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ALAN HOVHANNES: EXILE SYMPHONY

ARMENIAN RHAPSODIES NO. 1-3 | SONG OF THE SEA |
CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS

ALAN HOVHANESS (1911–2000)

ARMENIAN RHAPSODIES NO. 1–3

SONG OF THE SEA

CONCERTO FOR SOPRANO SAXOPHONE
AND STRINGS

SYMPHONY NO. 1, EXILE

JOHN McDONALD piano

KENNETH RADNOFSKY soprano saxophone

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

[1] **ARMENIAN RHAPSODY NO. 1, Op. 45** (1944) 5:35

SONG OF THE SEA (1933)

John McDonald, piano

[2] I. Moderato espressivo 3:39

[3] II. Adagio espressivo 2:47

[4] **ARMENIAN RHAPSODY NO. 2, Op. 51** (1944) 8:56

**CONCERTO FOR SOPRANO SAXOPHONE
AND STRINGS, Op. 344** (1980)

Kenneth Radnofsky, soprano saxophone

[5] I. Andante; Fuga 5:55

[6] II. Adagio espressivo; Allegro 4:55

[7] III. Let the Living and the Celestial Sing 6:23

[8] **ARMENIAN RHAPSODY NO. 3, Op. 189** (1944) 6:40

SYMPHONY NO. 1, EXILE, Op. 17, No. 2 (1936)

[9] I. Andante espressivo; Allegro 9:08

[10] II. Grazioso 3:31

[11] III. Finale: Andante; Presto 10:06

TOTAL 67:39

Alan Hovhaness wrote music that was both unusual and communicative. In his work, the archaic and the avant-garde are merged, always with melody as the primary focus. His far flung borrowings of medieval melody, baroque harmonizations, traditional Armenian liturgical monody and modes, the musics of Asia, and his flare for unconventional but richly inspiring instrumental combinations, have given enormous pleasure to generations of concert-goers.

In 1981, Mr. Hovhaness was a featured resident composer at the Cabrillo Music Festival in Aptos, California. On August 28th of that year, he appeared onstage in a panel discussion I moderated along with Dennis Russell Davies, the Festival's music director at that time.

— Charles Amirkhonian

INTERVIEW WITH ALAN HOVHANESS

August 28, 1981 — Moderated by Charles Amirkhonian and Dennis Russell Davies

Charles Amirkhonian: Mr. Hovhaness, you have said that the function and the purpose of your music is quite different from that of other composers. In addition to the fact that your music has an origin in some deeply felt spiritual beliefs, you have said that in regard to science, especially, that society is going in a dangerous direction. Could you talk to us about these matters?

Alan Hovhaness: Well, this is difficult because of course I don't directly write with any known purpose to me; I write because I have to write, because ideas persecute me if I don't write, and I have ideas every day of my life. So I have notebooks of thousands of pages of material, and I know I write too much for most people, especially for publishers. I sympathize with

them. But I'll print some music of my own as I get a little money and help out because I really don't care; I'm very happy when a thing is performed and performed well. And I don't know, I live very simply. I have certain very strong feelings which I think many people have about what we're doing and what we're doing wrong.

I'm very much against atomic energy in any form because I think we're poisoning the world and a composer naturally has a selfish interest in his future; if he likes his work, he feels that if people don't like it now, they will later. But if there are no people, then what's he writing for? And so I'm very much against some of the scientific things. I'm all for space travel, for space exploration and that sort of thing, but I'm very much against our wasting things. I was just thinking when we were in Lou Harrison's house, "This is important to me, what they've done with solar energy is amazing." And I was just thinking of all of the deserts. If we converted this into electricity, we'd have energy to do everything we need, and we wouldn't be borrowing from the earth.

It's hard to talk about music because music is something that's personal and it's religious. John Cage and I were friends at the beginning. He came all the way to Boston when I gave a concert there. He was at my first concert in New York, he and Lou Harrison. We made good friends then because they both came backstage, or rather Lou Harrison didn't come backstage because he was a critic and he gave me the best—the first good criticism I'd ever had. I have always kept it. It was beautifully written and a great encouragement. So I met him the next day, but John Cage came backstage, so we worked together with dancers and things like that in New York and we knew each other. But later, some things that John Cage said that he felt may have meant something to him then—that music should not communicate—I feel that music could and must communicate. I feel just that, as much as I respect John Cage for his originality and for many of his works. Actually, I invented much of the so-called aleatory technique which John Cage took up after he heard my music

in New York and saw it, and I did that in 1944. [*Hovhanness composed textures in which instrumentalists played specified notes in random fast patterns, with each instrumentalist out of phase with the other.* —C.A.]

