

THE CONTRIBUTIONS OF ARMENIAN COMPOSERS TO THE CLARINET
REPERTOIRE: AN ANNOTATED BIBLIOGRAPHY OF SELECTED
WORKS, A LECTURE RECITAL, TOGETHER WITH THREE
RECITALS OF SELECTED WORKS BY KHACHATURIAN,
BAX, CASTELNUOVO-TEDESCO, LUTOSLAWSKI,
NIELSEN, BURGMÜLLER, AND OTHERS

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Wolverton, Cynthia Kay, The Contributions of Armenian Composers to the Clarinet Repertoire: An Annotated Bibliography of Selected Works, A Lecture Recital, Together with Three Recitals of Selected Works by Khachaturian, Bax, Castelnuovo-Tedesco, Lutoslawski, Nielsen, Burgmüller, and Others. Doctor of Musical Arts (Performance), December 2002, 79 pp., 5 appendices, 114 titles.

With the exception of the music of Aram Khachaturian, the output of Armenian composers has been largely overlooked. This small Middle-Eastern country with a population of almost four million and an intriguing history indeed has a rich musical heritage. From its roots in sacred music and folksong, Armenian music has evolved into a unique blend of national elements and Western art music. Although it remains largely undiscovered, there is an entire repertoire of works in this aesthetic.

The *Trio* for clarinet, violin, and piano by Khachaturian has long been a standard in the clarinetist's repertoire. This project brings to light lesser-known works of other Armenian composers. After providing a brief history of Armenia and her music (Chapter 2), this document presents an annotated bibliography of works using the clarinet (Chapter 3). Because there are a significant number of Armenians living outside their homeland, composers considered for this bibliography include all those of Armenian descent: those born, schooled, and presently living in Armenia, as well as those born to one or both Armenian parents residing in other countries. The bibliography includes works for unaccompanied clarinet, clarinet and piano, clarinet and orchestra, and chamber music for up to seven players.

Each annotation includes the composer's name, dates, title of the work and its movements, date of composition, instrumentation, publisher and date of publication (in the case of published works), source from which the score can be obtained (in the case of unpublished works and works that are no longer published), duration of the work, and any recordings that are commercially available. Specific information about each piece, such as its dedication, first performance, historical background, musical characteristics, and performance practice issues is provided when available.

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CHAPTER 1

INTRODUCTION

With the exception of the music of Aram Khachaturian (1903-1978), the output of Armenian composers has been largely overlooked. This small Middle-Eastern country with a population of almost four million and an intriguing history indeed has a rich musical heritage. From its roots in sacred music and folksong, Armenian music has evolved into a unique blend of national elements and Western art music. It is said of Khachaturian that “by synthesizing the musical achievements of his age with Armenian traditions...he created a new aesthetic.”¹ Although it remains largely undiscovered, there is an entire repertoire of works in this new aesthetic.

The *Trio* for clarinet, violin, and piano by Khachaturian has long been a standard in the clarinetist’s repertoire. This project will bring to light lesser-known works of other Armenian composers. After providing a brief history of Armenia and her music (Chapter 2), this document presents an annotated bibliography of works using the clarinet (Chapter 3). Because there are a significant number of Armenians living outside their homeland, composers considered for this bibliography include all those of Armenian descent: those born, schooled, and presently living in Armenia, as well as those born to one or both Armenian parents residing in other countries. The list includes works for unaccompanied clarinet, clarinet and piano, clarinet and orchestra, and chamber music for up to seven players.

¹Svetlana Sarkisyan, “Khachaturian, Aram,” *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (New York: Macmillan, 2001), 13:557.

The bibliography has been divided into three categories based on accessibility: currently published works, unpublished works that exist only in manuscript, and works that were unavailable for this study. Within each category, works are listed alphabetically by the composer's last name. Each annotation includes the composer's name, dates, title of the work and its movements, date of composition, instrumentation, publisher and date of publication (in the case of published works), source from which the score can be obtained (in the case of unpublished works and works that are no longer published), duration of the work, and any recordings that are commercially available. In certain cases, some of this information is not available. In the case of composers who have written several works using the clarinet, biographical information on the composer is included only in the first work listed. Specific information about each piece, such as its dedication, first performance, historical background, musical characteristics, and performance practice issues is provided when available. Unless otherwise noted, each work is scored for clarinet in B-flat.

The music was located by using bibliographies of clarinet music in print, consulting lists of works included in articles on Armenian composers, and by searching various on-line catalogs such as those of The Library of Congress and the International Clarinet Association score collection. Several scores were obtained from other universities through interlibrary loan. Composers' associations also provided some scores for study, particularly the American Music Center, the Armenian Music Assembly, and the Living Composers Project. Available recordings were located using the *Schwann Opus* catalog and by searching on-line catalogs of retailers.

CHAPTER 2

ARMENIA AND HER MUSIC

A Brief History of Armenia

Much of the obscurity surrounding Armenia's music is related to the country's continuous quest for autonomy. Throughout its history, Armenia was dominated by the Ottoman, Persian, and Russian empires, not becoming an independent state until late in the twentieth century. The Ottoman Turks governed most of Armenia's population throughout the nineteenth century. Under these Muslim rulers, the Christian Armenians experienced heavy taxation and discrimination. Lacking any legal recourse for these injustices or even the right to bear arms, Armenians were subject to armed attacks, which led to a series of Turkish massacres from 1894 to 1896.²

World War I brought on even greater calamity for the Armenian people when Turkish officials ordered the arrest and execution of community leaders and the deportation of the entire Armenian population. As they were forced to march into Syria, Mesopotamia, and Arabia, many innocent people were "flogged to death, bayoneted, buried alive in pits, drowned in rivers, beheaded, raped, or abducted."³ Many others died from heat exhaustion or starvation. A total of one and a half million Armenians were killed by the Turks in 1915 in an effort to achieve "ethnic cleansing," resulting in the first

²John Semerdjian. *The Armenians*. <<http://www.hyeetch.nareg.com.au/armenians/history>>.

³Ibid.

genocide of the twentieth century.⁴ With a fervent desire to reconstruct the country and regain a sense of national identity, Armenia declared her independence in 1918. Increased pressure from the Turks and Communists, however, caused this newly-found republic to collapse. In 1920 the Soviet army claimed Armenia as one of its republics. After the breakup of the Soviet Union, the Armenian National Movement was able to win a majority of seats in the parliament, and on 21 September 1991, after generations of adversity and strife, Armenia finally became an independent nation.⁵

There are approximately six million Armenians throughout the world today, but the population of Armenia is only four million. In the years prior to the Armenian Genocide, many people fled, seeking refuge in other countries. As a result, Armenian communities were established throughout the world. There are about one million Armenians in the United States.

The Development of Armenian Music

Despite this history of tremendous oppression, Armenian culture flourished. The arts were critical in fostering a sense of pride and unity among the people. Music was especially important as a means of artistic expression, with sacred and folk music being the most dominant genres. Armenia became the first officially Christian state in 301 A.D., and music has been an integral part of the liturgy since then. Several volumes of chants exist, including the Book of Sharakan, a collection of more than 1300 cyclically organized hymns, some dating as far back as the seventh century. This repertory uses an

⁴Ibid.

⁵Ibid.

elaborate system of neumes known as the khaz notation. Armenian chant is based on an eight-mode system known as oktoēchos, and is primarily monophonic. It was not until the latter half of the twentieth century that the singing of traditional modal chant began to decline.⁶

As with Armenian sacred music, folk song also has its roots in antiquity. After the creation of the Armenian alphabet in 404 A.D., folklore became more complex and widespread. This led to the rise of the gusanner: professional storytellers, actors, dancers, singers, and instrumentalists who took part in theatrical performances, weddings, funerals, and feasts, “present[ing] the national myths and epics in word and song.”⁷ By the seventeenth century, the gusanner were replaced by the ashughner. These traveling poet-musicians were noted for their love songs, but also composed using social and philosophical themes. Ashugh melodies tend to have a highly emotional character. These songs were passed down orally through the generations, and were eventually notated during the late nineteenth century.⁸

The folk music repertory can be divided into categories based on function: work songs for plowing the fields, ritual songs used in weddings or carnivals, lyrical love-songs, and the most widespread, dance songs. Folk songs were often performed with instrumental accompaniment consisting of a sustained pitch and the rhythmic emphasis of

⁶Alina Pahlevanian, Aram Kerovpyan, and Svetlana Sarkisyan, “Armenia,” *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (New York: Macmillan, 2001), 2:24-25.

⁷Ibid., 15.

⁸Ibid., 16-17.

percussion. Traditional Armenian folk instruments include the duduk, zurna, blul, and shvi (winds), the oud, kamancha, and tar (strings), and the dhol and dumbek (percussion). Purely instrumental music also existed.⁹

Armenian folk song has many characteristics typical of folk music of other nations. These qualities include repetition of short motives, use of free rhythms, declamatory style, and simple forms. Armenian folk music is primarily monophonic and in diatonic modes. Phrygian seems to be the most frequently used mode.¹⁰ The range of these melodies is usually a fifth or less. Often, one tone is used “as the center of polarity, around which, or above and below which, the tune is constructed.”¹¹ Folk songs typically begin on the tonic, and it is common to repeat the first note, in keeping with the declamatory style. Anticipation seems to be the most common embellishment. The most popular form is variations. Rhythms include both simple and compound meters as well as mixed meter.

Much of this knowledge of Armenian sacred music and folk song can be attributed to the composer and musicologist Komitas Vartabed (1869-1935). An ordained priest, he spent more than a decade traveling throughout the Ottoman Empire collecting and transcribing nearly 3,000 folk songs and dance tunes, and investigating the Armenian neumatic (khaz) notation. Komitas was the first to systematically catalog

⁹Ibid., 12-15.

¹⁰Sirvart Poladian, *Armenian Folk Songs*, (Los Angeles: University of California Press, 1942), 15-16.

¹¹Ibid., 7.

Armenian national music and publish a volume of folk songs.¹² He wrote numerous journal articles and often gave presentations on his research. After one such lecture at a 1914 meeting of the International Music Society in Paris, Komitas was questioned as to the audience's reaction to his presentation. He replied:

Before my revelations about the Armenian spiritual and folk music, it was a novelty in particular to those who last year were still ignorant or refused the existence of a specific Armenian music. Many who had a superficial opinion, after the lectures were the first to acknowledge that the Armenian music represents a high artistic value, purer than that of other people's and nobler than that of other eastern nationality's music. The great music masters, when I was finalizing my lectures, could not control their surprise and admiration being presented to this foreign music.¹³

Komitas' research greatly increased the awareness of Armenian music throughout Europe. In addition to his musicological endeavors, Komitas organized and directed many choirs in his homeland and abroad. His arrangements of Armenian folk, sacred, and dance music aroused great enthusiasm among his audiences, and helped Armenians to become more familiar with their own musical heritage.¹⁴

Modern Armenian music is rooted in the traditions of sacred music and folk song, but also incorporates Western elements. It was during the second half of the nineteenth century that the influence of European art forms became evident, and a national school of composition came into being. The first Armenian opera, *Arshak Erkrord*, was written in

¹²Robert Atayan, Aram Kerovpian, and Armineh Grigorian, "Komitas Vardapet," *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (New York: Macmillan, 2001), 13:763-764.

