorale. The third major alteration is the oboe replacing the English horn as the featured soloist. Despite the change in instrumentation, the solos remain closely related thematically.

Large Section:	A				A'				
Subsection:	Chorale 1	Eh Solo	Chorale 2	EH Solo	Chorale 3	OB Solo	Chorale 4	OB Solo	Chorale 1'
Measure:	1-6	7-14	15-20	21-29	30-33	34-37	38-44	45-49	50-54
Description:	Horn	English Horn	Horns w/ Trumpet	English Horn	Trombones	Oboe	Brass	Oboe	Horns

Figure 2-10: Movement III A and A' Phrase Chart
Symphony No. 4 (mm.1-54)

The B section (mm.55–78) is a standalone section; its material is not repeated or used in any other section. The only wind instruments playing in this section are the trombones. The final measure of B (m.78) is a *senza misura* featuring the percussion playing repeated melodic and rhythmic patterns. The primary trombone melodic material is divided into two sections distinguished by a change in the register of the upper trombones at m.70.

The final section (A'') begins at m.79 with a chorale that resembles the chorales in the first A section. Unlike the previous chorales, this one is moved and developed through the entire ensemble. The chorales consist of three longer phrases divided into two sub-phrases. Each long phrase is marked by a shift in instrumentation. At m.91, a fugue is introduced that is then developed and leads to the end of the symphony.

II. Fugue

Measure 91 marks the beginning of a fugue. The first statement of the subject is made by trumpets 1, 3 and 5. Similarly to the first movement, in contrast with traditional fugues, answers and subjects are not complete in this fugue. The full subject is two-and-a-half measures long and is an elaboration of the chorale theme (m.79) (See Example 2-11). In m.93, before the statement of the subject is complete, an incomplete answer is made by the 2nd, 4th, and 6th trumpets. The first complete subject statement in the exposition is at m.94 in the horns. The final answer of the fugue is made by the trombones in m.97 at the unexpected key level of Eb. Like the fugue in Movement I the woodwinds are not featured in the fugue's exposition.



Example 2-11: Movement III Fugue Subject
 Symphony No. 4 Movement I (m.91 trumpet 1,3,5) Copyright ©1958 C.F. Peters Corporation. All Rights Reserved.

Mesasure	91	92	93	94	95	96	97	98	99	100
Trombone							Answer			
Horn			Subject							
Trumpet 1	Subject									
Trumoet 2		Answer								

Figure 2-11: Movement III Fugue Exposition Diagram
 Symphony No. 4

The first episode of development begins at m.100 with the bassoons and clarinets. The second episode occurs from mm.102–104 and is dominated by English horn and oboe. The first oboe part is a transposition of the fugue subject played in parallel triads by the second oboe and English horn. Episode 3 is from mm.105–111. The final subject of the statement begins at m.112 in the trombones. Though this statement is not complete it occurs at a point when the musical texture thins out and makes the trombones the only moving voice. Following the final statement of the subject the rest of the ensemble enters and builds to an allargando at m.117 finishing out the piece. This ending is similar to the end of the first movement.

Fugue Section	Exposition	Episode 1	Episode 2	Episode 3	Final Statement	Coda
Measures	91-99	100-101	102-104	105-111	112-113	114-119

Figure 2-12: Movement III Full Fugue Diagram
 Symphony No. 4

III. Melody and Harmonic Structure

Like the first movement, Movement III centers on Eb Major. In the first A section, the chorales (mm.1–6 and mm.15–20) are both harmonically static. In the first chorale, an Eb Major triad is played in various inversions in m.1, and resolves to a Bb minor triad in m.2, with the only harmonic movement coming from passing tones. The second phrase is equally static, following the same EbM to Bbm resolution.

The image shows a handwritten musical score for four horns, labeled 1, 2, 3, and 4. The music is in 4/4 time and Eb Major. The first measure (m.1) features a chord of Eb Major triad in various inversions. The second measure (m.2) features a chord of Bb minor triad. The score includes various musical notations such as notes, rests, and dynamics like 'p' and 'p A2'. There are also some handwritten annotations like '1. [5]' and '4. [6]'.

EbM -----PT-----BbM

*Example 2-12: Movement III Chorale Harmonic Movement
Symphony No. 4: Horn mm.1–3 Copyright ©1958 C.F. Peters Corporation. All Rights Reserved.*

The solo English horn's primary melodic material comes from a synthetic scale, like those used in the previous movements. This collection of pitches is also used by the solo oboe, with a slight variation. The English horn's melodic notes are Cb, D, Eb, F#, G, Ab, and Bb. In the oboe solo sections, F, is used instead of F#. The only accompanying voices in the solo sections are the clarinets and bassoons playing drones. Though the two soloists share the same collection of pitches, with the exception of F and F#, each emphasizes a different tonic pitch. The English horn emphasizes G while the oboe emphasizes Bb.

The B section (mm.57–78) features the trombone section as the only voices until the last measure. Beginning in m.55 and lasting until m.75, the first and second trombones play

quarter note glissandos between an upper pitch and a lower pitch. The two trombones start on opposite notes and glissando from one to the other and back, crossing voices. Trombone 3 and 4 are the melodic voices in the section. The melodic line centers on the pitch G. The three written flats and the treatment of G as a tonic supports the key of G mixolydian. The melody concludes at m.76 with a low cluster of notes: G, Ab, A, and Bb all a minor second away from each other.

The last measure of B (m.78) is a *senza misura* featuring the timpani, glockenspiel, chimes and vibraphone. During this measure the timpani sustains a roll on C while the keyboard instruments each play a succession of notes. Both the glockenspiel and vibraphone play sixteenth notes in different note groupings; the glockenspiel has three separate note groupings of five, four, and three notes while the vibraphone has groupings of five, six, and five notes. The chimes part contains eighth notes grouped into five, three, and three notes. Each instrument also has a unique set of pitches.

At the beginning of the final section preceding the fugue, Hovhaness presents a chorale (mm.79–90). This chorale uses material from the first A section's chorales, but in a more developed manner. In contrast to the previous chorale sections, Hovhaness composed this section for more than one choir of instruments. The first statement features the flutes, trumpets, and trombones. The expanded instrumentation of the chorale allows for more harmonic movement. Rather than statically moving between inverted Eb chords, Hovhaness uses a variety of chords (See Example 2-13). This chorale also features varying levels of accompaniment, from *melismatic* lines to homophonic chords (See Example 2-14).

EbM----- C Eb Bb C Bb F Eb

*Example 2-13: Movement III Chorale Chords
Symphony No. 4 Flutes mm.79-80*

Horns mm.81-82: Homophonic Chords

Trombone 4 mm.84-86 *Melismatic Accompaniment*

*Example 2-14: Chorale Accompaniment
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IV. Dynamics

Hovhaness's use of dynamics in Movement III is as deliberate and detailed as the rest of the symphony. The movement begins piano just like the previous three movements and develops dynamically throughout the first phrase through the use of crescendos and decrescendos. Similarly to the previous movements, Hovhaness uses crescendos and decrescendos to show the exact shaping for each phrase in section A and A'. In section B

extreme dynamics separate the two trombone lines. Dynamics in A'' begin forte and sustain at that relative level. Dynamic interest comes from the changes in orchestration. The fugue begins softer at mezzo forte and increases dynamically until the end.

V. Texture

Texturally, Movement III is similar to the previous movements. The soli chorales are homophonic and alternate with the monophonic texture of the solo sections. The middle trombone section (mm.55–77), is a biphonic texture, with two melodic parts playing at a time. The final fugue and codetta are dense texturally from the use of counterpoint. The section features polyphonic and homophonic writing.

VI. Rhythm and Meter

Rhythmically, Movement III is less active until the fugue than the previous movements. Before m.56 in Movement III the only notes shorter than a quarter note occur in the English horn and oboe solos. At m.56, the rhythmic movement becomes more active through the more frequent use of smaller note lengths creating a strong sense of pulse. The percussion *senza misura* is rhythmically active from a notational standpoint, but the repetitive nature of the measure renders its function more as sonic color than rhythmic development. At m.79, the tutti chorale features more rhythmic movement both in the melodic line, and in the accompaniment voices. As discussed previously, the fugue features fast-moving rhythmic passages and extensive use of counterpoint.

The prevailing rhythmic theme of the symphony is represented in the movement. The grouping of three notes followed by four notes is featured in the entire movement. The movement's theme is introduced in m.1 as three quarter notes followed by two half notes.

This alteration of the main theme is carried throughout the entire movement, including being the base rhythm of the fugue subject.

Horn Measure 1	Flutes Measure 79	Trumpet Measure 91
		

Example 2-15: Rhythmic Theme Examples
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Movement III begins in 7/4 time emphasizing the three- to four-note grouping similar to the first movement. Also like the first movement, the solos are in a different time signature than the soli sections. In this movement the solos are in 4/4 time not the 2/4 time of the first movement. This exchange of 7/4 and 4/4 continues until the B section. The trombones in the B section play in 4/4 time until the percussion *senza misura* in m.78. Following the *senza misura* the remainder of the piece is in 7/4 time, again emphasizing three to four.