I think that one trouble is that perhaps we've tried to imitate science so much that we've tried to only communicate with some professional colleagues—some other composers that feel the same—and I don't write for composers: I write for people everywhere. And that's perhaps the difference between some contemporary composers and myself.

CA: What about the time that we're living in now? Are you particularly concerned that your music is developing some new areas at all or do you see it as being in a sort of a timeless state. I mean, do you want it to be appreciated as much 200 years from now?

AH: I feel that I think in terms of thousands of years rather than five and ten years and that sort of thing. I'm interested in modern music of the last thousand years. And if I can find more, go back a little further, for instance, yes I do go back further—Gagaku, which is one of the finest orchestral musics in the world, better than many of our European ancestors, was perfect before 600.

CA: Was that the first orchestral music?

AH: No, I believe Egyptians had great music which Plato praised very highly, and we don't know a thing about it. There've been some fake attempts, but obviously, we don't know a thing about it. Because we can't read it. We've lost the language. And actually, that's one of the problems in the world. Of course, civilizations don't last very long, and as Francis Bacon said, "Perhaps there were much greater civilizations before Greece and even before Egypt." And perhaps there was much greater music before then—we don't know. But we should

keep an open mind and try to discover, and I'm very much interested in music of the Orient because music of the Orient was misunderstood and nobody paid much attention to it.

When I started, I know they thought I was crazy, so I didn't associate with musicians. I found painters who were much more open-minded. So I used to play for painters almost every night in my little room.... But I remember one of the big criticisms of [an] intellectual friend was—he was not intellectual in the snobbish way that some people are—he said, "This is city music. I don't like city music." So I tried to create—at least always to keep in mind—a universal language, and I like to write what I like anyway, and I'm very happy if somebody else likes it, but I don't mind if anybody doesn't like it, and I don't have any respect for critics.

Dennis Russell Davies: I have a question. What music do you like to listen to?

AH: Gagaku, ancient Armenian music, troubadour music. I like the music of, well let's see, for our European composers, I love Handel very much, Mozart, Schubert, and Sibelius and many others, of course. I'm not snobbish; I have bad taste in many respects. I like what I like, and in spite of the fact that everybody complains about people who say, "I like what I like," I like people to say that. If my cat likes something, I'm very honored. And I think that a cat's opinion is often times better than a person's. I don't have a cat at the moment, but I've had some very good ones.

CA: I think you told me once that Stokowski, when he asked for *Mysterious Mountain*, wanted an opus number attached to it, and you just subjectively picked one out of the air. Is that true?

AH: Well actually, he picked it out of the air, of course, this was—he was wonderful to me anyway, I remember he, out of the blue, he suddenly did my *Exile* Symphony and nobody knew my music then. Stokowski was the first conductor to do my music in this country seriously. I didn't meet him then—I didn't meet him for 10 years afterwards. But when I did

meet him, he invited me immediately...of course, he called me up many times and talked to me about various things he wanted me to write and he said, "Does it have an opus number? People like opus numbers. You know how dumb they are." So I said, "No, it doesn't have an opus number. I haven't cataloged my work." "Well how would 132"—or something like that, I think—"how would that be, do you think that gives you enough room for the things you've written?" And I said, "Sure, that's okay. I'll start making a catalog." And he said, "I like your titles, give it a title." And so I gave it the title, *Mysterious Mountain*. Which I felt was mysterious enough.

DRD: Was that after the piece was...

AH: ...after it was finished. I always give titles after they're finished anyway.

DRD: Good idea.

CA: So the titles are not especially related to your process in writing the music.

AH: Not at all, no, the music may suggest something to me, but if it can suggest something to somebody else which is quite different, then I'm very happy if it does.

DRD: The only problem is that after you give the title, then you tend to lead people to go in the direction that...