¹³Sebouh Zareh Tashjian. *The True Story of Komidas*.
<<http://www.fast.net.au/tashjian/KomididasEvents.html>>.

¹⁴Harry Begian, "Gomidas Vartabed: His Life and Importance to Armenian Music" (Ed.D. diss., University of Michigan, 1964), 241.

1868 by Tigran Chukhajyan (1837-1898). The first Armenian symphonic works were written in the early twentieth century, with the most notable composer being Alexander Spendiarian (1871-1928). Music of this time period tends to be nationalistic, reflecting the resurgence of traditional music brought about by Komitas.

After the establishment of Soviet rule in 1920, musical activity in Armenia flourished, especially in the capital city of Yerevan. Although the country still lacked independence, the financial support of the Soviets proved to be invaluable. Prior to 1920, music “depended solely on private initiative, personal sacrifices, and fanatic dedication on the part of composers, conductors, and other musicians who worked without governmental encouragement and support.”¹⁵ By becoming a Soviet republic, “the national language and national culture were...nourished by state support...As a result..., Armenia became more Armenian.”¹⁶ In 1923, the government established the Yerevan State Conservatory (also known as the Komitas Conservatory). The first state choral ensemble was founded in 1923, the Komitas String Quartet in 1925, the Armenian Philharmonic Orchestra, the Choral Society, and the Composer’s Union in 1932, and the Armenian Theater of Opera and Ballet in 1933. These developments occurred just as the Armenian school of composition reached maturity.¹⁷

¹⁵W.H. Balekjian, “Armenian Stage Music”, *Opera Journal* 12/2 (1979): 4.

¹⁶Richard G. Hovannisian, *The Armenian People from Ancient to Modern Times*, 2 vols., (New York: St. Martin’s Press, 1997), 355-356.

¹⁷Pahlevanian, Kerovpyan, and Sarkisyan, “Armenia,” 27.

Music in Present-Day Armenia

Since that time many other professional ensembles have been formed. The National Chamber Orchestra of Armenia was founded in 1961 as the Armenian State Chamber Orchestra, and later merged with the Yerevan Chamber Orchestra in 1997. In addition to regular performances at the Komitas Chamber Music Hall in Yerevan, this organization tours internationally and has recorded several compact discs. The National Chamber Orchestra of Armenia also commissions and performs new works by Armenian composers, some of which incorporate traditional folk instruments.¹⁸ In 1990, several students from the Yerevan State Conservatory and the Melikian Music College formed the Yerevan Percussion Ensemble. This group's objective is to promote percussion music, especially works by Armenian composers. They have gained "a firm place in the concert life of the Republic," and have "received many positive responses in the press."¹⁹

The current generation of Armenian composers is intent on promoting the music of their fellow countrymen. To this end, the Armenian Musical Assembly was established in 1994. This group of five composers and one musicologist seeks to "reflect both the present and the history of Armenian music; to contribute to the development of gifted young musicians and composers; and to propagate the art of the best Armenian performers."²⁰ The organization consists of Levon Chaushian, Vahram Babayan, Ervon Erkanian, Martin Vartazarian, Ruben Sarkissian, and Margarita Rukhkian. By organizing

¹⁸*National Chamber Orchestra of Armenia*. Home page. <<http://www.ncoa.am>>.

¹⁹Leon Khodja-Einatian, "Percussion in Armenia," *Percussive Notes* 32/3 (Jun 1994): 43.

²⁰*The Armenian Musical Assembly*. Home page. <<http://www.terterian.org/deutsch/ama/armenianmusicalassembly>>.

conferences, festivals, and concert series, the Assembly dedicates itself not only to the promotion of contemporary works, but also to the preservation of Armenia's musical heritage.²¹

The music education system in Armenia consists of three phases: music school, music college, and conservatory. Students must pass competitive examinations at the end of each phase in order to proceed. Music school, which can begin as early as the age of nine, lasts for five years. The schools in Armenia are those named after composers Sayat-Nova, Spendiarian, Komitas, and Tigranian, as well as the Art School. The next phase, music college, lasts for four years, and there are only four colleges in the country. Conservatory lasts for five years, and the Yerevan State Conservatory is the only institution of its kind in Armenia. Post-graduate degrees are also available.

Music educators in Armenia are in great need not only of professional-quality instruments, but also of method books and other supplies. Leon Khodja-Einatian, a percussion instructor in Yerevan, explains this predicament:

The situation with percussion instruments is far from being good in Armenia. The State Philharmonic Orchestra, the Opera and Ballet Theatre, and the State Administration of Radio and Television have the most complete sets of instruments in the Republic. The great bulk of the instruments were presented to the groups by our compatriots abroad. If not for those gifts, there would possibly be no marimba, vibraphone, or bells in Armenia. One can scarcely find professional instruments. So the musicians in Armenia have to make do with the ones made by the local masters, which are far from corresponding to even average standards.²²

²¹Ibid.

²²Khodja-Einatian, "Percussion in Armenia," 44.

Alexander Manoukian, professor of clarinet at the Yerevan State Conservatory and principal clarinetist with the Opera and Ballet Theater Orchestra, reiterates these frustrations. He says that there “were years when we lacked instruments, mouthpieces, reeds, and even printed music. Even now only some of our musicians have good instruments. Many of them play on clarinets belonging to the orchestras for which they work. If they were to leave the orchestra, they would not have the instruments.”²³

In addition to the lack of quality instruments and supplies, Armenia currently has no music publishers. Manoukian states “unfortunately, our economic situation today doesn’t afford an opportunity for publishing music, or producing CDs or tapes. We’re living under difficult conditions, full of new problems.”²⁴ As a result, the music of most contemporary Armenian composers remains unpublished and unrecorded.

The Clarinet in Armenia

From the late nineteenth century, the clarinet has been used in Armenian folk music. This style of playing differs greatly from “classical” clarinet, and the two styles exist simultaneously, each with their own players and teachers. Folk clarinetists are generally not educated at the Conservatory, as the folk tradition is passed down individually from master to pupil. The fact that traditional Armenian music is based on improvisation and complex rhythms makes it difficult to perform, and most musicians play by ear. Clarinetists of this style use circular breathing, and tend to prefer German-system clarinets. According to Manoukian, “folk music features wide use of quarter-

²³Alexander Manoukian, “The Clarinet in Armenia,” *The Clarinet* 26/4 (Sep 1999): 41.

²⁴Ibid.

tones in melodies, unlimited chains of mordents, grupettos and trills, and a specific woody timbre.”²⁵ Some prominent Armenian clarinetists in the folk tradition are Djivan Gasparian, Vecheslav Manoucharian, Sergei Karapetian, and Vache Hovsepian.

Advanced study of “classical” clarinet in Armenia takes place at the Yerevan State Conservatory. Karl Shperling, who was also well-known as a military conductor, founded the first clarinet class in 1923. His students went on to play in the symphony and opera orchestras that were just being founded in Armenia. Shperling was succeeded by Stephan Dovgan, a European-trained musician who played principal clarinet in the Opera and Ballet Theater Orchestra in addition to his teaching duties. The next two professors, Gegam Phidjian and Mukuch Toulakian, were the first teachers to be educated in Armenia. They also played in the National Symphonic Orchestra while teaching at the Conservatory. Chamber music was taught by Levon Brutian and Rouben Karapetian, who, although Armenian, were graduates of Vladimir Gensler’s class at the St. Petesburg Conservatory. Today Abgar Mouradian (principal clarinet of the Armenian Television Orchestra for the last twenty years) and Alexander Manoukian (principal clarinet of the Opera and Ballet Theater Orchestra) teach the clarinet class.²⁶

²⁵Manoukian, “Clarinet in Armenia,” 39.

²⁶Ibid.

CHAPTER 3

ANNOTATED BIBLIOGRAPHY OF WORKS

Currently Published Works

Arutiunian, Alexander (b. 1920)

Suite (1992)

Introduction

Scherzo

Dialog

Final

Instrumentation: clarinet, violin, and piano

Publisher: Zen-On Music Co., Tokyo (1994)

Duration: 16 minutes

Recording: Verdehr Trio, Crystal Records, CD 745, 1996

Alexander Arutiunian studied composition with Vardges Talian and piano with Olga Babasian at the Yerevan State Conservatory. After graduating in 1941, he continued his studies with Heinrich Litinsky (1901-1985) at the Moscow Conservatory from 1946 to 1948. His graduation work *Cantata on the Homeland* earned him the State Prize of the former USSR in 1949, and was “upheld as a model for Soviet composers”²⁷ after Shostakovich’s music was so severely criticized by the state. Arutiunian was named a People’s Artist of Armenia in 1960, and is the recipient of numerous international awards. In addition to holding the position of artistic director of the Armenian Philharmonic Society from 1954 to 1990, he has taught composition at the Yerevan State Conservatory since 1965. Although best known for his 1950 *Trumpet Concerto*,

²⁷Allan Ho and Dmitri Feofanov, eds., *Biographical Dictionary of Russian/Soviet Composers* (New York: Greenwood Press, 1989), 29.

Arutiunian has also written operas, cantatas, orchestral works, and chamber music. He is credited with writing the first Armenian concertos for horn, trombone, and tuba.²⁸

The *Suite* for clarinet, violin, and piano was commissioned by the Verdehr Trio and funded by Michigan State University. Comprised of clarinetist Elsa Ludewig-Verdehr, violinist Walter Verdehr, and pianist Gary Kirkpatrick, the Verdehr Trio gave the world premiere of the piece in Baltimore, Maryland in 1992.²⁹ As are many of this composer's works, the *Suite* is based on Armenian folk music. It is said that "Arutiunian's compositions create the atmosphere of a musical festival, their dance-like elements naturally alternated or intertwined with cantilena passages in the course of free musical development."³⁰ This can be seen most clearly in the last movement, *Final*, where a lyrical melody breaks in to interrupt the rhythmic drive of the opening material. The *Scherzo* was originally written for clarinet in A, but the publisher has included an alternate part for clarinet in B-flat. The other three movements are written for clarinet in B-flat. The third movement, *Dialog*, is scored for clarinet and violin only. Although not indicated in the score, the *Dialog* should continue *attacca* into the *Final*.