Summary

I. Form

The prevailing form structures used, both directly and in concept, throughout the symphony are symmetrical forms. The first movement is a ritornello-like form that is long in length and contains only a few repetitions. There are only two solo sections that are both bookended by chorales in the ensemble. This interchange of chorale, solo, chorale, solo, chorale creates symmetry. The middle movement is a ternary form. Two similar solos surrounding different section of music.

The third movement is a combination of these two ideas. The first half of the movement is built around the idea of the ritornello form, solos alternating with ensemble sections. The English horn and oboe solos are separated by trombone and horn chorales, similar to the overall idea of the first movement. The middle section, featuring the trombones, is distinctly different than the outer two sections, and the final section uses the melodic ideas of the first and presents it in a different manner meaning the large form of the third movement is an A B A' form just like that of the second movement. Drawing a similarity to the first and third movements, both of them end with a fugue. The similarities in the formal design of the movements suggest that the symphony as a whole was created with an overall design in mind. The first and third movements are similar and the second movement contrasts both. In addition, the third movement takes the structures of the previous two movements and combines them. All forms in the symphony have an aspect of symmetry in their design.

II. Melody and Harmonic Structure

Harmonically and melodically, the entire symphony features a strong sense of tonality. Hovhaness's use of modes, both synthetic and traditional Western modes, in nontraditional ways gives the music tonality without traditional compositional methods. The primary tonal centers of the symphony are Eb and A. Each is featured extensively throughout the work. Harmonically the symphony uses a combination of both traditional triadic harmonies, but often in non-traditional ways, and more modern color-based harmonies.

III. Dynamics and Texture

Dynamics and textures play a functional role in the musical development of the piece rather than just as a coloring device. Hovhaness places dynamics deliberately in phrases to create specific climaxes and resolutions in each phrase. He also used dynamics to create musical interest by emphasizing primary melodic voices. Texture is also used to create varied passages, from exposed and translucent music to vigorous full passages with power and weight. By moving between single lightly accompanied voices to full homophonic chorales, and highly polyphonic fugues, Hovhaness created intrigue and movement in the work.

IV. Rhythm and Meter

Though the rhythm in this symphony is not complex by modern standards it is deliberate, intentional, and integral to the piece. One thematic idea is introduced and carried through the entire work. This rhythmic theme of three notes to four notes is recurring throughout the work tying it together. The use of irregular meters, non-defined meters, and imperceptible meters, in the case of the *senza misuras*, breaks up predictable phrase lengths and increase interest. The recurring meter of 7/4 ties the work together and helps emphasize the overall rhythmic theme.

Chapter 3: *Symphony No. 17, op. 203*

Background

Symphony No. 17 was commissioned by the American Society of Metals convention in 1963.⁸¹ The commission, just like the commission of *Symphony No. 4*, affected the instrumentation. The only instruments used in *Symphony No. 17* are metal: flutes, trombones, and metal percussion. The work calls for 14 players (See Figure 3-1).

<i>Symphony No. 17</i> Instrumentation	
6 Flutes	
3 Trombones	
5 Percussion	
	Percussion 1: Glockenspiel
	Percussion 2: Vibraphone I
	Percussion 3: Vibraphone II
	Percussion 4: Chimes
	Percussion 5: Giant Tam- Tam

Figure 3-1: *Symphony No. 17* Instrumentation

⁸¹ Rosner and Wolverson, "Hovhaness, Alan."

Theoretical Analysis

Introduction

This symphony has four movements: Movement I “Andante,” Movement II “Largo,” Movement III “Allegro,” and Movement IV “Adagio.” The entire work lasts approximately twenty-three minutes. Movement I, II, and IV feature the trombones and flutes, with the percussion serving as accompaniment. Movement III, “Allegro,” features the percussion in a more active role. Only Movements I and IV will be analyzed in this chapter.

Movement 1

I. Form

The form of the first movement is a binary form with a coda. The dominant instrument group that is featured defines each section of the form. The flutes dominate section A (mm.1–22). Section B (mm.23–57), features the trombones as the primary voice with the rest of the ensemble serving as accompaniment. The movement concludes with a coda (mm.58–68) featuring the percussion.

Section:	A	B	Coda
Measure:	1–22	23–57	58–68
Description:	Flutes	Trombones	Percussion

Figure 3-2: Movement I Form Diagram

Each large section is divided into subsections. A (mm.1–22) is divided into two subsections. The first subsection (a) is an introduction by the solo flute and subsection b is a flute soli. The introduction consists of two phrases and a transition measure. Subsection b also contains two phrases and a transition measure (See Figure 3-3).

Subsection:	a			b		
Phrase:	Phrase 1	Phrase 2	Transition	Phrase 1	Transition	Phrase 2
Measure:	1-2	3-6	7	8-10	11	12-22

*Figure 3-3: Movement I A sub-phrase Diagram
Symphony No. 17*

Section B (mm.23-57) is divided into two subsections and a codetta. Each subsection is divided into phrases based on transition measures that feature only the percussion and flutes. The first subsection (a) is eight measures long, comprising of six measures of trombone melody and two measures of flute and percussion transition material. The second subsection (b) is sixteen measures long featuring two trombone phrases separated by a transition measure. The last section of B is an eleven-measure codetta recapping the material presented earlier in the section. It features the flutes and percussion playing an expanded version of their accompaniment material, and the trombones presenting a variation of their melodic material.

Subsection:	a			b			Codetta	
Phrase:	Phrase 1	Phrase 2	Transition	Phrase 1	Transition	Phrase 2	Phrase 1	Phrase 2
Measure:	23-26	27-28	29-30	31-37	38	39-46	47-52	53-57

Figure 3-4: Movement I Section B Phrase Chart

The movement concludes with an eleven-measure coda featuring the percussion. Each keyboard instrument takes turns playing a six-measure melody in the style of a round. A detailed phrase diagram is located in the Appendix A.

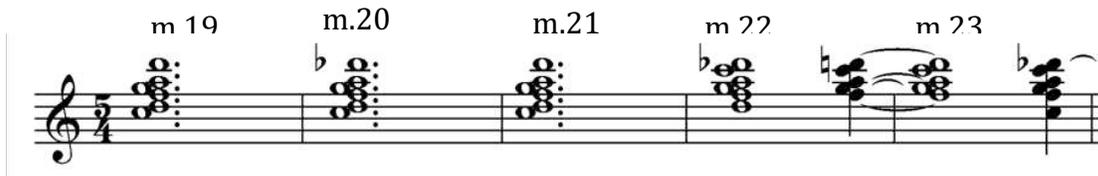
II. Harmony/Melody

The first movement's melodic material is based on a synthetic seven-note scale created by Hovhaness. The seven notes used are C, D, Db, F, Ab, A, and G. All of the melodic and chordal material in the movement is based on this collection of notes. Measures 1–5 of section A only contain the notes C, D, F, G, and A. This collection of notes is the C pentatonic scale. The section emphasizes C as a tonic-like pitch for the first five measures. However, the tonal center is changed in m.6 with the introduction of Db, moving the tonality away from the C pentatonic scale. It is important to note there is a Db played in measure 2 in the vibraphone 2 part. This Db is played against the D natural in the vibraphone 1 part, giving it more of a sense of color than chord tone. This minor second dissonant relationship is used in the percussion and flute voices throughout the movement.

In m.11, following the flute solo, the vibraphone 1 completes the collection of seven notes by introducing Ab. From mm.14–17, the flutes play cluster chords made up of the seven notes of the movement's synthetic scale (See Example 3-1). Beginning in m.19 and continuing through m.23 the flutes introduce three chords that are played throughout the movement. The first chord, played in m.19, is a Dm7 chord. In m.20 the Dm7 chord is altered by adding the pitch Db. The third chord, played in m.22, features the addition of Ab to the Dm7 chord. These chords could be analyzed as polychords.

The image shows a musical staff with a treble clef and a 5/4 time signature. The staff is divided into four measures, labeled m.14, m.15, m.16, and m.17. Each measure contains a cluster of notes. In m.14, the notes are C, D, Eb, F, G, Ab, and A. In m.15, the notes are C, D, Eb, F, G, Ab, and A. In m.16, the notes are C, D, Eb, F, G, Ab, and A. In m.17, the notes are C, D, Eb, F, G, Ab, and A.

*Example 3-1: Flute Chords m.14–17
Symphony No. 17*



Example 3-2: Flute Chords mm.19-23
Symphony No. 17

The use of these chords continues throughout the next section, B. The melodic material in the B section is derived from the same seven notes as section A with the exception of the absence of the pitch A. The melodic line is centered around a series of glissandos that lead to and from C, with the exception of m.37 where the glissando ends on Ab. The percussion accompaniment in this section follows the melodic contour of the melody. The four melodic percussion voices all play unison pitches, occasionally in octaves. Throughout the movement one of the three keyboard percussion voices frequently plays a minor second away from the melodic pitch (See Example 3-3).