AH: That's a difficulty, I know. Many of my symphonies, I just call Symphony Number 43 or Number 49 or something like that. The thing is, that that bores some people, and I know that publishers complain about it. But I just don't have that many titles; I have much more music than I have titles.

CA: Now when I talked with you in 1975, you had written your 26th symphony for the San Jose Symphony, and you said that that would be your last symphony. What happened?

AH: I don't know what happened, but something—I got crazy—and I've been writing symphonies every year, and I've had some commissions too. Well, I've needed them. We have to add to the house, we have so much music, no place to put it, so I finished my 48th symphony for a commission, which is very nice, and that will be played in June in Miami, Florida, and I think they call it the New World Festival. So I've given that a title because I was thinking of the tremendous galaxy Andromeda, which is bigger than our galaxy and so beautiful, and [it] has some galaxies around it that rotate around it. And, so I call it something about Andromeda I think, *Vision of Andromeda*, and it has some [features that] could suggest ... seeing it from a tremendous distance because I use the percussion in Oriental manners, lot of bell sounds and star like sounds.

CA: What was the early evolution of your wanting to compose?

AH: It's hard for me to remember. I threw away so much that I can't really recall too much about. I started composing without any help from anybody because I had ideas going through my head and I thought everybody did. But then, when I was 7 years old, I heard a classical piece of music for the first time in school, and I thought, "That's written by Schubert apparently," and so I started writing down my ideas. I never can understand when people tell me they don't know how to write music. It's much easier than writing a letter as far as I'm concerned. And I don't see any difficulty. If you love music, you can write it. If you can read it, you can write it.

DRD: There's a—Virgil Thomson says that composing should be like writing a letter.

AH: Yeah, well, it is, but I enjoy composing more.

ARMENIAN RHAPSODY NO. 1 (1944) is scored for string orchestra and percussion. ARMENIAN RHAPSODIES NO. 2 and 3 (1944) are scored for string orchestra.

SONG OF THE SEA (1933) is a two-part tone poem for string orchestra and piano, which was premiered in 1933 at Boston's Jordan Hall with the composer on piano and Wallace Goodrich conducting.

CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS (1980) was commissioned by the New England Conservatory and subsequently performed by the Chautauqua Symphony Orchestra.

SYMPHONY NO. 1, EXILE (1936) was premiered in 1939 by the BBC Orchestra under Leslie Heward, and introduced to American audiences in 1943 by Leopold Stokowski. The work is scored for full orchestra.

By Şahan Arzruni

A musician-mystic, Alan Hovhaness rejected the materialistic values of the Machine Age to explore the transcendental realm, using music as a link between the physical world and a metaphysical cosmos. In his search for higher insight, Hovhaness took the cultures of non-Western people as his point of departure, while employing the tools of Western music as his frame of reference.

As Virgil Thomson, the American composer and critic, wrote in the *New York Herald Tribune* on February 8, 1947, Hovhaness's music "remains oriental and classical, nevertheless, in structure. The music is at times strophic in phraseology and emotionally continuous, never climactic. Each piece is like a long roll of hand-made wallpaper. Its motionless quality is a

little hypnotic. Its expressive function is predominantly religious, ceremonial, incantatory, its spiritual content of the purest."

Alan Hovhaness was born Alan Vaness Chakmakjian in Somerville, Massachusetts, on March 8, 1911. His father, an Armenian, was a chemistry professor at Tufts University and a lexicographer of an English-Armenian dictionary; his mother, a Scot, was an amateur musician. He once said that before receiving formal training, music "kept running through my head." His first composition was written at the age of four. When Hovhaness asked his mother to play it on the family harmonium, she refused to do so, declaring it "unplayable." This short piece was written on a grand staff of eleven lines, a practice in use during the Middle Ages. Dejected, Hovhaness gave up music until the age of seven, when he resumed composing on regular staff notation, "but at night when I was supposed to sleep I made another notation which I could see in the dark. This system of writing music without being able to see it turned out to resemble a vocal Armenian notation of around the 1820 period, which I learned later." In fact, the said notation, similar to shorthand, is still in use in the Armenian Church and was devised by the Ottoman Armenian composer Hampartsoum Limondjian. No wonder Hovhaness was a passionate believer in reincarnation!