²⁸Svetlana Sarkisyan, "Arutiunian, Alexander," *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (New York: Macmillan, 2001), 2:97-98.

²⁹Alexander Arutiunian, *Suite* (Tokyo: Zen-On Music, 1994).

³⁰Margarita Rukhyan, "Palette of Life: A Profile of Alexander Arutyunyan," *Music in the U.S.S.R.* (Apr-Jun 1986): 16.

Berberian, Hampartzoum (b. 1905)
Instrumentation: clarinet and piano
Publisher: Vahè Berberian, Clarion, PA (1998)
Duration: 7 minutes

Oror (Lullaby) (1979)

This piece was first sketched as the second movement of a cello concerto, but the concerto was later completed with a different slow movement. In 1979, the *Oror* was completed as a concert piece for cello, and was later revised in 1989. Transcriptions exist for several different instruments including clarinet and bass clarinet.³¹ This version was transcribed and edited by clarinetist Ani Berberian, the composer's granddaughter. She performed *Oror* at the 1988 Victims of the Armenian Earthquake Benefit held in Los Angeles.³²

Boyadjian, Hayg (b. 1938)
Instrumentation: oboe, clarinet, and bassoon
Publisher: Frank E. Warren Music Services, Sharon, MA
Duration: 11 minutes
Recording: New England Reed Trio, Capstone Records, CPS-8643, 1997

Googleegee (1993)

Born in Paris to Armenian parents, Boyadjian immigrated to the United States in 1958. He attended the New England Conservatory and Brandeis University. His works have been performed internationally, and have been recorded on the Opus One, Living Music Foundation, and Capstone Records labels. Additionally, the composer has

³¹Hampartzoum Berberian, *Oror (Lullaby)* (Clarion, PA: Vahè Berberian, 1998).

³²Ani Berberian, "Musical Chairs," *The Clarinet* 27/1 (Dec 1999): 86.

received the ASCAP Standard Award every year since 1983, and has won several Meet the Composer awards.³³

Googleegoo was commissioned by and dedicated to the New England Reed Trio. The curious title is simply a nonsense word, meant to be humorous. Notes included with the recording provide further insight:

The humorous title and light spiritedness of the music is intended to project a happy mood to the listener. It is music not meant to be taken too seriously, but to be simply fun to listen to. The composer also wanted to capitalize on the virtuosity of the three musicians for whom the piece was written. Compositionally, the work is based on two very short motives: one rhythmic and one melodic, which are stated at the beginning by the oboe. These two ideas are then subjected to transformations and variations.³⁴

Gasparian, Gérard (b. 1960)
Instrumentation: clarinet and piano
Publisher: Gérard Billaudot, Paris (1999)
Duration: 8 minutes
Recording: Sylvie Hue, Timpani, 1C1055, 2001

Intermède (1992)

This composer and pianist was born in Yerevan, but settled in France at the age of fourteen. He was educated at the Marseilles Regional Conservatory and the Paris Conservatory, where he won several first prizes. Gasparian has had several works commissioned and continues to perform regularly as a pianist.³⁵

Intermède was originally written for alto saxophone and piano and dedicated to the Portejoie-Lagarde duo. The first performance was given at the World Congress in

³³Hayg Boyadjian, CD liner notes for *Googleegoo*, performed by the New England Reed Trio (CPS-8643, 1997).

³⁴Ibid.

³⁵Gérard Gasparian, CD liner notes for *Intermède*, performed by Sylvie Hue (1C1055, 2001).

Pesaro, Italy in 1992. Scored for clarinet in A, this “one-movement piece is a study based on the traditional figures played on the duduk.”³⁶ The piano part replicates the percussive sounds that would typically accompany this Armenian folk instrument during outdoor ceremonies. This is a particularly difficult work for both pianist and clarinetist.

Hovhanness, Alan (1911-2000)

Divertimento, Op. 61/5 (1949)

Prelude

Fantasy

Canzona

Canzona

Canon in Four Keys

Aria

Fugue (Finale)

Instrumentation: oboe, clarinet, horn, and bassoon

Publisher: C.F. Peters, New York (1958)

Duration: 12 minutes

With more than four hundred works to his credit, Hovhanness is often considered one of the most prolific American composers of the twentieth century. Born Alan Chakmakjian, Hovhanness was of Armenian and Scottish descent. His musical style is best described as eclectic, including such diverse influences as Renaissance modality, Baroque counterpoint, Armenian folk music, the Indian raga, and the Japanese Gagaku tradition.³⁷ In the summer of 1943, Hovhanness attended the Berkshire Music Center, where his music was criticized by Leonard Bernstein and Aaron Copland. Devastated by this, he destroyed most of his early works, which numbered more than one thousand. This was followed by a return to his Armenian roots, as he began studying the sacred

³⁶Ibid.

³⁷Brian Morton and Pamela Collins, eds., *Contemporary Composers* (Chicago: St. James Press, 1992), 416.

music of the country, particularly the work of Komitas. As a result, many of his compositions have religious or mystical overtones.

The *Divertimento, Op 61/5* can also be performed by three B-flat clarinets and bass clarinet. Hovhaness uses contrapuntal techniques of fugue and canon.

Hovhaness, Alan (1911-2000)

Firdausi, Op. 252 (1972)

Invocation
The Poet
Mysterious King
First Dance
Night of Ahriman
Birth of an Avatar
Avatar on the Mountain
Avatar Descends from the Mountain
Second Dance
Whirlwinds
Love Poem
Third Dance
Interlude
Fanfare
Death on the Mountain
Procession of Elephants
Fourth Dance
Love Song

Instrumentation: clarinet, harp, and percussion

Publisher: Alexander Broude, Inc., New York (1976)

Duration: 20 minutes

Hovhaness wrote *Firdausi, Op. 252* for Lawrence Sobol and The Long Island Chamber Ensemble. The percussion part consists of drums, gongs, and the Indian tambura, instruments that produce “mysterious sounds of evocative, poetic beauty.”³⁸ Three of the eighteen short movements are marked *senza misura* and feature cadenza-like

³⁸Alan Hovhaness, *Firdausi, Op. 252* (New York: Alexander Broude, 1976).

passages for the clarinet, while the harp and percussion repeat rhythmic figures. The influence of Indian music is evident throughout the work.

Hovhaness, Alan (1911-2000)

The Flowering Peach, Op. 125 (1954)

Overture

Lifting of Voices

Building the Ark

Intermezzo

Rain

Love Song

Sun and Moon

Rainbow Hymn

Instrumentation: clarinet, saxophone, harp, and percussion

Publisher: Associated Music, New York (1955)

Duration: 16 minutes

Recording: Ohio State University Concert Band, Delos, DE3158, 1994

This work was originally written as incidental music to Clifford Odets' play *The Flowering Peach*, which opened on Broadway in 1954. Hovhaness adapted his music for the concert hall by "occasionally quot[ing] complete movements from the actual stage production," while "in other places, the suite presents a logical expansion of the music."³⁹ The play is a retelling of the story of Noah's Ark, with the saxophone portraying the character of Noah. The clarinet is used only in the fourth, sixth, and seventh movements.

³⁹Alan Hovhaness, CD liner notes for *The Flowering Peach, Op. 125*, performed by the Ohio State Concert Band (DE 3700, 1997).

Hovhaness, Alan (1911-2000)

Lake Samish, Op. 415 (1988)

Andante-Fugue

Allegro

Andante maestoso

Adagio misterioso-Allegro guisto

Aria and Jhala

Instrumentation: clarinet, violin, and piano

Publisher: Fujihara Music, Seattle, WA (1988)

Duration: 17 minutes

Recording: Verdehr Trio, Crystal Records, CD 741, 1990

Commissioned by the Verdehr Trio, *Lake Samish, Op. 415* was first performed by that ensemble in Islamabad, Pakistan in 1989. Its inspiration is Lake Samish near Bellingham, Washington. Many of Hovhaness' diverse interests are represented in this piece, such as the Baroque counterpoint of the first movement, the majestic hymn in the third movement, and what he calls a "celestial motet of interstellar space"⁴⁰ in the fourth movement. The last movement concludes with *Jhala*, "a style of East Indian percussion music played or improvised on porcelain cups filled with various levels of water and struck by small sticks."⁴¹ The *Jhala* style is first heard in the piano, and then becomes a canon for all three instruments to conclude the piece.

⁴⁰Alan Hovhaness, CD liner notes from *Lake Samish, Op. 415*, performed by the Verdehr Trio (CD 741, 1990).

⁴¹Ibid.

Hovhaness, Alan (1911-2000)

Lament, Op. 25 (1935)

Instrumentation: unaccompanied clarinet

Publisher: C.F. Peters, New York (1967)

Duration: 3 minutes

Recording: John Russo, Contemporary Record Society, CD 0069, 2001

Clarinetist Lawrence Sobol says of Hovhaness: “He had a thorough understanding of the clarinet and appreciated the clarinet’s expressive possibilities. He knew the instrument well and wrote stylistically for it.”⁴² Dedicated to Efrain Guigui, *Lament, Op. 25* is a short work that exploits the chalumeau register of the clarinet. It also shows the influence of Indian and Oriental music.

Hovhaness, Alan (1911-2000)

Saturn, Op. 243 (1971)

Prelude

Titan, O Moon of Saturn

Orb Mysteries

Saturn, Celestial Globe

O Lost Note

My Hymn

Giant Globe

Vision of Saturn

On Wings of a Soundless Note

What is Universe?

Intermezzo

Harp of Saturn

Instrumentation: voice, clarinet, and piano

Publisher: C.F. Peters, New York (1971)

Duration: 25 minutes

Recording: Lawrence Sobol, Crystal Records, CD 808, 1995

Hovhaness decided to write a piece for clarinetist Lawrence Sobol after he heard him perform the clarinet obligato to his *O Lady Moon, Op. 139* with the Long Island

⁴²Richard Gilbert, “Alan Hovhaness 1911-2000, ‘The 20th-Century Musical Avatar,’” *The Clarinet* 28/2 (Mar 2001): 66.

Chamber Ensemble. According to Sobol, the composer had a fondness for the combination of soprano, clarinet, and piano. The result, *Saturn, Op. 243*, was first performed by Sobol at a 1971 all-Hovhaness concert at Carnegie Hall in New York.⁴³ It is dedicated to the Long Island Chamber Ensemble. The text is a poem written by Hovhaness. The clarinet, voice, and piano are used in different combinations: movements exist for clarinet and voice only, voice and piano only, and clarinet and piano only. There are several unmeasured sections throughout the work, featuring an improvisatory style.