Example 3-3: m.33 Percussion
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The coda (mm.58-68) is a canon played by the keyboard percussion voices. The melodic figure is first played at m.58 by the glockenspiel, then each instrument plays the

line entering one measure after another, in the following order of instruments:
glockenspiel, vibraphone 1, chimes, and vibraphone 2.

III. Dynamics

Each section in Movement I is written with specific intent dynamically. Section A is soft with crescendos and decrescendos marking the apexes and conclusions of phrases. In contrast to the beginning, section B is notated at forte for its duration. Crescendos and decrescendos are used in a similar fashion to A, marking phrase points of section B. The coda section takes the loud dynamic from the B section and decreases it over time until the end of the movement.

IV. Texture

The texture in section A (mm.1–22) is monophonic in the first subsection. When the rest of the flutes enter at m.14 the texture becomes denser. In section B the texture is thick with all voices playing forte, and with each instrument choir playing unison rhythms. The texture thins in transition sections when the trombones discontinue playing. In the coda each voice enters and sustains, creating a depth to the texture. As the voices complete the melody they leave one by one until just the vibraphone 2 and gong are sustaining through a fermata. The movement ends texturally and dynamically similar to the beginning.

V. Rhythm/ Meter

The majority of the movement is in 5/4 time. The exceptions are m.52 which is in 2/4 time, and the coda which is in 4/4 time. The A section is unremarkable rhythmically. The percussion and flute voices in the B section contain rhythmic elements of note. The flute voices do not play note durations that are expected within a 5/4 meter. Note lengths are four, five, six, and seven beats long (See Example 3-4). Beginning at m.23, the

percussion voices contain repetitive rhythmic patterns and a six measure pattern that is repeated twice (See Example 3-5). The keyboard percussion instruments, with the exception of chimes, play unison rhythms throughout the section.



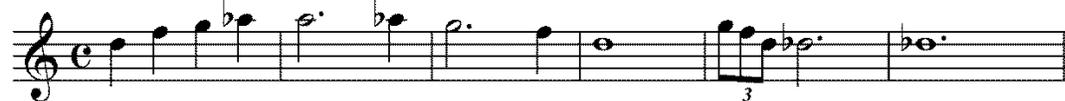
*Example 3-4: Flute Rhythm mm.23-31
Symphony No. 17 Movement I*



*Example 3-5: Percussion Rhythm mm.23-28 and mm.37-42
Symphony No. 17 Movement I*

The coda contains a simple rhythmic device worth mentioning. Beginning in m.58, the glockenspiel plays a six-measure melody introduced in canon by the rest of the keyboard percussion instruments. The first two statements, of a total of four, are identical rhythmically and melodically. The third statement, made by the chimes, elongates the descending rhythm from triplets to eighth notes. The fourth statement in the vibraphone 2 part is elongated further from eighth notes to quarter notes. This augmentation method is used to give a sense of ritardando without the pulse of the music actually changing (See Example 3-6).

Statement 1 and 2: Glockenspiel mm.58-64 & Vibraphone 1 mm.59-65



Statement 3: Chimes mm.60-66



Statement 4: Vibraphone 2 mm.61–67



Example 3-6: Movement I Coda Percussion Canon mm.58–68
Symphony No. 17

Movement IV

I. Form

Movement IV features three sections in its overall form. (A, B, and A') A and A' both feature only the flute section. A is seventeen measures in length and A' is fifteen measures. The B section is 42 measures long and features multiple *senza misuras*, making it significantly longer in duration than both A sections.

Section:	A	B	A'
Measure:	1–17	18–59	60–74
Description:	Flute	Trombones and <i>Senza Misuras</i>	Flutes

Figure 3-5: Movement IV Form Diagram.

Section A (mm.1–17) is divided into two subsections. The movement begins with the flute section entering two beats apart for three measures and exiting one at a time starting at m. 5. The second subsection (b, mm.9–17) features a solo flute.

Subsection:	a	b
Measure:	1–8	9–17
Instrumentation:	Soli	Solo

Figure 3-6: Movement IV A Subsection Phrase Chart

The B section begins at m.18. The two primary elements that dictate the form of the B section are *senza misuras*, played by the flutes, and phrases played by the percussion and

trombones. The section begins with the trombones and percussion playing a six-measure phrase that is followed by the first *senza misura*. (m.24) This pattern of alternating phrases and *senza misuras* continues for the duration of the section creating a ritornello-like form.

Large Section	B								
Subsection	Tutti 1	<i>Senza Misura</i> 1	Tutti 2	<i>Senza Misura</i> 2	Tutti 3	<i>Senza Misura</i> 3	Tutti 4	<i>Senza Misura</i> 4	Tutti 5
Measures	18-23	24	25-30	31	32-38	39	40-50	51	52-59

Figure 3-7: Movement IV Section B Phrase Chart

In total, there are five trombone and percussion phrases, and four *senza misuras*. The first and second trombone and percussion phrases are six measures long, the third phrase is seven, the fourth is eleven, and the fifth and final phrase is eight measures in length. Each of these phrases shares melodic and rhythmic themes. The *senza misuras* are approximately the same length with the exception of the final one (See Figure 3-8). This extended *senza misura* occurs after the eleven-measure-long trombone and percussion phrase.

Sezna Misura #	1	2	3	4
# of Notes	19	19	17	28
# of Beats	28	29	22	33

Figure 3-8: Movement IV Senza Misura Length Comparison Chart

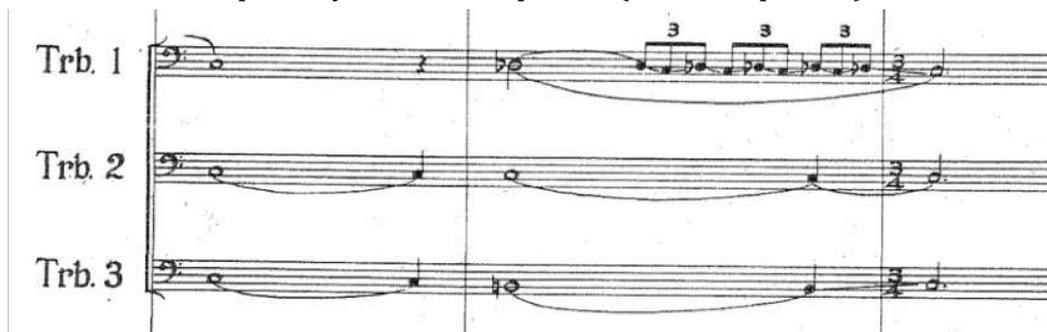
The A' section (mm.60-74) is similar to the opening of the movement. In contrast to the beginning of the movement, the flutes enter one measure apart rather than entering two beats apart. In the A section, the flutes entered on different pitches. In the A' section all of the flutes play the same melodic line in a round. The melody is ten measures long and the movement ends when the last flute completes the phrase.

II. Melody and Harmony

Similarly, to Movement I, this movement employs a synthetic scale created by Hovhanness. The six-note collection that is used is C, Db, F, Gb, A, and Bb. B natural is present but acts as a color tone instead of a melodic pitch. The six notes used create two major chords, F Major, and Db Major.

In mm.1–3 of section A the flutes enter every two beats and each flute starts on a different note. In numerical order the flutes begin on C, Db, F, Gb, A, and Bb. The B natural in m.4 in the first flute part acts as a dissonant minor second against the Bb and C in the other parts and not as an additional chord tone. The solo flute in subsection b (mm.9–15) uses the notes of the introduction. The section ends with a flute 2 entrance playing a minor second below the flute 1(m.16). Harmonically, the A section contains only close dissonances that create clusters of sound such as m.3 when all six flutes play together on different pitches.

The B section features the trombones as the primary melodic voice in the phrases surrounding the *senza misuras*. The trombones alternate between playing unison, playing in two parts, and playing three parts. The second trombone is the voice that moves between the upper and lower part (See Example 3-7). The first trombone part features ornamentations of the primary line in each phrase (See Example 3-8).

The image shows a musical score for three trombones, labeled Trb. 1, Trb. 2, and Trb. 3. The score is written on three staves. Trb. 1 has a treble clef and a key signature of one flat (Bb). It features a melodic line with triplet ornaments (marked with '3') in the first measure of the second system. Trb. 2 and Trb. 3 have bass clefs and play in unison, with a melodic line that moves between the upper and lower parts. The score is divided into two systems by a vertical bar line.

Example 3-7: Movement IV Three Part Trombone Harmony
Symphony No. 17 (mm.28–30) Copyright ©1963 C.F. Peters Corporation. All Rights Reserved.