Around that same time, the family moved to Arlington, Massachusetts. At the age of nine, Hovhaness began taking private piano lessons from Adelaide Proctor, a local teacher, who encouraged him to continue composing. Within the next few years, he finished two operas and numerous short compositions. He continued his music studies with German-American composer and pianist Heinrich Gebhard. Subsequently, he attended Tufts University for a short period where he took composition lessons from Leo Rich Lewis, and then enrolled at New England Conservatory where he studied composition for two years with Frederick S. Converse. In 1932, he received the Conservatory's Samuel Endicott prize for his symphonic work, *Sunset Saga*.

Only a few works remain from the thirties, for Hovhaness destroyed most of his compositions of this era. Judging from the surviving works, one catches in them a whiff of Nordic balladry. Not surprisingly, he won the appellation “the American Sibelius.” His melodic gestures are tinged with modal elements and the restrained harmonic language is spiced with unexpected twists. The orchestral texture is either unabashedly homophonic or rigorously contrapuntal; the musical language neither deliberately modern nor studiously archaic.

The earliest work on this recording, *Song of the Sea*, is taken from Exodus 15:1–18, a victory poem after the Israelites pass miraculously through the Red Sea [2–3]. This succinct composition, dedicated to the British-born American painter Hugh Hagh, consists of a brief opening movement and a postlude. A serene melody articulated by the strings is juxtaposed with a seafarer’s song of hypnotic beauty, outlined by the piano in blocked and rolled chords. Alan Hovhaness’s name on the manuscript of *Song of the Sea* appears as Alan Scott Hovaness (without the “h” in the second syllable). Apparently, the gradual transformation of the composer’s name was because of the difficulty of pronouncing his paternal surname “Chakmakjian,” but the main reason was probably his desire not to be identified as Armenian.

Composed during the same period, the Symphony No. 1 (also known as the *Exile* Symphony) was written in memory of the English philosopher and statesman Sir Francis Bacon, a lifelong hero of the composer [9–11]. Created in 1936, the work is a large-scale composition extending over three movements. (The original middle movement was replaced in 1970.) The symphony is in the same idiom as the *Song of the Sea*, but also features *ostinato* figures, showcases choral interludes, and highlights stentorian brass fanfares that punctuate the outer movements. The texture is more elaborate and the instrumentation more innovative. The first movement is mournful in character, the second dauntless, and the third epic. It is a grand, bold, and solemn piece, full of sinuous Middle Eastern melodies. Ostensibly, the symphony is a tribute to the Armenians who were exiled and then murdered by the

Ottoman Turks earlier in the century. It is also a paean to Hovhaness’s father, who hailed from Adana in Turkish Armenia.

During the early forties, Hovhaness reexamined the meaning of his life and began to search out his Armenian heritage. He became associated with the Greek mystic painter, Hermolaus Ionides (also known as Hermon di Giovanni), whose influence affected Hovhaness’s outlook on life and helped him recover his roots. Concurrently, he was asked to serve as organist at St. James Armenian Church in Watertown, Massachusetts, which led him to become involved in an intensive study of Armenian music, particularly that of Komitas Vardapet, a composer and an ethnomusicologist. During this period he regularly attended performances of Yenok Der Hagopian, a singer of traditional Armenian melodies, and Samuel Haidostian, a performer on native instruments. To penetrate more deeply into the world of the Middle East, Hovhaness began mastering the Armenian language, as well as the music of other Asian countries. At the same time he delved into a study of Asian religions and philosophies. By 1945, the Asian influence on his music became a pervading presence.

Hovhaness composed the three *Armenian Rhapsodies* based on both the sacred and secular material he had heard in Boston. The first of the *Armenian Rhapsodies* consists of four consecutive village songs, and was composed for string orchestra (a few percussion instruments were later added to enhance the musical color) [1]. According to Hovhaness, “The music begins with a plowing song: ‘We go out to plow in the dark before dawn. A star in the sky, a light on the altar. We plow in the dark earth. What would become of the world if we didn’t plow?’ Three dance tunes follow, bringing the music to a festive close.” *Rhapsody No. 2* is made up of two main segments: a slow section based on “Krisdos parats takavorn” (Christ, the Glory of God), a *dagh* (ode) sung on the eve of the Presentation of the Lord in the Temple; and a lively, striking ending [4].