Hovhaness, Alan (1911-2000)

Sonata, Op. 297 (1977)

Malinconia

Fuga

Fuga

Instrumentation: two clarinets

Publisher: Peer International, New York (1977)

Duration: 5 minutes

This short, technically easy work shows Hovhaness' fondness for contrapuntal technique in that all three movements are fugal. The clarinet writing employs only the chalumeau and clarion registers of the instrument.

⁴³Gilbert, "Alan Hovhaness," 66-67.

Hovhaness, Alan (1911-2000)

Wind Quintet, Op. 159 (1960, rev. 1965)

Andante

Allegro

Largo

Lento

Instrumentation: woodwind quintet

Publisher: C.F. Peters, New York (1967)

Duration: 17 minutes

This work is dedicated to the University of Michigan Woodwind Quintet. Three of the four movements contain sections marked *senza misura*, where Hovhaness instructs the players “after the first entrance at a correct distance, each player continues with approximately the prescribed note values without trying to meet the other players at fixed points.”⁴⁴ These *senza misura* sections begin and end the piece. Glissando is used often throughout the work.

⁴⁴Alan Hovhaness, *Wind Quintet, Op. 159* (New York: C.F. Peters, 1967).

Khachaturian, Aram (1903-1978)

Trio (1932)

Andante con dolore
Allegro-Allegretto
Moderato

Instrumentation: clarinet, violin, and piano

Publishers:

International Music, New York (1948)

Universal Edition, Vienna (1987)

C.F. Peters, Leipzig (1971)

Muzyka, Moscow (1968)

G. Schirmer, New York (1957)

Duration: 16 minutes

Recordings:

Walter Boeykens Ensemble, Musique D'Abord, HMA 1901419, 1995

Eimer Trio, Dynamic, CD 60

Ekaterinburg Classical Trio, Finer Arts, FA 2080, 2000

Peterkova, Demetrova, and Cibulkova, Supraphon, SU 3481, 2000

South African Chamber Music Society, Discover International, DIS 920462

Washington Camerata Ensemble, Vernissage, VR 1019

Undoubtedly the most well-known composition for clarinet by an Armenian composer, Khachaturian's *Trio* has become a standard in the repertoire. It was written and published in 1932, during his second year of study at the Moscow Conservatory, and first performed at the Small Hall of the Conservatory in 1933 by clarinetist V. Semyonov, violinist R. Bogdanov, and pianist N. Musinyan.⁴⁵ Additionally, the *Trio* was "discovered" when Khachaturian's teacher Nicolai Myaskovsky invited his life-long friend Sergei Prokofiev to visit the composition class. Khachaturian reminisces:

It is hence not hard to imagine our excitement when one day (in 1933) Myaskovsky announced that Prokofiev was coming to the Conservatoire and that he wished to hear the work of the students. Promptly at the appointed hour the tall figure of Prokofiev appeared in the doorway of the director's office.... We were not a little nervous at the prospect of submitting our work to the judgment of this world-famous composer whose name was almost a legend to us.... I do not remember exactly what Prokofiev told us after the audition. I only remember that

⁴⁵Aram Khachaturian, *Collected Works*, 24 vols. (Moscow: Muzyka, 1982-1991).

all his remarks were friendly, concrete and to the point. He liked my Trio and even asked me for the music to send to France. Needless to say, I was in the seventh heaven.⁴⁶

Prokofiev did indeed take the *Trio* to France, where it was performed in Paris at a concert of the Triton chamber music society, a group founded in 1932 by Prokofiev, Poulenc, Milhaud, Honegger, and others, dedicated to the performance of new chamber music. It was later performed throughout Europe and America, making it the first piece of Khachaturian's music to be heard outside of the former Soviet Union.⁴⁷

Folk music was an important influence on the young Khachaturian. First his mother's singing, and then the musicians in his hometown of Tblisi became part of the composer's foundation. Of his background Khachaturian wrote:

I grew up in an atmosphere rich in folk music: popular festivities, rites, joyous and sad events in the life of the people always accompanied by music, the vivid tunes of Armenian, Azerbaijan, and Georgian songs and dances performed by folk bards and musicians- such were the impressions that became deeply engraved on my memory, that determined my musical thinking.⁴⁸

Although this folk influence can be seen in the composer's work, Khachaturian never relied on the practice of quoting actual folk melodies. He instead used folk music as a starting point, stating: "I for my part prefer another approach to the folk melody, the one when the composer, in pursuance of his ideas and guided by his artistic sense, utilizes it as a seed, as the initial melodic motif to be freely developed, transformed, and musically

⁴⁶Grigory Shneerson, *Aram Khachaturyan*, trans. Xenia Danko (Moscow: Foreign Languages Publishing House, 1959), 33.

⁴⁷Khachaturian, *Collected Works*.

⁴⁸Shneerson, *Khachaturian*, 10-11.

enriched.”⁴⁹ Indeed, Khachaturian considered melody to be only one element in the vocabulary of folk music, remarking that “the idea of ‘national’ in art is a many-sided one. Along with melodic characteristics it comprises the musical thinking, the rhythms of dances, the tone quality of musical instruments, and the way of expressing emotions characteristic of a given nation.”⁵⁰ It is the combination of these elements that give his music its nationalistic character.

Khachaturian’s attempts at capturing the Armenian spirit in music were not without criticism. The composer often met with resistance, especially during his years at the Moscow Conservatory. He explains:

Take for instance my passion for the interval of the second, major and minor: haven’t I had trouble enough with my conservatoire masters and music critics over it! This discordant interval haunting me comes from the trio of folk instruments consisting of the tar, kemancha, and tambourine. I relish such sonorities and to my ear they are as natural as any consonance.⁵¹

His *Trio* must have also aroused some suspicion. Works for this particular combination of instruments were not common. Only Charles Ives’ *Largo* (transcribed in 1902 from his *Violin Sonata*) and Igor Stravinsky’s 1919 trio version of the suite from *L’Histoire du Soldat* were in existence. When confronted about his choice of instrumentation, he responded:

I was strongly attracted to instrumental music at the time and decided to write an ensemble. Why did I choose a somewhat unusual combination? Why the clarinet? Because the material I had to deal with suggested a wind instrument: there are in it themes in the folk style. In the third movement I used a Uzbek folk

⁴⁹Ibid., 11.

⁵⁰Ibid., 81.

⁵¹Ibid., 33-34.

melody thoroughly transformed by my imagination (it is *Kora soch- Black Hair*), which I had once heard performed... That is probably why I chose the clarinet, although the main reason was a desire to break the tradition.⁵²

Despite its uniqueness, Khachaturian's *Trio* has become a standard and favorite of audiences. The first movement can be described as a "poetic duet between the clarinet (imitating a zurna...) and the violin." The second movement uses "dance rhythms and transparent tonal coloring." The third movement uses "colorful harmonic and timbre contrasts."⁵³ An optional viola part (as a substitute for clarinet) is included in the score.

Manoukian, Alexander

Traditional Armenian Music

Instrumentation: unaccompanied clarinet

Publisher: Phylloscopus Publications, Lancaster, England (1998)

This collection of eight melodies was transcribed by Alexander Manoukian, professor of clarinet and saxophone at the Yerevan State Conservatory and principal clarinet of the Armenian National Opera and Ballet Theater Orchestra. These Armenian folk songs, which are suitable for solo flute, oboe, clarinet, or saxophone, consist of two medieval melodies, an ancient working song, a tenth-century song called "Havik," an old folk melody, a sixteenth-century dance, and two ancient prayers. The following description appears in the score:

Each in a different way gives expression to the feeling of the people for their land and their heritage, at times wild and grand, at others dancing with vigour and at yet others reflective and plaintive. Manoukian asks that the music be played freely, like a cadenza, conveying a mood of philosophical contemplation. All the

⁵²Khachaturian, *Collected Works*.

⁵³Maurice Hinson, *The Piano in Chamber Ensemble: An Annotated Guide*, (Bloomington, IN: Indiana University Press, 1978), 378.

pieces (with the possible exception of no. 6, a dance) are to be played as in a reverie, thoughtfully and without haste. The feelings expressed include warm reminiscences, recollections of human kindness and, in the prayers particularly, the aspirations of the human soul.⁵⁴

These melodies contain many characteristics typically found in Armenian folk song.

Three of the pieces are notated without bar lines, with phrasing suggested by breath marks, pauses, and dotted bar lines. Frequent meter changes are found in no. 7, an ancient Armenian prayer. Improvisatory figures, decorative embellishments, and augmented second intervals are prevalent throughout these folk songs.

Shoujounian, Petros (b. 1957)

Horovèle (1979)

Instrumentation: unaccompanied clarinet

Publisher: Les Editions Doberman, Québec (1986)

Duration: 6 minutes

Recording: Jean-Guy Boisvert, Société Nouvelle D'Enregistrement, SNE-623-CD, 1997

Shoujounian was born in Gumri, Armenia and received his early musical training at the Komitas School of Music and the Gara-Mourza College of Music. His primary instrument is the violin, and he began writing for the instrument at the young age of eleven. After moving to Montreal in 1976, Shoujounian began study at the Québec Conservatory of Music, where he earned a Master's Degree in Composition in 1982. His output includes works for solo instruments, chamber music, and works for orchestra and choir. He has been associated with the Canadian Music Centre since 1985.⁵⁵

⁵⁴Alexander Manoukian, *Traditional Armenian Music* (Lancaster, England: Phylloscopus Publications, 1998).

⁵⁵Petros Shoujounian, CD liner notes for *Horovèle*, performed by Jean-Guy Boisvert (SNE-623-CD, 1997).

Horovèle was written while Shoujounian was a student at the Québec Conservatory and was premiered on Radio-Canada in 1981 by Jean-Guy Boisvert.⁵⁶ The term “horovèle” is a combination of the exclamation “ho” and the word “aravel” which refers to an unplowed strip of land. “Horovèle” became a cry used by plowmen working in the fields and eventually grew to be a significant genre of Armenian folk song.⁵⁷ The following characteristics can be observed:

The words and music ... are improvised, and these songs consist of a main part, a refrain, and many exclamations. Although the purpose is to stimulate work and enliven the ploughmen and the working animals, the singers also express personal feelings. The main subjects of the texts are work, grain, and nature, but there are elements of prayer and thanksgiving, appeals and commands, complaints and expressions of satisfaction, and reflections of ancient customs and beliefs.⁵⁸

Eventually this type of folk song took on distinct musical characteristics:

Powerful descending recitative phrases are followed by tranquil cantilena sections: the modal basis is rich (scales including an augmented second predominate) and the rhythm and melodic phrases are varied. The horovel is a consistent and common type of song for a large group of people; an especially beautiful exchange of calls results, giving rise to a natural form of polyphony.⁵⁹

Shoujounian observes that pastoral songs such as these “are an integral part of the folklore of all nations. These melodies live in each country’s daily and innermost lives. They are dialogue with nature expressing its moments of joy and sadness.”⁶⁰ The

⁵⁶*The Canadian Music Centre*. Home page. <<http://www.musiccentre.ca>>.