*Example 3-8: Movement IV Trombone Ornamentation
Symphony No. 17 (mm.18–20) Copyright ©1963 C.F. Peters Corporation. All Rights Reserved.*

The B section uses the same melodic notes as the A section. The pitch B natural is only used three times by the trombones enforcing its status as a color tone and not a melodic pitch. In the case of m.48 and m.54, B natural acts as a passing tone in the trombone glissando. In m.29, B natural functions as a dissonant neighbor tone to the C in the second trombone part, and resolves to C in m.30. Each melody is similar containing leaps, long note durations, with very few notes shorter than a quarter note, with the exception of glissandos.

The percussion provides the accompaniment to the trombones in the B section. Similarly, to the first movement the percussion outlines the melodic line of the trombones. The keyboard instruments play a unison pitch that matches the pitch in the trombone melody. However, there is one voice in each phrase that plays a minor second away from the melodic pitch. In each phrase, the dissonant voice begins in unison with the rest of the ensemble and moves away (See Example 3-9).

Measure 18-19

P. 1 Gl. *f* *Let sounds vibrate.*

P. 2 Vib. I *f* *Motor on.* *Hold pedal always, let sounds*

P. 3 Vib. II *f* *Motor on.* *Hold pedal always, let sounds*

P. 4 Ch. *f* *Hold pedal always, let sounds*

Dissonant Note

Measure 40-41

P. 1 Gl. *f*

P. 2 Vib. I *f*

P. 3 Vib. II *f*

P. 4 Ch. *f*

Example 3-9: Movement IV Percussion Dissonance
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During the B section, Hovhanness employed one of his trademark compositional devices, the *senza misura*. During each of the four *senza misuras*, the flutes are the melodic voice accompanied by a tam-tam roll. The measures are written graphically indicating that each flute is to enter in succession. In each measure, the first flute introduces the melody and each part follows, playing the same melody. The measure lasts until the final flute finishes the melodic line.

Each *senza misura* has its own unique melody. The first three are similar in length and the fourth measure is longer, as previously discussed. The pitches are notated rhythmically but no defined tempo or measure divisions are given; that decision is left up to the conductor or performer. The melodies in the *senza misuras* are slow moving, containing leaps and multiple glissandi. The notes in each melody are derived from the movement's scale, with one exception. In the first *senza misura* (m.24), the twelfth note of melody is an E. This is the only E in the entire movement. Below are examples of each melody and the corresponding note collection.

The image shows a musical score for six flutes, labeled Flute 1 through Flute 6. Each flute part is written on a five-line staff in treble clef. The score covers measures 1, 2, and 3. Dynamic markings are placed below the notes: Flute 1 starts with *p* and ends with *f*; Flute 2 starts with *p* and ends with *f*; Flute 3 starts with *mp* and ends with *f*; Flute 4 starts with *mp* and ends with *f*; Flute 5 starts with *mf* and ends with *f*; Flute 6 starts with *mf* and ends with *f*. The notes are mostly quarter notes with stems pointing down, and some have slurs or ties.

Example 3-11: Movement IV mm.1-3 Entrance Dynamics
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In the subsequent B section, dynamics are used more sparsely. Each trombone phrase is written forte with no other dynamic markings. Given Hovhaness’s deliberate use of dynamics, it is easy to see this lack of dynamics as intentional. In the flute *senza misuras*, there are more dynamic variants than in the trombone phrases. The first and fourth *senza misuras* begin softer than they end, and *senza misura* two and three remain loud. While the dynamic writing is not extensive, there is a sense of dynamic symmetry between the four *senza misuras* (See Figure 3-9).

Senza Misura #:	1	2	3	4
Dynamics:	piano-forte	forte	forte	Mezzo forte-forte

Figure 3-9: Senza Misura Dynamics Diagram
 Symphony No. 17

The A’ section (mm.60-74) is dynamically similar to the introduction. The ten-measure phrase that is played in canon by the flutes contains some kind of dynamic

marking throughout the duration of the phrase. Each measure of the melody contains noted crescendos or decrescendos from piano to forte, eventually leading to a piano ending.

IV. Texture

Texturally the A section builds in a canonic fashion, with each voice entering at different times with a similar melodic idea. This texture quickly changes as each voice leaves creating a monophonic texture at m.7 that leads into the flute solo at m.9. The B section trombone and percussion phrases are a two-part texture with ornamentation. The closely related rhythms help keep the texture thin despite several players performing. The texture in the flute *senza misuras* is canonic. Each voice plays the same melody in the same relative time. The nature of the melody makes this difficult to hear, but from a texture element, it is consistent with typical canons. Just like the *senza misuras* of the previous section, the texture of the final A' section is that of a canon.

V. Rhythm/ Meter

Overall, there are not very many rhythmic elements of note in Movement IV. The movement begins in 4/4 time with slow moving whole notes until the flute solo in m.9. In m.13 the solo flute introduces a rhythmic theme of glissandi between two adjacent pitches repeating for an entire measure. This theme is used throughout the movement by both the flutes and the trombones.

The flutes utilize this theme in each *senza misuras* (m.24, 31, 39, and 51). The initial statement of the rhythmic theme is quarter note glissandi. The flutes in the *senza misuras* use both quarter note and eighth note glissandi. The trombones utilize the glissando effect in each phrase of the B section as a triplet pattern.



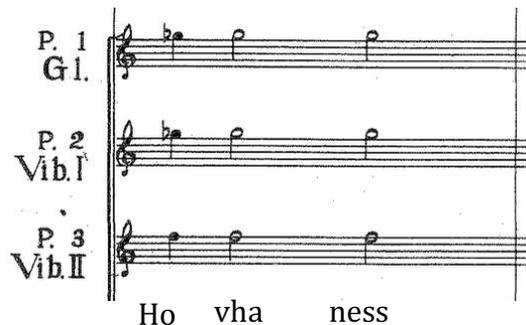
Flute m.51



Trombone m.58

Example 3-12: Glissandi Flutes m.51, Trombones m.58
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The other rhythmic element of note occurs in the accompanying percussion voices in the B section. The percussion play a repeated rhythmic pattern of one quarter note followed by two half notes. In the first three phrases beginning at m.18, 25, and 32, the percussion play the rhythmic pattern repeated every measure. The repeated theme is Hovhaness's signature *tāla* that based on the syllables of his last name.⁸²



Example 3-13: Percussion Rhythm Theme m.45
Symphony No. 17 Movement IV Copyright ©1963 C.F. Peters Corporation. All Rights Reserved.

In the fourth and fifth phrases of section B (m.40 and 52) the one measure percussion rhythm is interrupted. This pattern is only interrupted when the keyboard percussion play a unison melodic line with the trombones.

⁸² Rosner, "An Analytical Survey," 157.

Rhythmic Change

Trb. 3
P. 1 GI.
P. 2
Vib. I

Example 3-14: mm.40-44 Rhythm
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In the fifth phrase (mm.52-59) the percussion does not begin with the thematic pattern. A different rhythm is used in mm.52-54, and the primary pattern comes back at m.55. Similar to the previous trombone phrases, it is interrupted when the percussion plays a one-measure unison melody with the trombones (m.57).

P. 1 GI.
P. 2
P. 3 Vib. II

New Rhythmic Material Original Pattern

Example 3-15: Percussion Rhythm mm.52-55
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Summary

I. Form

Hovhaness's use of form in *Symphony No. 17* is reminiscent of earlier forms in Western music. The first movement's A B binary form and the ternary form of the fourth movement are simple, but within them Hovhaness infused other forms such as the ritornello in the middle of the fourth movement. This use of form gives the music structure,

and the repetitive nature provides the listener with musical elements to latch onto making the experience accessible.

II. Harmony/Melody

In his music, Hovhaness used self-created modes and Western modes as the source for his melodic material. In a break from traditional Western music Hovhaness did not use traditional harmony. He did use chords that are used in traditional Western music but he did not use them in a traditional manner. In combination, he also used sparse and sometimes non-tonal accompaniment like many of his twentieth century contemporaries.

III. Dynamics/Texture

Hovhaness's use of dynamics and texture in *Symphony No. 17* is in line with his compositional style. Dynamics were used deliberately to emphasize and create phrases in melodic lines that would otherwise be static. Hovhaness's use of texture in *Symphony No. 17* is as intentional as his use of dynamics. Textures, ranging from polyphonic to homophonic, and biphonic give his music motion and variety. In this symphony textures change with the featured portion of the ensemble, and give the form sections a sense of familiarity.

IV. Rhythm/Meter

In keeping with musical traditions, Hovhaness's implementation of rhythmic patterns, both obvious and hidden, is again reminiscent of traditional western music. The use of patterns and rhythmic themes is a compositional device that Hovhaness employs frequently in his music. Though the piece is written in 5/4, the meter is masked and sometimes avoided all together. This creates an undefined sense of time that eventually returns to a more conventional sense of pulse.