The last of the *Rhapsodies*, also scored for strings, “is a miniature spiritual history of Armenia in three arcs of sound” [8]. Included on the inside cover of the printed score are the composer’s somewhat esoteric notes: “(1) Cry of the sound of the Armenian people. (2) Harp of exile whispers, softly touched in a distant land. (3) Dream of village fountain, fleeting, dissolving into nothingness.” The opening pages are based on a solemn melody, “Sird im sasani” (My Heart Is Shattered), and a *kants* (Armenian chant) sung on Holy Thursday during the Washing of Feet ceremony. A melody which Hovhaness remembers his father singing serves as a bridge to the concluding portion, which is based on a folk song, “Bagh aghpiuri mod” (By the Cold Fountain). Following much excitement, the rhapsody concludes in a sigh.

A further broadening of Hovhaness’s musical horizon occurred during the 1950s. The influence of various Far Eastern idioms added a new dimension to his already eclectic musical vocabulary. Very much in demand as both composer and conductor of his works, Hovhaness traveled extensively throughout the United States as well as to India, Korea, and Japan, where he studied with Masataro Togi, a great Gagaku musician, and learned the principles and practical aspects of East Asian art.

In *Concerto for Soprano Saxophone and Strings*, Hovhaness harkens back to his earliest musical idiom—that of the 1930s [5–7]. His compositional tools are once again both unabashedly homophonic and rigorously contrapuntal. The melodic gestures, often articulated by the solo saxophone, consist of quasi-modal-cum-semi-chromatic lines. The first movement concludes with a studiously constructed contrapuntal segment. The middle movement, initially a slow waltz, draws to a close in a sonic whirlwind. The finale, entitled “Let the Living and the Celestial Sing,” opens with an expressive choral-like section, followed by a four-part fugue. The concerto ends with a whimper.

One of the most prolific of the 20th-century composers, Hovhaness composed some five hundred compositions, a kaleidoscope of stylistic expressions. In his large output, there are works that will shine as true masterpieces and others that will fade as workaday constructs. But the composer will always remain as an individual voice, worthy of attention. He let his imagination roam within varying aspects of a particular culture in order to attain and communicate to his audience a greater spiritual elevation. His art is simple, not simplistic; artless but artistic; unique yet universal; appealing as well as enduring.

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WILLIAM GEDNEY

Alan Hovhanness was one of the most prolific composers of the 20th century—sixty-seven symphonies, three oratorios, seven operas, stage works, and numerous compositions for full orchestra as well as various instrumental combinations. His opus numbers total 434, but after counting his manuscripts, there could be well over five hundred opuses. Unlike any other 20-century composer, he stood alone. He followed

his “instinct and his voice.” His compositions were unique and original.

He was born Alan Vaness Chakmakjian on March 8, 1911, in Somerville, Massachusetts, son of Haroutioun Chakmakjian and Madeleine (Scott). At age four, he made his first attempt to compose on the eleven-line staff, which he invented. His mother, who had a small harmonium organ, could not play his music, so he gave up composing for astronomy—until the age of seven.

Hovhanness’s early piano studies were with Adelaide Proctor and later with Heinrich Gebhard; both encouraged him greatly. His early studies in composition were with Leo Rich Lewis and Frederick Converse at New England Conservatory of Music.

In the summer of 1942, he won a scholarship to Tanglewood to study. By this time he had written numerous pieces of music and had just finished composing his *Symphony No. 1, Exile*. But after criticism by Aaron Copland and Leonard Bernstein, the heads of Tanglewood, he left there disappointed. As a result, he burned more than one thousand pieces of music in his fireplace. Hermon di Giovanni, his spiritual teacher, a psychic who worked as a waiter in a Boston Greek restaurant, persuaded him to go back to his heritage, Armenia, to find himself. This led him into his Armenian Period: *Lousadzak* (“The Coming of Light”), Concerto for



herat hawak khatcheren. CHURCH OF HOLY SGHAR (THE HOLY SFEAR), ARMENIA, 1283

Piano and Strings (1944), and *The Prayer of St. Gregory*, for trumpet and strings (1946). Still, not very much musically happened during his time in Boston; he described himself then as a “composer of no performance.”