⁵⁷Pahlevanian, Kerovpyan, and Sarkisyan, “Armenia,” 12.

⁵⁸Ibid.

⁵⁹Ibid.

⁶⁰Shoujounian, CD liner notes for *Horovèle*.

horovèle became a vehicle of expression for the peasants working in the Armenian countryside, and remains an important part of the country's musical heritage.

Shoujounian's *Horovèle*, although written in the modern style of the twentieth century, has several features of the ancient horovèle. It is notated with bar lines, but without a time signature, giving it an improvisatory character. A dialogue is established between soft, lyrical passages and loud, exclamatory figures. Melodic lines are embellished by passages of multiple grace notes and glissandi.

Zograbian, Ashot (b. 1945)

Chant Matinal (1983)

Instrumentation: woodwind quintet

Publisher: Alphonse Leduc, Paris (1987)

Duration: 13 minutes

Zograbian was educated at the Yerevan State Conservatory where he studied with Grigor Egiazarian (1908-1988). He graduated in 1971 and has been a lecturer in music there ever since. His preference is for instrumental music, particularly chamber music, and his works have been performed in Italy and France.⁶¹

Chant Matinal was first performed in Prague in 1984. This single-movement work contains many meter changes and complex rhythms. There are many soloistic passages for each of the five instruments.

⁶¹Morton and Collins, *Contemporary Composers*, 997-998.

Unpublished Works That Exist Only in Manuscript

Beglarian, Eve (b. 1958)

Clarinet Quartet (1983)

I
II
III

Instrumentation: four clarinets

Copyright: Eve Beglarian (1983)

Source: American Music Center, New York

Duration: 10 minutes

Eve Beglarian, daughter of composer Grant Beglarian, studied at Princeton University and Columbia University, and currently resides in New York. Her diverse output is influenced by serialism, but also incorporates electronic music and sampling technology.⁶² Although the *Clarinet Quartet* was written for four B-flat clarinets, Beglarian indicates that it may also be performed by any four of the same clarinets. The piece is technically demanding for all four performers. Complex rhythms and wide intervals can be found throughout the work.

⁶²Kyle Gann, "Beglarian, Eve," *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (New York: Macmillan Publishers Ltd., 2001), 3:141-142.

Beglarian, Eve (b. 1958)

Five for Clarinet (1982)

I
II
III
IV
V

Instrumentation: unaccompanied clarinet
Copyright: Eve Beglarian (1982)
Source: American Music Center, New York
Duration: 5 minutes

Written during the composer's student days at Columbia, *Five for Clarinet* consists of five short movements scored for clarinet in B-flat. The piece is atonal with many wide intervals and complex rhythms.

Beglarian, Eve (b. 1958)

Three Love Songs (1981)

Kore
After Mallarmé
The End of Day

Instrumentation: voice, clarinet, viola, and piano
Copyright: Eve Beglarian (1982)
Source: American Music Center, New York
Duration: 7 minutes

Three Love Songs is based on poems by Robert Creeley and scored for mezzo-soprano. The work is atonal and the melodic lines contain many wide intervals. It is also rhythmically complex, with many meter changes and hemiola between the parts.

Boyadjian, Hayg (b. 1938)
Instrumentation: clarinet, violin, and piano
Source: American Music Center, New York
Duration: 8 minutes

Cage (1984)

Dedicated to John Cage, this piece incorporates spoken dialogue taken from Cage's lectures "For a Speaker" and "Afternote to Lecture on Nothing." The pianist is called on to execute tone clusters played with the arms, even a white-key cluster with the right hand played simultaneously with a black-key cluster with the left hand. Other modern elements include half pedal, repeated figures played as fast as possible, flutter tongue, and glissando. The work concludes with spoken dialogue between the three performers and the violinist angrily leaving the stage before the final chords are sounded.

Boyadjian, Hayg (b. 1938)
Instrumentation: clarinet and piano
Source: American Music Center, New York
Duration: 6 minutes

Contours (1974)

Contours features frequent meter changes, wide intervals, and flutter tongue. Several of the themes return throughout the piece. The first performance was given in 1977 in Lexington, Massachusetts by clarinetist Lawrence Scripp and pianist Kenneth Ziegenfuss.⁶³

⁶³Linda I. Solow, ed., *The Boston Composers Project: A Bibliography of Contemporary Music*, (Cambridge, MA: The MIT Press, 1983), 66.

Boyadjian, Hayg (b. 1938)

Dialogues (1980)

Allegretto

Vivace

Andante

Vivacissimo

Adagio molto espressivo

Moderato

Molto vivace

Adagio, Allegro

Instrumentation: two clarinets

Source: American Music Center, New York

Duration: 15 minutes

Dialogues was first performed in Weston, Massachusetts in 1981 by Gordon Smith and Myron Aronwitt.⁶⁴ A challenging work for both players, each of the short movements has a different character. The second movement, *Vivace*, is written entirely in thirds. The third and fifth movements use the technique of canon, and the fourth has the two voices exchanging short melodic fragments. The sixth movement is written for B-flat and bass clarinet.

Boyadjian, Hayg (b. 1938)

Woodwind Quintet No. 1 (1980)

Allegro molto

Scherzo

Andante

Allegro vivace

Instrumentation: woodwind quintet

Source: American Music Center, New York

Duration: 13 minutes

Woodwind Quintet No. 1 was composed in 1980, and the last movement was revised in 1987. This piece is equally demanding for all five instrumentalists. Short

⁶⁴Solow, *The Boston Composers Project*, 66.

motives are often exchanged throughout the voices. The sudden dynamic changes and rhythmic drive give the work its playful character.

Chaushian, Levon Alexandri (b. 1946)

Sonata (1996)
Allegro
Andante
Allegro

Instrumentation: clarinet and piano
Source: Armenian Musical Assembly, Yerevan
Duration: 14 minutes

Levon Chaushian was educated at the Yerevan State Conservatory, where he specialized in composition and piano. He served as deputy chairman of the Armenian Union of Composers from 1986 to 1991 and organized the Armenian Musical Assembly in 1994. He currently serves as Chairman of the Art Board of the Yerevan Symphony Orchestra and also teaches piano at the Melikian Music College in Yerevan. Chaushian's works have earned him two prizes in Moscow's Competition for Young Composers (1962 and 1969), the UNESCO prize in 1983 at the thirtieth International Tribunal of Composers, and first prize at the Competition of Symphonic Works of Armenian composers in 1985.⁶⁵ He is best known for two symphonic poems written in the late 1960s and for his *Symphony: To the Unknown Soldier*.

Musicologist Svetlana Sarkisyan describes Chaushian's music as encompassing "a Bartókian kind of neo-classicism," stating that "variation form, improvisation, virtuoso motor rhythms, and ostinato structures play an equally significant role in the formation of a style in which classical principles govern the organization of thematic material and

⁶⁵*Armenian Musical Assembly*. Home page.

form.”⁶⁶ Within this framework, however, Chaushian introduces an emotional quality. He sees his music as “a kind of autoexpression, the possibility of declaring my own attitude to the surrounding reality and its problems. In striving to imbue my sounds with everyday human ideas, I hope that my music expresses at the same time that kind of national thinking which is characteristic of the Armenian people, their history and destiny.”⁶⁷

The *Sonata* shows Chaushian “giving preference to chords of fourths and fifths and tending towards an expanded tonality.”⁶⁸ The clarinet writing is extremely virtuosic.

Erkanian, Ervon (b. 1951)

Concerto (1978)

Tranquillo

Allegro con brio

Instrumentation: clarinet and orchestra

Source: Armenian Musical Assembly, Yerevan

Ervon Erkanian studied composition with Grigor Egiazarian at the Yerevan State Conservatory. He was head of the music department of Armenian Television and Radio from 1982 to 1984, and served as artistic director and conductor of “Tagaran,” an ensemble devoted to ancient Armenian music, from 1987-1984.⁶⁹ A member of the Armenian Musical Assembly, Erkanian has composed ballets, symphonic and choral

⁶⁶Svetlana Sarkisyan, “Chaushian, Levon,” *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (New York: Macmillan, 2001), 5:538.

⁶⁷Morton and Collins, *Contemporary Composers*, 172-173.

⁶⁸Sarkisyan, “Levon Chaushian,” 538.

⁶⁹Svetlana Sarkisyan, “Yerkanian, Yervand,” *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (New York: Macmillan, 2001), 27:657-658.

works, as well as chamber music. Since 1994, he has been living in Lebanon, where he is an active conductor and composer.⁷⁰

The *Concerto* is a modern work scored for clarinet and full orchestra. It includes an extended cadenza in the second movement.

Muradian, Vazgen (b. 1921)

Concerto, Op. 75
Allegro assai
Lento
Allegro grazioso

Instrumentation: clarinet and orchestra
Copyright: Vazgen Muradian (1991)
Source: Library of Congress, Washington, DC
Duration: 22 minutes

After studying at the Spendiarian Music School in Yerevan, Muradian went on to Venice for further study. He then taught at the Armenian College of Murat Raphael in Venice, before settling in the United States in 1950. His compositions include orchestral, choral, and vocal works, but he is especially fond of the concerto:

Perhaps Muradian's greatest achievement is a concerto for each and every instrument in classical music and many other rare instruments- so far sixty-eight concerti for thirty-five different instruments. This is a unique phenomenon in the entire history of music. Muradian writes that fourteen of these concerti are the first in world music literature, and twenty-six are the first in American and Armenian music.⁷¹

Complete concerts of his music have been presented in the United States and abroad, including 1972 and 1978 concerts at Alice Tully Hall in New York and a 1963 concert in

⁷⁰*Armenian Musical Assembly*. Home page.

⁷¹Vazgen Muradian, CD liner notes for *Concerto for Oboe and String Orchestra, Op. 25*, performed by Peter Christ, oboe with the Crystal Chamber Soloists (CD 723, 2001).

Yerevan sponsored by Aram Khachaturian.⁷² Muradian's *Concerto for Oboe and String Orchestra, Op. 25* and *Concerto for Contrabassoon, Op. 86* have been recorded on the Crystal Records label.

The caption title to the *Concerto, Op. 75* states that the work "is the first clarinet concerto in Armenian music."⁷³ Eduard Khagagortian's *Concerto*, however, was written more than twenty years before Muradian's composition. The work is neo-classical in structure, using sonata form in the first movement and rondo in the final movement. Modern elements include virtuosic passages for the clarinet, an extended cadenza, and mixed meter.