Chapter 4: Rehearsal Analysis

Symphony No. 4: Considerations for the Conductor

I. Overview

Symphony No. 4 was composed for the American Wind Symphony Orchestra (AWSO). The AWSO's instrumentation was used and should be considered when programming this work. The work does not call for euphoniums or saxophones, and requires several double reeds. Each section should be balanced and all parts should be covered, if possible, on their intended instruments. If a contrabassoon is not available, a suitable substitution is to have the bass clarinet or a contrabass clarinet perform the contrabassoon solo in Movement I. The work requires two bassoons in addition to the contrabassoon. If three players are not available, the contrabassoon should be played in the first movement only with the other bassoonist playing a reduction of the first and second bassoon parts. The English horn part should be played as intended. If two oboes and one English horn player are not available, the piece can be played with one oboe without extensive covering. The harp part should be played on a harp, but if one is not available the part should be played on a synthesizer and not substituted on a piano or other percussion instrument.

II. Rehearsal Suggestions

The conductor might note the limited instrumentation of the second movement when planning rehearsals. Much of the orchestration of the symphony is based on instrument choirs and requires players to perform in a chamber ensemble style, most notably the trombones and horns. It is advised that sectionals take place for trombones and

horns to rehearse the chorale-like sections. The repetitive nature of the symphony lends to faster rehearsals because players can transfer style, techniques, and other considerations easily to similar sections.

Movement I

I. Introduction (mm.1-4)

The introduction begins in 7/4 time at a slow tempo (quarter=60 BPM). The rhythmic division suggests that the 7/4 time be divided into a three- and four-beat pattern. Melded beats are appropriate. Conductors should be sure to cue the harp entrances throughout the introduction. Depending on the level of the ensemble, conductors can also consider showing breaths for the trombones at the end of each measure.

Measures 1-4 consist of two measure sub-phrases. Each two measure sub-phrase contains a one-measure crescendo and one-measure decrescendo. The two sub-phrases lead to the downbeat of m.5. The even transfer of the foreground voice from trombones to clarinets depends on the dynamic control of the ensemble in m.5.

II. A (mm.5-62) and A' (mm.85-126)

The primary role of the conductor in the A and A' solo sections is that of time and cueing the percussion. The marked tempo of quarter note = 80 BPM should be observed. At m. 5 the harp is the first rhythmic voice to enter. When the soloists enter in each section they should feel free to control time. In any liberties taken, the conductor should be able to follow in order to cue the percussion and harp as needed.

III. B (mm.63-84)

Section B begins in 3/8 time. The preceding measure (m.62) is in 2/4 time. The conductor should observe that this transition might require special attention depending on

the level of the ensemble. For a younger ensemble, using a modified three pattern to establish the eighth note pulse could assist the transition into the new time signature.

The climax of the section is at m.71, and preceding phrases should lead to this point. Following the apex, the trombone solo at m.74 begins the transition to the next phrase. Due to the first trombone being the only moving voice rhythmically, mm.74–76 can be performed without the conductor allowing the soloist to take artistic liberties. The conductor can stop conducting in m.74 and begin conducting again at m.77. If the solo is not conducted the conductor should make sure to cue the trombones at m.77 and the horns at m.78.

IV. B' (mm.127–179)

Measure 127 begins with a change to a faster tempo in the horns (quarter note = 100 BPM). Cueing the percussion entrances in B' is an important consideration for the conductor. The apex of the entire section occurs at m.163. Before this point, there are several false apexes. Conductors can ensure that they are showing this phrase as larger and more important than the other phrases. There are also moments in this section where the conductor and ensemble can take liberties with time, especially around harmonic resolutions. The repetitive nature of the section can stagnate the forward momentum of the piece. Therefore, all dynamics and phrasing should be apparent to the listener.

V. Coda (mm.180–254)

For the conductor, the most important area of consideration of the coda is the fugue. The fugue's exposition is dynamically static and the conductor's responsibility is centered on cueing fugue statement entrances. The exposition ends with a decrescendo into the rest of the fugue (m.198). Following the exposition, the quick exchange of choirs and partial

statements of the fugue subjects should be in the foreground of the texture. The middle section of the fugue leads to the final statement of the fugue subject at m.242. The allargando at m.251 ends the movement and should be clearly conducted in a grand manner. The last two measures, featuring a dotted half note tied to another dotted half note with a fermata, could be treated as one measure with a fermata.

Movement II

I. A (mm.1-11) and A' (mm.71-82)

There should not be a lot of space between Movement I and Movement II, but the movements should not be played *attacca*. The regal ending of the first movement needs a moment to conclude before moving on to the new mood of the second movement. After cueing the marimba, the conductor must keep track of the soloist's progress throughout the *senza misura*, but does not need to conduct. This task is made difficult by the rhythmic irregularity of the melodic material.

At rehearsal 28, the conductor has a unique task. While the soloist stays in the *senza misura*, the percussion and harp play in strict time. The notation at rehearsal 28 suggests that the accompanying instruments and the soloist should stay within a relative time frame of each other. Keeping a consistent pulse is the most important task for the conductor between rehearsal numbers 28 and 29.

II. B (mm.12-70)

Compared to the outer two sections, A and A', section B is not as complex. The tempo changes at m.12 with the harp playing the first rhythmic part. The harp part is a six-note pattern that does not repeat within the 2/2 time signature. The conductor should take special care to keep time accurately. The mood of section B begins upbeat and dance-like

and the music should reflect this character. At m.32 the mood changes to a darker disposition with a new melody introduced in the vibraphone.

Movement III

I. A (mm.1-29)

The third movement, similar to the first, starts in 7/4 time. The rhythmic division, also comparable to the first movement, suggests a three pattern combined with a four pattern be used by the conductor. The apex of the first chorale (mm.1-6) is at m.4 and transitions into the solo English horn at m.7. Each solo is monophonic and requires passive conducting. The second chorale (mm.15-20) features the addition of a solo trumpet voice which crescendos to the apex in m.17.

II. A' (mm.30-54)

A' begins at m.30 in an 11/4 time signature. The rhythmic barring suggests dividing the conducting pattern to 3 + 4 + 4. The four measure section leads to m.32. The oboe solo sections (m.34 and m.45) contain both 4/4 and 7/4 measures with the same accompaniment structure as the English horn solos.

III. B (mm.55-78)

Section B (mm.55-78) features the trombone section. B is primarily at a loud dynamic and the climax of the section is at m.70. The conductor's role is to shape the section so that the extended loud dynamic does not let the music become static. The mood of the music is boisterous and triumphant. The section ends with a non-conducted *senza misura* featuring the percussion. Hovhanness wrote instructions for the duration of the section to last fifteen to twenty seconds. He also notated a crescendo lasting $\frac{3}{4}$ of the

measure and a decrescendo lasting $\frac{1}{4}$ of the measure. The conductor should ensure that the relationship of the crescendo to decrescendo is accurate.

IV. A'' (mm.79-119)

The section A'' is the culminating section of the entire symphony. A'' begins with a chorale at the quick tempo of 132 BPM. The mood is triumphant and similar to the end of the first movement. The initial chorale contains no climax but does lead to the fugue (m.91). Considerations for Movement III's fugue are the same as those for Movement I.

Symphony No. 4: Considerations for the Ensemble

Movement I

I. Introduction (mm.1-4)

The trombones carry the melodic responsibilities in the introduction. The section should play in a quartet chorale style with all voices heard equally. Though the part is notated with a slur articulation it should be played legato to maintain clarity, and slurs could be treated as phrase markings. The tempo suggests that breathing should occur at the end of every measure allowing for pushing and pulling of tempo within a chorale style. From mm.4-5 the decrescendoing trombones should play into the sound of the crescendoing clarinets.

II. A (mm.5-62)

At m.5 the clarinets should crescendo to a full dynamic, without sacrificing the quality of sound. The tempo change occurs with the harp setting the new tempo. The sparse writing of the percussion parts demands that each player counts carefully and for the conductor to provide cues. In the solo sections the harp functions as a drone or pedal rather than a rhythmic motor. The harp should be heard, but be under the percussion and bass clarinet voices. The keyboard percussion should strive for consistent “bright” sounds. Hard mallets should be used to provide a clear front to each note. The timpani should strive for a dry sound mimicking a *taiko* drum. The solo bass clarinet should feel free to shape the solo both dynamically and rhythmically. The soloist should not, however, be unpredictable in the fluctuation of time, the percussion and conductor must be able to follow.

III. B (mm.63-84)

Section B is dominated by the trombone choir, and they should strive for the same quartet chorale playing as the introduction. The added challenge of 3/8 measures and three measure phrases should not affect this effort. There are several occasions of repeated notes in this section. Hovhanness notated crescendos in this section and the players should play those crescendos with conviction. At m.74 the solo first trombone should play the passage in a virtuosic style, including taking liberties with time and dynamics. At rehearsal 8, the horns take over the melodic role and also should strive for a chamber chorale style.

IV. A' (mm.85-126)

Section A' requires similar considerations as section A. The harp is a drone or pedal rather than a rhythmic voice, and the percussion continue to strive for a shimmering effect and must count carefully to play the parts correctly. The soloist also has the same considerations as the A section. At rehearsal 12, the flute entrance should be at the marked forte piano and should initially be in the foreground of the musical texture before decrescendoing out of the foreground.