In 1942 the writer William Saroyan, who believed in Hovhanness’s talent, introduced his music to conductor Leopold Stokowski. On January 21, 1943, Stokowski performed his Symphony No. 1, *Exile*, with the Los Angeles Philharmonic Orchestra. He performed numerous Hovhanness compositions in the years to come and became his champion. In 1951 Hovhanness moved to New York—then things started happening. He composed for radio and television, a Clifford Odets play, and three scores for Martha Graham Dance Company. In 1955, Stokowski commissioned and premiered Symphony No. 2, *Mysterious Mountain*, Hovhanness’s masterpiece, for his debut with the Houston Symphony Orchestra; the premiere recording, however, was with Fritz Reiner and the Chicago Symphony.

In 1960 Hovhanness received a Fulbright Scholarship grant to go to India where he studied Karnatic music. From there he went to Japan—a paradise for him. In 1962 he received a Rockefeller grant and went back to Japan to study Gagaku, ancient Japanese music. He then went to Korea and studied Ah-ak, the ancient orchestra and instruments of Korea. Early in 1960, the New York Philharmonic conductor Andre Kostelanetz became his new champion and began commissioning many works from Hovhanness, including *Floating World*, Op. 209 (1964), *Fantasy on Japanese Wood Prints*, Op. 211 (1964), and *God Created Great Whales*, Op. 229 (1970), one of his most popular symphonic works premiered by Kostelanetz at a New York Philharmonic Promenade concert on June 11, 1970.

In 1966, Vilem Sokol and the Seattle Youth Symphony invited Hovhanness to conduct his music in Seattle; a year later he became Composer-in-Residence with the Seattle Symphony under Milton Katims. He found great inspiration in the Cascade and Olympic mountain views there (and of course, in Mount Tahoma and Mount Rainier). He moved to Seattle, where he

resided for the rest of his life. There he composed many symphonies, and Gerard Schwarz, the new young conductor of the Seattle Symphony, conducted (and later recorded) his Symphony No. 50, *Mount St. Helens*, Op. 360 (1982). It was a great success and from that time on, Schwarz became Hovhanness’s final champion. This symphony was commissioned by Henry Hinrichsen, the young president of C.F. Peters, Hovhanness’s New York publisher; in fact, it was his father Walter who discovered Hovhanness’s music—he believed in his music and wanted to publish all of it. Unfortunately, *Mysterious Mountain* went to G. Schirmer, to Hinrichsen’s great regret. C.F. Peters now includes 225 of Hovhanness’s compositions in their catalog.

Hovhanness lived in Seattle from 1972 until his death on June 21, 2000 at the age of 89. He had received five honorary doctorates and numerous other awards. He was a strict contrapuntalist, but his interest in ancient oriental music led him to study in Armenia, India, Japan, and Korea. His melodies, though Eastern-sounding, are all original (unless otherwise indicated in the scores). Even though he was spiritual, he wanted his music to be played with vitality, not meditatively, and according to his own words, “People misinterpret my music. My music should be played like Tchaikovsky—neither over-expressive nor meditative.”

This biography was authored and kindly supplied by Hinako Fujihara Hovhanness.
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John McDonald, piano, is Professor of Music at Tufts University. He is a composer who tries to play the piano and a pianist who tries to compose. Mr. McDonald was named the 2007 MTNA–Shepherd Distinguished Composer of the Year by the Music Teachers National Association, and received the 2009 Lillian and Joseph Leibner Award for Distinguished Teaching and Advising from Tufts University. In 2010 he received The Waring Prize from Western Reserve Academy. His recordings appear on the Albany, Archetype, Boston, Bridge, Capstone, Neuma, New Ariel, and New World labels,

and he has concertized widely as composer and pianist. Recent releases include pianist Andrew Rangell's performance of Mr. McDonald's *Meditation Before A Sonata: Dew Cloth, Dream Drapery*, on Bridge Records. Recent performances at the Goethe-Institut of Boston and at Tufts have been highly acclaimed. Mr. McDonald is a member of The Mockingbird Trio, directs the Tufts Composers Concert Series, and serves on the boards of several performance organizations in New England.