Muradian, Vazgen (b. 1921)

Concerto, Op. 82
Allegro
Largo
Allegro energico

Instrumentation: bass clarinet and orchestra
Publisher: Vazgen Muradian (1991)
Source: Library of Congress, Washington, DC
Duration: 21 minutes

The caption title to the *Concerto, Op. 82* states that the work "is the first bass clarinet concerto in American and Armenian music."⁷⁴ The *Concerto* opens with a cadenza, and proceeds in a typical neo-Classical structure. The writing is extremely virtuosic for the bass clarinet.

⁷²Vazgen Muradian, CD liner notes for *Concerto for Contrabassoon, Op. 86*, performed by Susan Nigro (CD 346, 1995).

⁷³Vazgen Muradian, *Concerto, Op. 75*, 1991.

⁷⁴Vazgen Muradian, *Concerto, Op. 82*, 1991.

Works That Are No Longer Published

Arutiunian, Alexander (b. 1920) *Concerto for Wind Instruments with Orchestra*
(1964)

Instrumentation: flute, oboe, clarinet, horn, trumpet, and orchestra

Original Publisher: All-Union Publishers Soviet Composer, Moscow (1968)

Source: Library of Congress, Washington, DC

This *Concerto* is a single-movement work scored for pairs of woodwinds (flute, oboe, clarinet, and bassoon), four horns, three trumpets, one trombone, strings, percussion, and harp. It opens and closes with a *Maestoso tutti* section. Each of the five solo instruments is given its own theme, which are presented in score order. The bassoon, although fairly prominent in the solo clarinet section, is not treated as a solo instrument; neither is the trombone.

Atayan, Robert Arshaki (1915-1994)

Poem (1952)

Instrumentation: clarinet and piano

Original Publisher: Mezhdunarodnaya Kniga, Moscow (1952)

Sources:

Sibley Music Library at the Eastman School of Music, Rochester, NY

International Clarinet Association Score Collection at the Michelle Smith

Performing Arts Library, University of Maryland, College Park, MD

Duration: 5 minutes

After studying composition at the Yerevan State Conservatory, Robert Atayan became a professor of harmony there in 1944. He later served as the head of the music theory department and was also on the staff of the Institute of the Arts. Atayan was named an Honored Representative of the Arts of Armenia in 1961. His interest in folklore and folk music led him to complete extensive research on the Armenian khaz notation. As a musicologist, he is known for editing the complete works of Komitas (an eight-volume set) and for contributing articles on traditional Armenian instruments to the

New Grove Dictionary of Musical Instruments. As a composer, Atayan wrote mainly vocal works.⁷⁵

Poem opens with an extended cadenza passage that serves as an introduction, with the remainder of the piece in ternary form. The melody that opens the *Andante cantabile* (A section) is in a minor key and very reflective, but soon gives way to a more decorated agitated line, calling for expressive *rubato* playing. Atayan's familiarity with Armenian folk music is evident in this work's improvisatory style.

Atayan, Robert Arshaki (1915-1994)

Scherzo-pastorale (1960)

Instrumentation: clarinet and piano

Original Publisher: Mezhdunarodnaya Kniga, Moscow (1960)

Duration: 7 minutes

Manoukian describes *Scherzo-pastorale* as "written in a style close to that of Armenian folk music."⁷⁶ The work opens with a dance-like theme in 6/8 which is often interrupted by an unexpected bar of 5/8. Such mixed meter is common in Armenian folk music. The middle section, *Andante quasi improvisato*, also changes meter several times, and is dominated by cadenza-like passages for the clarinet. The return of the scherzo includes a statement of one of the themes from the middle section, which is followed by an extended cadenza leading into the last statement of the dance-like theme.

This author obtained a copy of the work through correspondence with Alexander Manoukian in Armenia.

⁷⁵Svetlana Sarkisyan, "Atayan, Robert," *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (New York: Macmillan, 2001), 2:131.

⁷⁶Manoukian, "The Clarinet in Armenia," 41.

Bagdasarian, Edward (1922-1987)

Sonata (1953)

Allegro con moto
Andante sostenuto
Allegro moderato

Instrumentation: clarinet and piano

Original Publisher: Mezhdunarodnaya Kniga, Moscow (1953)

Duration: 13 minutes

After graduating in 1950 from the Yerevan State Conservatory where he studied with Grigor Egiazarian, Bagdasarian went to Moscow to study with Heinrich Litinsky from 1951 to 1953. In 1961, he began teaching at the Yerevan State Conservatory. Manoukian identifies the *Sonata* as a “composition in a large-scale form.”⁷⁷ Hinson calls the work “charming, tuneful, folk-like”⁷⁸ and Tuthill describes it as “charming, melodic, folksy, easy.”⁷⁹ It was written in Moscow during Bagdasarian’s last year of study, and incorporates elements of folk music into a classical structure. The embellished declamatory lines and three cadenzas in the second movement reveal the influence of folk song, and the final movement is reminiscent of Armenian folk dance.

⁷⁷Ibid.

⁷⁸Hinson, *Piano in Chamber Ensemble*, 235.

⁷⁹Burnet C. Tuthill, “Sonatas for Clarinet: Annotated Listings,” *Journal of Research in Music Education* 20/3 (Fall 1972): 312.

Khagagortian, Eduard Aramovich (1930-1983) *Concerto* (1966)
Instrumentation: clarinet and orchestra
Original Publisher: Sovetskii Kompozitor, Moscow (1971)
Source: Houston Cole Library at Jacksonville State University, Jacksonville, AL

After studying violin in his childhood, Khagagortian entered the Yerevan State Conservatory where he studied composition with Grigor Egiazarian, graduating in 1954. Ten years later he attended the Moscow Conservatory, where he was a student of Khachaturian. Khagagortian made significant musical contributions to the former Soviet Union, not only through his orchestral and chamber works, but also through theater and film music. He was deputy editor of the publishing firm Sovetskii Kompozitor, and was nominated an Honored Representative of the Arts of the Russian Soviet Federated Socialist Republic in 1979.⁸⁰ Known for his symphonies, Khagagortian's style "blends cosmopolitan and Armenian elements."⁸¹

Sumbatian, Inessa *Improvisation and Scherzo*
Instrumentation: clarinet and piano
Original Publisher: Mezhdunarodnaya Kniga, Moscow (1964)
Source: Sibley Music Library at the Eastman School of Music, Rochester, NY
Duration: 7 minutes

The *Improvisation* opens with a cadenza-like passage for the clarinet, with the piano entering and gradually becoming more prominent. The opening section proceeds *attaca* into the *Scherzo*. Mixed meter is prominent throughout both sections, and the *Scherzo* often shifts between duple and triple division of the beat.

⁸⁰Yelena Dolinskaya, "Khagagortian, Eduard," *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (New York: Macmillan, 2001), 13:560.

⁸¹Ho and Feofanov, *Biographical Dictionary*, 254.

Vartanian, Edward
Instrumentation: clarinet and piano
Original Publisher: Mezhdunarodnaya Kniga, Moscow

Etude

Vartanian's *Etude* is a short, fast, encore-type piece similar to Rimsky-Korsakov's *Flight of the Bumblebee*. This author obtained a copy of the work through correspondence with Alexander Manoukian in Armenia.

Works Unavailable for This Study

Arutiunian, Alexander (b. 1920)
Instrumentation: woodwind quintet

Suite (1983)

This work is listed in Sarkisyan's article on the composer in *The New Grove Dictionary of Music and Musicians* and also in the *Biographical Dictionary of Russian/Soviet Composers* article.

Boyadjian, Hayg (b. 1938)
Instrumentation: clarinet and cello
Duration: 12 minutes

Discourses (1975)

Discourses is listed in *The Boston Composers Project*. It was dedicated to cellist Deborah Thompson and clarinetist Lawrence Scripp, who gave the first performance in 1976 at the South Shore Conservatory of Music in Hingham, Massachusetts.⁸²

⁸²Solow, *The Boston Composers Project*, 66.

Brutian, Levon
Instrumentation: clarinet and piano

Song

Brutian is a clarinetist who studied with Vladimir Gensler at the St. Petersburg Conservatory and went on to lead the chamber music class at the Yerevan State Conservatory. *Song* is described by Manoukian as being “written in a style close to that of Armenian folk music.”⁸³

Chaushian, Levon Alexandri (b. 1946)
Instrumentation: woodwind quintet

Five Pieces (1979)

This work is listed in Sarkisyan’s article on the composer in *The New Grove Dictionary of Music and Musicians*.

Dzerbashian, Stephan (1917-1973)
Instrumentation: clarinet and piano
Original Publisher: Mezhdunarodnaya Kniga, Moscow

Prelude-Dance

Dzerbashian studied violin at the Tbilisi Conservatory, and went on to the Yerevan State Conservatory to study composition with Edward Mirzoyan (b. 1921), graduating in 1952. He did further study in Moscow with Heinrich Litinsky. He is known as a composer who wrote “in a vividly nationalist style”.⁸⁴ This work is listed in Voxman and Merriman’s *Woodwind Music Guide*. Manoukian describes *Prelude-Dance* as “written in a style close to that of Armenian folk music.”⁸⁵

⁸³Manoukian, “Clarinet in Armenia,” 41.

⁸⁴Ho and Feofanov, *Biographical Dictionary*, 129.

⁸⁵Manoukian, “Clarinet in Armenia,” 41.

Erkanian, Ervon (b. 1951) *Reflections of Sunset* (1985)
Instrumentation: flute, clarinet, violin, cello, and piano

This piece is listed in Sarkisyan's article in the *New Grove Dictionary of Music and Musicians*.

Erkanian, Ervon (b. 1951) *Wind Quintet* (1976)
Instrumentation: woodwind quintet

This work is listed in Sarkisyan's article on the composer in *The New Grove Dictionary of Music and Musicians*.

Hagagordian, Rouben *Concerto*
Instrumentation: clarinet and orchestra

Manoukian refers to this work as a "composition in a large-scale form."⁸⁶

Hovhaness, Alan (1911-2000) *Clarinet Quartet, Op. 262* (1973)
Instrumentation: clarinet, violin, viola, and cello
Duration: 10 minutes

This work is listed in Howard's *The Works of Alan Hovhaness*.

Hovhaness, Alan (1911-2000) *Glory sings the setting sun, Op. 292* (1977)
Instrumentation: voice, clarinet, and piano
Duration: 22 minutes

This cantata is listed in Howard's *The Works of Alan Hovhaness*. It is based on a text by the composer and calls for a coloratura soprano.

⁸⁶Ibid.

Hovhaness, Alan (1911-2000) *Hanna, Op. 101* (1952)
Instrumentation: two clarinets and two pianos
Publisher: Composer's Facsimile Edition
Duration: 10 minutes

This work is listed in Howard's *The Works of Alan Hovhaness*.