V. B' (mm.127-179)

B' begins with the horn section playing in a chorale style. The section contains several measures of repeated chords. The performers could play these measures with dynamic shaping to help create interest. Written crescendos and decrescendos should be treated as phrasing elements. At rehearsal 17, the trumpets become the primary melodic voice and the horns act as accompaniment. The B' section leads to m.163. Rehearsal 18 to 19 can be treated as the concluding section of B'. The ensemble should feel free to take liberties with time in mm.172-179. Throughout B' the percussion voices function as color.

All notes with a tie should not be dampened and allowed to vibrate, though the tam-tam can be dampened to prevent obnoxious ringing.

VI. Coda (mm.180-254)

The coda section is a fugue and should be played in that style. The instrument with the fugue subject should be the primary voice. All other voices should act as accompaniment. Following the exposition, instrument choirs present overlapping melodic sections. Performers should ensure that the exchange of voices is seamless and that there are no gaps in the melodic lines. Each voice should use clear articulations and each part should be balanced equally. At rehearsal 26, the final statement of the fugue subject in the trombones should be strong and articulated with clear fronts to notes.

Movement II

I. A (mm.1-11) and A' (mm.71-82)

The marimba and xylophone soloists perform the *senza misuras* at the beginning and end of the movement. The soloists should play at the written tempo throughout the measures while still taking slight tempo freedoms, while also adding dynamic phrasing. At rehearsal 28 in A and at rehearsal 40 in A', the challenge of accompaniment in a different tempo and beat division is added to the percussion section and harp. Time in those sections should be controlled by the conductor.

II. B (mm.12-70)

Section B is different in mood and tempo from the outer two sections. The mood is dance-like and upbeat. The flute, clarinet, and oboe should play as a trio, and the exchanges between melodic voices should be seamless without a break in sound. The harp player's ostinato pattern should be played perfectly in time. The rest of the ensemble should

subdivide so that the irregular harp pattern does not impede their time. The horns should play under all of the other parts. At m.37 the mood changes with the vibraphone solo.

The vibraphone should use hard mallets. The repeated notes, G, should be played softer than the rest of the notes, and the moving line treated as the melody. Beginning at rehearsal 33, the bassoons and English horn plays at an even dynamic level with the vibraphone creating a trio. At mm.67, 68, and 69, the forte sixteenth notes should be played at the appropriate dynamic and be out of the musical texture.

Movement III

I. A (mm.1-29)

Movement III begins with the horns and tuba. This group should play chorale style with any moving line being in the foreground. The harp glissando at m.6 should be played at the written forte. The exchange of the foreground voice to the clarinets in m.6 should be handled like the rest of the symphony; with no break in sound. The clarinets at m.6 should enter at an audible dynamic and decrescendo into the next measure. When the soloist enters at rehearsal 42 the clarinets play under the English horn sound. At m.9 the bassoons and clarinets should dovetail their exchange of sound to maintain the dynamic level. The English horn ought to feel free to be as expressive as possible. The remaining chorale and solo should be performed in the same manner.

II. A' (mm.30-54)

The trombone choir that enters at rehearsal 45 should play in the same chorale style that has been sought after in the rest of the work. Breathing should happen at the end of each measure and dynamics should lead to m.32. The soloist and the exchange of voices should follow the same performance guides as the A section. At rehearsal 47, the brass

entrances should be at a soft dynamic and no breath should take place between m.39 and 40 at the apex of the crescendo.

III. B (mm.55-78)

A shift in mood occurs at rehearsal 49. The first and second trombone should strive for an even sound through each glissando. It is suggested that they breathe together every two and a half measures. Trombones three and four should enter strong with an articulate forte. Each crescendo and decrescendo should be wide dynamically. The apex of the phrase is m.70. Trombone three and four should not breathe at the top of the crescendo. The pedal forte piano cluster at rehearsal 51 is not tuneable and functions as a transition into the percussion *senza misura*. At rehearsal 60, the percussion enters as soft as possible and crescendo to a full volume. Each performer plays at their own tempo with hard mallets to create a shimmering effect.

IV. A" (mm.79-119)

The transition at rehearsal 61 should be seamless with no break in sound. The section should be treated as a chorale and all voices should be heard equally. The mood is regal and triumphant. The accompanying *melismatic* voices should play with clear articulations so they can be heard through the texture. The percussion voices should sustain each note and use a hard mallet to give a clear front to each note. Measure 91 is the beginning of the fugue. Each statement of the subject should be in the foreground. Rehearsal 64 is the conclusion of the exposition. The exchange of voices in the middle section (mm.100-113) should be clear and each new voice should enter as the predominant line. Rehearsal 66 is the final statement of the fugue subject and should be played *tenuto* by the trombones. The final two whole notes should be combined into one fermata. The last

three percussion notes should be played strong so that it can be heard through the thick texture of the full ensemble.

Symphony No. 17: Considerations for the Conductor

I. Overview

Symphony No. 17 is for metal orchestra and metallic sounds should be embraced. Trombones should all play on Bb Tenor Trombones, F attachments are not necessary. Both vibraphones must have working motors. Glockenspiel should use brass mallets, chimes should use a hard plastic or acrylic mallet. Vibraphones should use the same medium hard mallet. The tam-tam should be a true low un-pitched tam-tam and the player should use a heavy soft mallet.

II. Set-up

The piece can be set up by instrument choirs with the percussion behind the winds. The ability for the flutes and trombones to hear each other and see each principal player should be taken into consideration. All players should have a clear line of sight to the conductor. It is up to the conductor whether or not to use a podium. Below is a suggested set-up.

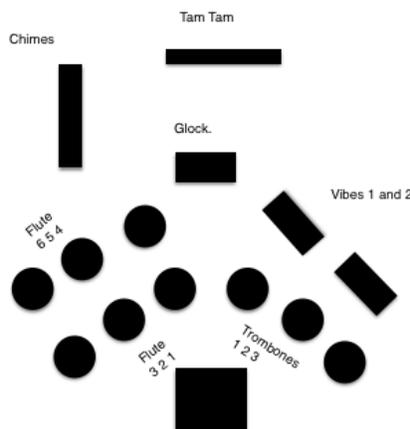


Figure 4-1: *Symphony No. 17 Set-Up Chart*

III. Rehearsal Suggestions

Symphony No. 17 was composed in a chamber style. Each choir of instruments plays as a chamber group within the larger ensemble. Sectional rehearsals are suggested to facilitate a faster and higher quality of preparation. Trombones and flutes should use sectionals to practice intonation, style, and breathing before large rehearsals. The percussion section should work on pulse, phrasing and ensemble playing before a full rehearsal. The work is repetitive and the same motives and musical ideas are used throughout out each movement. The conductor should encourage, especially a young ensemble, to transfer rehearsal topics to other areas of the work. The stamina of the trombones should also be considered when rehearsing.

Movement I

I. A (mm.1-22)

The beginning of Movement 1 features a solo flute with sparse percussion accompaniment. The solo in the introduction (mm.1-11) should be conducted, but the soloist should control time. The conductor's role is to ensure that the percussion play at the correct time. The mood of the introduction is ominous and gamelan-like. The climax of the section is at m.22 and leads into section B.

II. B (mm.23-57)

The primary melodic voice at B is the trombones. The mood is a more energetic extension of the first section's gamelan style. The challenge for the conductor is to create musical interest in the prolonged and loud sections. The flute choir is the background element of the section, and the percussion acts as a rhythmic motor and melodic accompaniment. Though the tempo is slow (quarter note=72 BPM) the piece should have a

sense of forward motion without rushing. Dynamic resets are written in the form of decrescendos at the end of phrases to break up extended loud dynamics.

III. Coda (mm.58-68)

The final section is a round played by the percussion. The tempo should stay consistent at the time signature change in m.58. Each instrument enters at the same dynamic level, and all voices should be heard equally. The final section utilizes elongated rhythms to mimic a *rallentando*, therefore, the conductor and ensemble should maintain a steady tempo throughout the end of the movement.

Movement IV

I. A (mm.1-17)

The introduction is slow (quarter note= 72 BPM) in 4/4 time. The conductor does not need to conduct in a strict pattern and melded beats can be employed. A gradual crescendo can be shown leading to m.5. Beginning at m.9, the solo flute should not be conducted. The conductor should bring in flute 2 at m.16 and resume conducting at that point.

II. B (mm.18-59)

Trombone and Percussion Sections:

In each trombone and percussion section, the first trombone is the primary melodic voice. The conductor should ensure that time remains steady. A succession of quarter notes marks the apex of each trombone and percussion subsection. Melded beats should be used when necessary. The mood of these sections is a regal, weighted, and gamelan in style.

Senza Misuras:

Only the flutes accompanied by a tam-tam roll play in the *senza misuras*. The tam-tam should use a heavy soft mallet and remain as soft as possible. The conductor has two options for each *senza misura* depending on the level of the ensemble. If the ensemble is young, the conductor could beat a pulse for the flutes through the *senza misuras*. This pulse should be kept in front of the conductor's body, out of view of the audience. If the ensemble is advanced enough the *senza misuras* could be played without being conducted.