Kenneth Radnofsky, soprano saxophone, has appeared as soloist with leading orchestras and ensembles throughout the world, including the Leipzig Gewandhaus Orchestra and the New York Philharmonic under the direction of Maestro Kurt Masur, Dresden Staatskapelle, the Boston Pops, the Taipei and Taiwan Symphonies, New World Symphony, BBC Concert Orchestra, the Oregon Symphony, Marlboro Festival, Portland String Quartet, Moscow Autumn, and the Boston Modern Orchestra Project with Gil Rose. Mr. Radnofsky made his Carnegie Hall debut with the New York premiere of Gunther Schuller's Concerto for Alto Saxophone with the National Orchestral Association. The world premiere of this work featured Mr. Radnofsky with the Pittsburgh Symphony; both of the highly acclaimed performances were conducted by the composer. David Amram's concerto, *Ode to Lord Buckley*, is



dedicated to Mr. Radnofsky, who premiered the work with the Portland Symphony Orchestra, under Bruce Hangen's direction. He has also performed on numerous occasions for the Boston Symphony Orchestra over the last thirty years.

Other composers commissioned by Mr. Radnofsky include Michael Gandolfi, Larry Bell, Donald Martino, Milton Babbitt, Ezra Sims, Roger Bourland, Michael Horvit, and John McDonald. His commission of Pulitzer Prize-winning composer John Harbison's *San Antonio* Sonata led to the innovative 1995 premiere by forty-three saxophonists in different

locations around the globe in an effort founded and organized by Mr. Radnofsky, entitled World-Wide Concurrent Premieres, Inc. (WWCP). Mr. Radnofsky and BMOP also gave the world premiere of Betty Olivero's Saxophone Concerto *Kri'ot*, commissioned by Harvard University Judaica Division, in honor of Israel's 60th anniversary.

Current solo CD releases include Debussy's *Rhapsody* with the New York Philharmonic (Teldec), *Radnofsky.com* (Boston Records), *Fascinatin' Rhythms* (Boston Records), Donald Martino's *Concerto* (New World Records), Michael Colgrass's *Dream Dancer* (Mode), and Elliott Schwartz's *Mehitabel's Serenade* (Albany-Troy). In 1991 he was the featured soloist with the Hollywood Bowl Orchestra, performing Franz Waxman's *A Place in the Sun*, under John Mauceri's direction (Philips).

Kenneth Radnofsky's principal teachers were Joseph Allard, Jeffrey Lerner, David Salge, Steven Hoyle, Terry Anderson, and Duncan Hale. He is currently teaching at Boston's three conservatories—The Boston Conservatory, New England Conservatory, and Longy School of Music—as well as Boston University. He is a Buffet Artist and performs on 400 Series Buffet gold plated alto and tenor saxophones.



Gil Rose is recognized as an important conductor helping to shape the future of classical music. Critics all over the world have praised his dynamic performances and many recordings. In 1996 he founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording music of the 20th and 21st centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim; the orchestra has earned eleven ASCAP awards for adventurous programming and is a two-time recipient of the John S. Edwards Award for Strongest

Commitment to New American Music. In 2007 Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music award for his exemplary commitment to new American music. He is also the recipient of three Grammy Award nominations: in 2010 for his direction of Derek Bermel's *Voices* for solo clarinet and orchestra, and two nominations in 2011 for his direction of Steven Mackey's *Dreamhouse*. Mr. Rose also serves as Artistic Director of Opera Boston, widely regarded as one of the most important and innovative companies in America. He has curated the Fromm concerts at Harvard University and served as the Artistic Director of the Ditson Festival of Contemporary Music at Boston's Institute of Contemporary Art.

As a guest conductor, Mr. Rose made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony as part of the Holland Festival. He has led the American Composers Orchestra, the Warsaw Philharmonic, the National Symphony Orchestra of the Ukraine, the Cleveland Chamber Symphony, the Orchestra della Svizzera Italiana, the National Orchestra of Porto, as well as the Boston Symphony Chamber Players.

From 2003–2006, he served as Artistic Director of the contemporary opera festival Opera Unlimited, during which time he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March* with "skilled and committed direction," according to *The Boston Globe*. In 2006 Opera Unlimited presented the North American premiere of Peter Eötvös's *Angels in America* to critical acclaim.