Hovhaness, Alan (1911-2000) *How I love thy law, Op. 298* (1977)
Instrumentation: voice, clarinet, and piano
Duration: 11 minutes

This cantata is listed in Howard's *The Works of Alan Hovhaness* and calls for a high soprano.

Hovhaness, Alan (1911-2000) *Night of a White Cat, Op. 263* (1973)
Instrumentation: clarinet and piano

This work is listed in Howard's *The Works of Alan Hovhaness*.

Hovhaness, Alan (1911-2000) *O Lady Moon, Op. 139* (1955)
Instrumentation: voice, clarinet, and piano
Publisher: Edward B. Marks, New York
Duration: 3 minutes

This work is listed in Howard's *The Works of Alan Hovhaness*.

Hovhaness, Alan (1911-2000) *Ruins of Ani, Op. 250* (1972)
Instrumentation: four clarinets
Duration: 5 minutes

This work is listed in Howard's *The Works of Alan Hovhaness*.

Hovhaness, Alan (1911-2000)
Instrumentation: clarinet and harpsichord
Publisher: Fujihara Music
Duration: 10 minutes

Sonata, Op. 322 (1976)

This work is listed in Howard's *The Works of Alan Hovhaness*.

Hovhaness, Alan (1911-2000)
Instrumentation: clarinet and piano

Sonata, Op. 375 (1982)

This work is listed in Howard's *The Works of Alan Hovhaness*. It was written for clarinetist Lawrence Sobol.⁸⁷

Hovhaness, Alan (1911-2000)
Instrumentation: three clarinets
Duration: 6 minutes

St. Nerses the Grateful, Op. 235 (1970)

This work is listed in Howard's *The Works of Alan Hovhaness*.

Hovhaness, Alan (1911-2000) *The World Beneath the Sea no. 2, Op. 133/2* (1965)
Instrumentation: clarinet, harp, percussion, and double bass
Publisher: C.F. Peters, New York
Duration: 15 minutes

This work is listed in Howard's *The Works of Alan Hovhaness*.

⁸⁷Richard Gilbert, "Alan Hovhaness," 68.

Hovunts, Gagik Gedeoni (b. 1930)
Instrumentation: clarinet and piano

Nuances, Theme, Ritmica

Hovunts first studied violin and then composition with Grigor Egiazarian at the Yerevan State Conservatory. He graduated in 1957 and was appointed professor of harmony in 1964. Well known as a theorist, his treatise *Thoughts on Harmony* was published in Yerevan in 1995. His music has been described as “constructivist, linear, and polyphonic.”⁸⁸ Hovunts limits himself to instrumental music, and a large number of his works are in the genre of inventions, such as his *Ten Inventions, Op. 4*, for woodwinds and piano (1969). In 1984, he was commissioned by publisher Alphonse Leduc to write a piece for flute and piano (*Piece for Flute and Piano, Op. 15*).⁸⁹ Manoukian describes *Nuances, Theme, Ritmica* as “written in the style of modern music.”⁹⁰

Israelyan, Martin (b. 1938)
Instrumentation: voice, flute, clarinet, and percussion

First Book of Tags (1971)

Israelyan studied with Grigor Egiazarian at the Yerevan State Conservatory from 1964 to 1969. For his graduation piece, *Music* for symphony orchestra, he received the Moscow All-Union Young Composers Arts Festival prize in 1969. Several of his orchestral works have been recorded on the Melodia label. His chamber music has been performed internationally, most notably at the Soviet Music Festival “New Beginnings”

⁸⁸Ho and Feofanov, *Biographical Dictionary*, 392.

⁸⁹Svetlana Sarkisyan, “Hovunts, Gagik,” *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (New York: Macmillan, 2001), 11:766.

⁹⁰Manoukian, “Clarinet in Armenia,” 41.

in 1989, the “Days of Armenian Music” in Prague, and the “Rencontres Internationales de Musique Contemporaine” in Metz, France.

First Book of Tags, written while Israelyan was teaching at the Music College in Yerevan, is based on texts of Grigor Narekatsi (a tenth-century Armenian poet) and shows the influence of the serialism of Anton Webern which is prevalent in most of his early works.⁹¹ It is scored for mezzo-soprano.

Mansurian, Tigran (b. 1939)
Instrumentation: woodwind quintet

Quintet (1974)

Referred to as a “promising young composer”⁹² and even “the most important living composer in Armenia,”⁹³ Mansurian has earned two State Prizes of Armenia and the Vilnius Film Festival Award. After graduating from the Yerevan State Conservatory in 1967, he became a professor of contemporary music theory, and in 1986 a professor of composition. The influence of serialism is prevalent in Mansurian’s early works; he is known to have traveled “more than a thousand miles to the Baltic during his summer holidays to visit the library where Luigi Nono had persuaded a sympathetic librarian to house scores by Schoenberg, Webern, and the Darmstadt composers that he had brought to the West.”⁹⁴ Mansurian has also been influenced by French composers Claude

⁹¹Morton and Collins, *Contemporary Composers*, 443-444.

⁹²Ho and Feofanov, *Biographical Dictionary*, 335.

⁹³Morton and Collins, *Contemporary Composers*, 610.

⁹⁴Ibid.

Debussy and Pierre Boulez. He has had many works recorded on the Melodiya and Orfeo labels.⁹⁵ The *Quintet* was first performed in Yerevan in 1974.

Pashinian, Edward
Instrumentation: clarinet and piano

Lyric Play

Pashinian is a musicologist who taught harmony at the Yerevan State Conservatory. *Lyric Play* is described by Manoukian as “written in a style close to that of Armenian folk music.”⁹⁶

Postikian, V.
Instrumentation: unaccompanied clarinet
Original Publisher: Sovetskii Kompozitor, Moscow (1978)
Source: Library of Congress, Washington, DC

Concert solo: fantasy

This piece is listed in the Library of Congress catalog, but is currently not on the shelf.

Rostomian, Stepan (b. 1956)
Instrumentation: woodwind quintet

Wind Quintet No. 1 (1983)

After studying composition and theory at the Yerevan State Conservatory from 1976 to 1981, Rostomian went on to such positions as arranger for the Armenian State Academic Choir and composition teacher at the Tigranian Music School. Since 1989, he has been an instructor at the Armenian State Academic Theater, and since 1990 he has taught composition and electronic music at the Yerevan State Conservatory. Rostomian

⁹⁵Ho and Feofanov, *Biographical Dictionary*, 335.

⁹⁶Manoukian, “Clarinet in Armenia,” 41.

was also the 1985-6 recipient of the special prize for symphonic music awarded by the Armenian Ministry of Culture. *Wind Quintet No. 1* was first performed in Yerevan in 1984.⁹⁷

Rostomian, Stepan (b. 1956)
Instrumentation: woodwind quintet

Wind Quintet No. 2 (1989)

Rostomian's works reveal a deliberate effort to break away from the neo-classicism found in the music of earlier generations of Armenian composers. This is especially true of his *Wind Quintet No. 2*, which was first performed in Glasgow in 1989. Musicologist William Sweeney remarks that "it is still possible to hear the tension between formal structures and musical content, as the writing strives to present a more natural and immediate form of instrumental expression than is customary in the wind quintet repertoire. This urge to express the innate voice of each instrument is one of the most important elements of Rostomian's music."⁹⁸

⁹⁷Morton and Collins, *Contemporary Composers*, 788.

⁹⁸*Ibid.*, 789.

Zograbian, Ashot (b. 1945)

Circles (1972)

Instrumentation: voice, bass flute, oboe, clarinet, and piano

Duration: 18 minutes

Circles is a song cycle, one of the first of Zograbian's many works to be based on the texts of Metsarents (a late nineteenth-century Armenian poet) and Varuzhan. It was written shortly after his graduation from the Yerevan State Conservatory, and is said to be "particularly successful."⁹⁹

⁹⁹Ibid., 997.

CHAPTER 4

CONCLUSION

Just as Khachaturian remains the only widely recognized Armenian composer, the only well-known Armenian work for clarinet is Khachaturian's *Trio* for clarinet, violin, and piano. A standard in the repertoire, the success of the *Trio* exposes the relatively undiscovered merit of Armenian music. As this document shows, there are many other works for clarinet that deserve attention. Compositions by Armenian composers exist for unaccompanied clarinet, clarinet and piano, clarinet and orchestra, and almost every category of chamber music. Composers of Armenian descent are active throughout the world, including the United States, Canada, France, and Lebanon.

As with Armenian music in general, the clarinet repertoire exhibits a variety of musical styles. Many works show the influence of folk music, with decorated melodic lines, an improvisatory character, and dance rhythms. Examples of this style include the Khachaturian *Trio*, Bagdasarian *Sonata*, *Poem* and *Scherzo-pastorale* by Atayan, the Arutiunian *Suite*, Brutian's *Song*, and Dzerbashian's *Prelude-Dance*. Other composers go so far as to use genres of traditional Armenian music, such as Shoujounian in his *Horovèle* and Berberian in his *Oror*. The music of Boyadjian, Beglarian, Chaushian, Mansurian, and Zograbian tends to be more modern, showing the influence of serialism. Neo-classicism is represented by Muradian's two concerti. Hovhaness' eclectic style

includes influences of Indian music, Japanese music, Baroque counterpoint, as well as Armenian sacred music.

The *Trio* of Khachaturian was most likely the first Armenian work for the clarinet, and it has indeed set an example for an entire category of repertoire. Since 1932, Armenian composers have been contributing to clarinet literature. Unfortunately, much of this music has never been published or has gone out of print, and is therefore unfamiliar to most clarinetists. This document will serve to increase awareness of these works with the hope that they will become an integral part of the repertoire.