III. A' (mm.60-74)

The final section of Movement IV is much like the end of Movement I. The flutes enter in a round playing the same melodic line. Again rather than beating a five pattern the conductor should employ melded beats where appropriate. There is not a defined apex to the final section. Each flute reaches the top of the phrase independently of one another.

Symphony No. 17: Considerations for the Ensemble

Movement I

I. A (mm.1-22)

In the A section, the flute soloist should take liberties dynamically. Glissando should be slow and controlled and breath control is also important. The player should strive to only breathe in the rests. If the soloist must breathe in anywhere other than the rest it can be between m.4 and 5. The tam-tam in mm.1-11 should be large with a dark sound; a heavy soft mallet is advised. At m.14 flutes 2-4 should enter at the same dynamic as the flute soloist. Given the density of the chords the intonation for the flutes is difficult and each player should strive for the best pitch possible. Each flute should be heard in each chord.

II. B (mm.23-57)

The trombones take over the melodic role at m.23. The entrance of the trombones should be strong. Each glissando should take the entire length of the note it begins on and all trombones should arrive on the following note together. The trombones play in unison the entire movement and intonation is crucial. All slurs in the trombones should be played as *tenuto* articulations. Flutes should still play in a balanced chord style with all voices heard, but under the trombones and percussion voices. The percussion function as the melodic accompaniment and rhythmic motor. Percussion should note that on several occasions, one player plays a ½ step away from the rest of the section. In measures where the trombones do not play, the percussion and flutes share the melodic foreground.

III. Coda (mm.58–68)

At m.58 all percussion voices, with the exception of the tam-tam, are the primary melodic voice. Each part plays the same melody with some rhythmic variations. Pulse should not waver in the coda, and rhythms should be played exactly as written. To add dynamic shape and color the measures containing quarter notes, triplets and eighth notes should be brought out in each part. The piece should fade out dynamically and all notes should be allowed to ring without dampening.

Movement IV

I. A (mm.1–17)

The flutes should play the first section of Movement IV as a flute choir. The section is mysterious with a building sensation. The players should enter at the exact dynamic written so that each voice is heard. Like previous movements, intonation is important but difficult due to the dense construction of the chords. The flute soloist at m.9 should play the sections in a virtuosic manner, taking liberties with time. Dynamic shaping should be performed as written.

II. B (mm.18–59)

Trombone and Percussion Phrases:

The trombones are the primary melodic voice of the B section. Unison pitches are used frequently. If F-attachment trombones are used the players should make every attempt to use the true slide positions for notes. Glissandos should be approached like they are in the first movement; the glissando should take the entire beat to complete. In the instances of triplet glissandos when two trombones are playing them, the rhythm should be played in unison. The repetitive nature of the rhythm makes rushing a possibility; a steady

tempo should be maintained. The percussion should also ensure that all notes are played together and to avoid flams. The best way to combat this issue is to treat the section as a chamber ensemble, and communicate visually by assigning a player for all percussionists to watch for beat preparations.

Senza Misuras:

Each player should approach the repeated melodies in the *senza misuras* the same way. Relative tempos should be agreed upon and are ultimately decided by the first flute. There should be no breaks in the sound, so breathing locations need to be carefully considered, especially when only a few members are playing at the beginning and end of the measures. Balance should be even between each player so that all voices are heard equally. Intonation is difficult due to glissandos and range requirements. The first pitch of each phrase will be the most noticeable in terms of intonation.

III. A' (mm.60-74)

The only instrument group in section A' is the flutes. Each flute has the same melody played in a round displaced by one measure. Players should interpret all dynamics in the same fashion. Just like the *senza misuras* there should be no break in the sound throughout the section and breathing should be staggered between performers. Flute 6 should not breathe in the final two measures of the piece.

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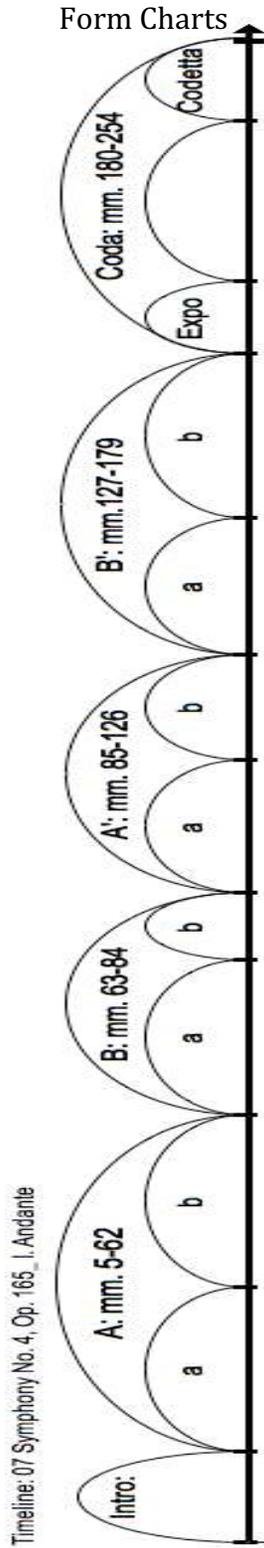
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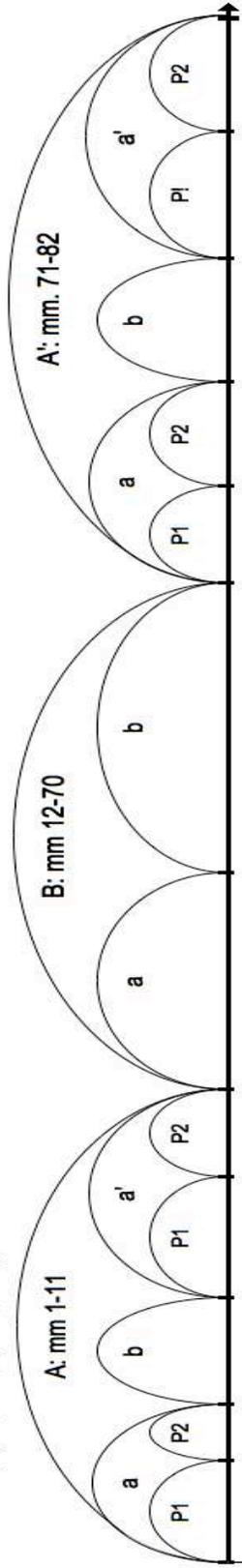
Appendix A

Symphony No. 4 Movement I



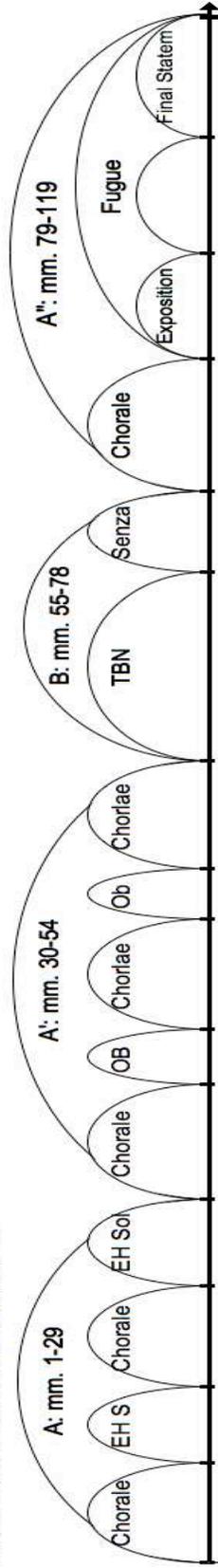
Symphony No. 4 Movement II

Timeline: 08 Symphony No. 4, Op. 165_ II. Allegro



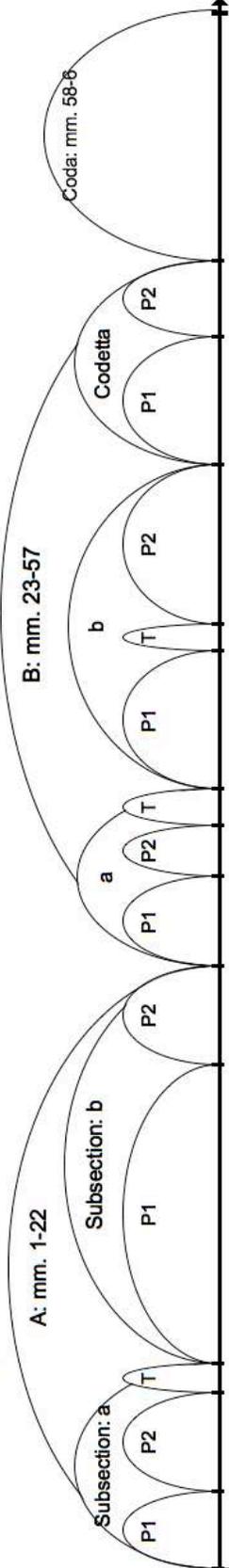
Symphony No. 4 Movement III

09 Symphony No. 4, Op. 165, III, Andante espressivo



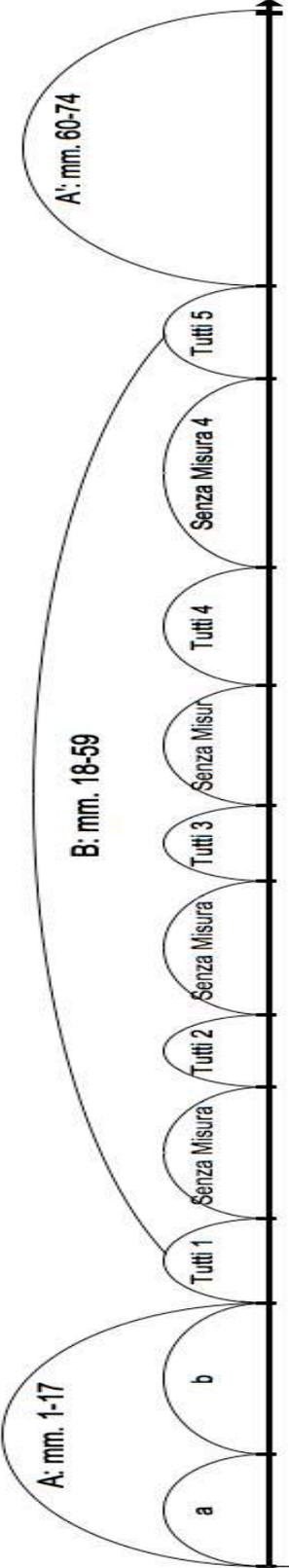
Symphony No. 17 Movement I

Timeline: 07 Symphony for Metal Orchestra_ I. Andante



Symphony No. 17 Movement IV

Timeline: 10 Symphony for Metal Orchestra, IV, Adagio



Appendix B

Selected List of Works for Winds and Percussion

Opus	Title	Subtitle	Instrumentation	Year	Timing	Publisher
203a	Bacchanale (from Symphony No.17)	Symphony for Metal Orchestra	5 percussion: glockenspiel, 2 vibraphones, chimes and giant tamtam	1963	23	CF Peters
72	Canzona and Fugue		horn, 2 trumpets & trombone (or tuba)	1967	5	CF Peters
70	Five Fantasies for brass choir		1-3. hn, tpt & trombone. 4-5. hn, 2 tpts & trombone (or tuba)	1967	15	CF Peters
83	Hymn to Yerevan		Picc in C, 7 fl, 2 ob, 2 Eb cl, 6 Bb cl, 2 Eb alto cl, 2 Bb bass cl, 2 bsn, Eb alto sax, Bb tenor sax, Eb barit sax, 4 Bb cornets I, 4 Bb cornets II, 4 hn		10	CF Peters
59	Is there Survival?	King Vahaken (ballet suite)	0040,a sax 0400 timp percuss(3)	1949	15	CF Peters
62b	Prayer of Saint Gregory		B-flat trumpet and concert band	1946	4	Peer
373	Prelude and Fugue		brass quartet	1983	5	Manuscript
358	Psalm		brass quartet	1981	5	Fujihara
224	Requiem and Resurrection		brass ensemble [0000 4231 timp perc(3)]	1968	15	CF Peters
213	Return and Rebuild the Desolate Places		trumpet & wind symphony orchestra [33(eh)3(b c1)3(c bsn) 4231 timp perc(2)]	c.1959	10	CF Peters
250 #1	Ruins of Ani		4 B flat clarinets (or any multiple thereof)	1972	5	Manuscript
58	Sharagan and Fugue	Sharagan and Fugue for brass choir	2 Bb trumpets, horn in F, baritone, tuba	1947	6	Robert King
79	Six Dances		horn, 2 trumpets, trombone & tuba	1967	7	CF Peters
404	Sonata for Brass Quartet 'Chomulungma' (Mt. Everest)		2 trumpets, horn, trombone	1986		Fujihara
326	Sonata No.1 for 3 trumpets & 2 trombones		3 trumpets and 2 trombones	1979	12	Fujihara

328	Sonata No.2 for 3 trumpets & 2 trombones		3 trumpets and 2 trombones	1979	10	Fujihara
15	Suite for band		Picc in C, 8 fl, 2 ob, Eb cl, 6 Bb cl I, 6 Bb cl II, 6 Bb cl III, 6 Bb cl IV, 2 Eb alt cl, 2 Bb bs cl, Eb alto sax, Bb ten sax, Eb barit sax	1948	10	CF Peters
290	Suite for Brass Quintet		4 tpts & trbn, or B-flat tpt, hn, trbn, tuba	1976	8	Alphonse Leduc
319	Sunset on Mt. Tahoma	(sonata for 2 trumpets, horn, trombone & organ)	2 trumpets, horn, trombone & organ	1978	11	Fujihara
165	Symphony No. 4		Wind symphony orchestra: 3(6)Fl,2(6)Ob,1(2)Eh,2(6)Cl,B-cl, 2(6)Bsn,Cbsn 4(6)Hn,2(6)Tpt, 3(6)Tbn,Tba,4Perc,Hp	1959	21	CF Peters
178	Symphony No. 7	Nanga Parvat	wind symphony orchestra [3(6)Fl, 2(6)Ob, Ca, 2(6)Cl, 2(6)Bsn, Cbsn, 4(6)Hn, 2(6)Tpt, 3(6)Tbn, Tba, 4Perc, Hp]	1959	14	CF Peters
194	Symphony No.14	Ararat	wind symphony orchestra [5(2 pic)363 6661 perc(6)]	1960	14	CF Peters
203	Symphony No.17	Symphony for Metal Orchestra	6 flutes, 3 trombones & 5 percussion	1963	23	CF Peters
223	Symphony No.20	Three Journeys to a holy mountain	full band [Picc (C), 8 Fl, 2 Ob, Eng Hn, Eb Cl, 4 Bb Cl I, 4 Bb Cl II, 4 Bb Cl III, 2 Eb alto Cl, 2 Bb bass Cl, Bb Cbass Cl, 2 Bsn, 2 Eb Alt Sax, Bb Ten Sax, Bb Bar. Sax, 4 Hn(F), 6 Bb cornets (or tpt), baritone (treble clef), baritone (bass clef), 3 Trb I, 3 Trb II, 3 Trb III, 6 Tub (or basses), Str Bass, Timp, Giant Tamtam, Bs Drum, Cymbals, Large Chimes, Vibraphone]	1968	CF Peters	
249	Symphony No.23	Ani	large band with antiphonal brass choir II ad lib. [Picc(C), 7 Fl, 2 Ob, 2 Eb Cl, 6 Bb Cl, 2 Eb Alto Cl, 2 Bb Bs Cl, 2 Bsn, Eb AltSax, Bb TenSax, Eb BarSax, 4 Bb Cornets I, 4 Bb cornets II, 4 Hn(F) I, 4 Hn(F) II, Bar (treble clef), 2 Baritones (bass clef), 6 Trb I, 6 Trb II, 6 Trb III, 4 Tubas, string bass, timpani, tamtam, bass drum, glock, marimba, vibraphone, xyl, chimes]	1972	35	CF Peters
377	Symphony No.53	Star Dawn	band [Fl(Picc), Ob, Eng. Hn(F), Sop Cl, Eb Cl, Eb Alto Cl, Bb Bass Cl, Bb Cbass Cl, Bsn, Cbsn, 2 Alto Sax Eb, Bb Ten sax, Eb Bar sax, 4 Hns in F, 5 Tpts in C, 3 Tbns, 2 baritones, Tuba, Timpani, 4 perc]	1983	12	Fujihara
14	Tapor	Processional for Band	Picc in C, 8 fl, 2 ob, Eb cl, 6 Bb. cl I, 6 Bb cl II, 2 Eb alto cl, 2 Bb bass cl, Eb alto sax, Bb tenor sax, Eb barit sax, 2 bsn, 2 Bb cornets I, 4 B fl	1948	5	CF Peters

248 #2	Three Improvisations	3 Improvisations for band	band [Fl, Ob, 4 Bb Cl, Eb AltoCl, Bb BassCl, Bsn, 2 Eb AltSax, Bb TenSax, Eb BarSax, Bb BassSax, 4 Hn(F), 4 Tpt(Bb), 4 Trb, 4 Baritones, 4 Tubas, Bass drum, Tenor drum, Vibr, Hp]	1952	14	Manuscript
129	Tower Music	Tower Music (suite)	9 winds [1111 2111]	1955	10	Rongwen (Broude Bros.)
331	Trio for 3 saxophones		3 saxophones (E flat alto, B flat tenor, E flat baritone)	1979	5	Fujihara

List of Works by Marco Shirodkar. <http://www.hovhaness.com/hovhaness-wind-brass-works.html>

Appendix C

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