APPENDIX A
ARMENIAN CLARINET REPERTOIRE
LISTED BY INSTRUMENTATION

UNACCOMPANIED CLARINET

| | |
|----------------------|-----------------------------------|
| Beglarian, Eve | <i>Five for Clarinet</i> |
| Hovhaness, Alan | <i>Lament, Op. 25</i> |
| Manoukian, Alexander | <i>Traditional Armenian Music</i> |
| Postikian, V. | <i>Concert solo: fantasy</i> |
| Shoujounian, Petros | <i>Horovèle</i> |

CLARINET AND PIANO

| | |
|------------------------|--------------------------------------|
| Atayan, Robert | <i>Poem</i> |
| | <i>Scherzo-pastorale</i> |
| Bagdasarian, Edward | <i>Sonata</i> |
| Berberian, Hampartzoum | <i>Oror (Lullaby)</i> |
| Boyadjian, Hayg | <i>Contours</i> |
| Brutian, Levon | <i>Song</i> |
| Chausian, Levon | <i>Sonata</i> |
| Dzerbashian, Stephan | <i>Prelude-Dance</i> |
| Gasparian, Gérard | <i>Intermède</i> |
| Hovhaness, Alan | <i>Night of a White Cat, Op. 263</i> |
| | <i>Sonata, Op. 375</i> |
| Hovunts, Gagik | <i>Nuances, Theme, Ritmica</i> |
| Pashinian, Edward | <i>Lyric Play</i> |
| Sumbatian, Inessa | <i>Improvisation and Scherzo</i> |
| Vartanian, Edward | <i>Etude</i> |

CLARINET AND HARPSICHORD

| | |
|-----------------|------------------------|
| Hovhaness, Alan | <i>Sonata, Op. 322</i> |
|-----------------|------------------------|

CLARINET AND ORCHESTRA

| | |
|----------------------|-------------------------|
| Erkanian, Ervon | <i>Concerto</i> |
| Hagagordian, Rouben | <i>Concerto</i> |
| Khagagortian, Eduard | <i>Concerto</i> |
| Muradian, Vazgen | <i>Concerto, Op. 75</i> |
| | <i>Concerto, Op. 82</i> |

TWO CLARINETS

Boyadjian, Hayg
Hovhaness, Alan

Dialogues
Sonata, Op. 297

CLARINET AND CELLO

Boyadjian, Hayg

Discourses

THREE CLARINETS

Hovhaness, Alan

St. Nerses the Grateful, Op. 235

VOICE, CLARINET, AND PIANO

Hovhaness, Alan

Glory sings the setting sun, Op. 292
How I love thy law, Op. 298
O Lady Moon, Op. 139
Saturn, Op. 243

OBOE, CLARINET, AND BASSOON

Boyadjian, Hayg

Googleegoo

CLARINET, VIOLIN, AND PIANO

Arutiunian, Alexander
Boyadjian, Hayg
Hovhaness, Alan
Khachaturian, Aram

Suite
Cage
Lake Samish, Op. 415
Trio

CLARINET, HARP, AND PERCUSSION

Hovhaness, Alan

Firdausi, Op. 252

CLARINET, VIOLIN, VIOLA, AND CELLO

Hovhaness, Alan *Clarinet Quartet, Op. 262*

TWO CLARINETS AND TWO PIANOS

Hovhaness, Alan *Hanna, Op. 101*

FOUR CLARINETS

Beglarian, Eve *Clarinet Quartet*
Hovhaness, Alan *Ruins of Ani, Op. 250*

VOICE, FLUTE, CLARINET, AND PERCUSSION

Israelyan, Martin *First Book of Tags*

VOICE, CLARINET, VIOLA, AND PIANO

Beglarian, Eve *Three Love Songs*

OBOE, CLARINET, HORN, AND BASSOON

Hovhaness, Alan *Divertimento, Op. 61/5*

CLARINET, SAXOPHONE, HARP, AND PERCUSSION

Hovhaness, Alan *The Flowering Peach, Op. 125*

CLARINET, HARP, PERCUSSION, AND DOUBLE BASS

Hovhaness, Alan *The World Beneath the Sea no. 2, Op. 133/2*

WOODWIND QUINTET

| | |
|-----------------------|-------------------------------|
| Arutiunian, Alexander | <i>Suite</i> |
| Boyadjian, Hayg | <i>Woodwind Quintet No. 1</i> |
| Chaushian, Levon | <i>Five Pieces</i> |
| Erkanian, Ervon | <i>Wind Quintet</i> |
| Hovhanness, Alan | <i>Wind Quintet, Op. 159</i> |
| Mansurian, Tigran | <i>Quintet</i> |
| Rostomian, Stepan | <i>Wind Quintet No. 1</i> |
| | <i>Wind Quintet No. 2</i> |
| Zgrabian, Ashot | <i>Chant Matinal</i> |

FLUTE, OBOE, CLARINET, HORN, TRUMPET, AND ORCHESTRA

| | |
|-----------------------|---|
| Arutiunian, Alexander | <i>Concerto for Wind Instruments with Orchestra</i> |
|-----------------------|---|

FLUTE, CLARINET, VIOLIN, CELLO, AND PIANO

| | |
|-----------------|------------------------------|
| Erkanian, Ervon | <i>Reflections of Sunset</i> |
|-----------------|------------------------------|

VOICE, BASS FLUTE, OBOE, CLARINET, AND PIANO

| | |
|-----------------|----------------|
| Zgrabian, Ashot | <i>Circles</i> |
|-----------------|----------------|

TWO FLUTES, OBOE, TWO CLARINETS, AND PIANO

| | |
|-----------------|---------------------|
| Zgrabian, Ashot | <i>Three Pieces</i> |
|-----------------|---------------------|

TWO FLUTES, TWO OBOES, TWO CLARINETS, AND PIANO

| | |
|-----------------|---------------|
| Zgrabian, Ashot | <i>Septet</i> |
|-----------------|---------------|

APPENDIX B
TIMELINE OF ARMENIAN CLARINET REPERTOIRE

| | | |
|------|---|--|
| 1932 | Khachaturian, Aram | <i>Trio</i> |
| 1935 | Hovhaness, Alan | <i>Lament, Op. 25</i> |
| 1949 | Hovhaness, Alan | <i>Divertimento, Op. 61/5</i> |
| 1952 | Atayan, Robert Hovhaness, Alan | <i>Poem</i> <i>Hanna, 101</i> |
| 1953 | Bagdasarian, Edward | <i>Sonata</i> |
| 1954 | Hovhaness, Alan | <i>The Flowering Peach, Op. 125</i> |
| 1955 | Hovhaness, Alan | <i>O Lady Moon, Op. 139</i> |
| 1960 | Atayan, Robert Hovhaness, Alan | <i>Scherzo-pastorale</i> <i>Wind Quintet, Op. 159</i> |
| 1965 | Hovhaness, Alan | <i>The World Beneath the Sea, no. 2, Op. 133/2</i> |
| 1966 | Khagagortian, Eduard | <i>Concerto</i> |
| 1968 | Arutiunian, Alexander | <i>Concerto for Wind Instruments with Orchestra</i> |
| 1969 | Zograbian, Ashot | <i>Three Pieces</i> |
| 1970 | Zograbian, Ashot | <i>Septet</i> |
| 1971 | Hovhaness, Alan Israelyan, Martin | <i>Saturn, Op. 243</i> <i>First Book of Tags</i> |
| 1972 | Hovhaness, Alan Zograbian, Ashot | <i>Ruins of Ani, Op. 250</i> <i>Firdausi, Op. 252</i> <i>Circles</i> |
| 1973 | Hovhaness, Alan | <i>Clarinet Quartet, Op. 262</i> <i>Night of a White Cat, Op. 263</i> |
| 1974 | Boyadjian, Hayg Mansurian, Tigran | <i>Contours</i> <i>Quintet</i> |
| 1976 | Hovhaness, Alan | <i>Sonata, Op. 322 (clarinet and harpsichord)</i> |

| | | |
|------|--|---|
| 1977 | Hovhaness, Alan | <i>Glory sings the setting sun, Op. 292</i> <i>How I love thy law, Op. 298</i> |
| 1978 | Erkanian, Ervon Postikian, V. | <i>Concerto</i> <i>Concert solo: fantasy</i> |
| 1979 | Berberian, Hampartzoum Chaushian, Levon Shoujounian, Petros | <i>Oror (Lullaby)</i> <i>Five Pieces</i> <i>Horovèle</i> |
| 1980 | Boyadjian, Hayg | <i>Dialogues</i> <i>Woodwind Quintet No. 1</i> |
| 1981 | Beglarian, Eve | <i>Three Love Songs</i> |
| 1982 | Beglarian, Eve Hovhaness, Alan | <i>Five for Clarinet</i> <i>Sonata, Op. 375 (clarinet and piano)</i> |
| 1983 | Arutiunian, Alexander Beglarian, Eve Rostomian, Stepan Zograbian, Ashot | <i>Suite (for woodwind quintet)</i> <i>Clarinet Quartet</i> <i>Wind Quintet No. 1</i> <i>Chant Matinal</i> |
| 1984 | Boyadjian, Hayg | <i>Cage</i> |
| 1985 | Erkanian, Ervon | <i>Reflections of Sunset</i> |
| 1988 | Hovhaness, Alan | <i>Lake Samish, Op. 415</i> |
| 1989 | Rostomian, Stepan | <i>Wind Quintet No. 2</i> |
| 1991 | Muradian, Vazgen | <i>Concerto, Op. 75</i> <i>Concerto, Op. 82</i> |
| 1992 | Arutiunian, Alexander Gasparian, Gérard | <i>Suite (for clarinet, violin, and piano)</i> <i>Intermède</i> |
| 1993 | Boyadjian, Hayg | <i>Googleegoo</i> |
| 1996 | Chaushian, Levon | <i>Sonata</i> |
| 1998 | Manoukian, Alexander | <i>Traditional Armenian Music</i> |

APPENDIX C
DISCOGRAPHY OF ARMENIAN CLARINET REPERTOIRE

- Arutiunian, Alexander. *Suite*. Verdehr Trio. Crystal Records, CD 745, 1996.
- Boyadjian, Hayg. *Googlegoo*. New England Reed Trio. Capstone Records, CPS-8643, 1997.
- Gasparian, Gérard. *Intermède*. Sylvie Hue. Timpani, 1C1055, 2001.
- Hovhanness, Alan. *The Flowering Peach, Op. 125*. Ohio State University Concert Band. Delos, DE3700, 1997.
- _____. *Lake Samish, Op. 415*. Verdehr Trio. Crystal Records, CD 741, 1990.
- _____. *Lament, Op. 25*. John Russo. Contemporary Record Society, CD 0069, 2001.
- _____. *Saturn, Op 243*. Lawrence Sobol. Crystal Records, CD 808, 1995.
- Khachaturian, Aram. *Trio*. Walter Boeykens Ensemble. Musique D'Abord, HMA 1901419, 1995.
- _____. *Trio*. Eimer Trio, Dynamic, CD 60, 1990.
- _____. *Trio*. Ekaterinburg Classical Trio. Finer Arts, FA 2080, 2000.
- _____. *Trio*. Peterkova, Demetrova, and Cibulkova. Supraphon, SU 3481, 2000.
- _____. *Trio*. South African Chamber Music Society, Discover International, DIS 920462.
- _____. *Trio*. Washington Camerata Ensemble, Vernissage, VR 1019.
- Shoujounian, Petros. *Horovèle*. Jean-Guy Boisvert. Société Nouvelle D'Enregistrement, SNE-623-CD, 1997.

APPENDIX D
COMPOSER INDEX

| | |
|------------------------|----------------|
| Arutiunian, Alexander | 13, 39, 43 |
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