Recognized for his interpretation of standard operatic repertoire, Mr. Rose has been called "a Mozart conductor of energy and refinement" by *The Boston Phoenix*. His production of Verdi's *Luisa Miller* was praised as "the best Verdi production presented in Boston in the last 15 years" by *The Boston Globe*, and of the Boston premiere of Osvaldo Golijov's opera *Ainadamar* with Dawn Upshaw, *Opera News* raves, "Gil Rose and his musicians brought their usual excellence to the evening, creating fire and a stunning evocation." In the 2010–2011 season, Mr. Rose led the world premiere of *Death and the Powers*, a new opera by Tod Machover integrating new performance technologies developed by the MIT Media Lab, in collaboration with the American Repertory Theater. Performances included the world premiere at the Grimaldi Forum in Monaco and the North American premiere at the Cutler Majestic Theatre in Boston.

Gil Rose's extensive discography includes world premiere recordings of music by Louis Andriessen, Arthur Berger, Derek Bermel, Lisa Bielawa, William Bolcom, Eric Chasalow, Shih-Hui Chen, Robert Erickson, Lukas Foss, Charles Fussell, Michael Gandolfi, John Harbison, Lee Hyla, David Lang, Tod Machover, Steven Mackey, William Thomas McKinley, Stephen Paulus, David Rakowski, Bernard Rands, George Rochberg, Elena Ruehr, Eric Sawyer, Gunther Schuller, Elliott Schwartz, Ken Ueno, Reza Vali, and Evan Ziporyn on such labels as Albany, Arsis, Cantaloupe, Chandos, ECM, Innova, Naxos, New World, and BMOP/sound, the Grammy Award-nominated label for which he serves as Executive Producer. His recordings have appeared on the year-end "Best of" lists of *The New York Times*, *Time Out New York*, *The Boston Globe*, *Chicago Tribune*, *American Record Guide*, NPR, and *Downbeat Magazine*.



The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the leading orchestra in the United States dedicated exclusively to performing new music, and its signature record label, BMOP/sound, is the nation's foremost label launched by an orchestra and solely devoted to new music recordings.

Founded in 1996 by Artistic Director Gil Rose, BMOP affirms its mission to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first twelve seasons, BMOP established a track record that includes more than 80 performances, over 70 world premieres (including 30 commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and 32 commercial recordings, including 12 CDs from BMOP/sound.

In March 2008, BMOP launched its signature record label, BMOP/sound, with the release of John Harbison's ballet *Ulysses*. Its composer-centric releases focus on orchestral works that are otherwise unavailable in recorded form. The response to the label was immediate

and celebratory; its five inaugural releases appeared on the "Best of 2008" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Downbeat*, and *American Record Guide*, among others. BMOP/sound is the recipient of five Grammy Award nominations: in 2009 for *Charles Fussell: Wilde*; in 2010 for *Derek Bermel: Voices*; and three nominations in 2011 for its recording of *Steven Mackey: Dreamhouse* (including Best Classical Album). *The New York Times* proclaimed, "BMOP/sound is an example of everything done right." Additional BMOP recordings are available from Albany, Arsiv, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and Oxingale.

In Boston, BMOP performs at Boston's Jordan Hall and Symphony Hall, and the orchestra has also performed in New York at Miller Theater, the Winter Garden, Weill Recital Hall at Carnegie Hall, and The Lyceum in Brooklyn. A perennial winner of the ASCAP Award for Adventurous Programming of Orchestral Music and 2006 winner of the John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at the Bank of America Celebrity Series (Boston, MA), Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA). In April 2008, BMOP headlined the 10th Annual MATA Festival in New York.

BMOP's greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose, recipient of Columbia University's prestigious Ditson Conductor's Award as well as an ASCAP Concert Music award for his extraordinary contribution to new music, gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world's top vocal and instrumental soloists. *The Boston Globe* claims, "Gil Rose is some kind of genius; his concerts are wildly entertaining, intellectually rigorous, and meaningful." Of BMOP performances, *The New York Times* says: "Mr. Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous—superb instrumentalists at work and play."

FLUTE

Sarah Brady
Alicia DiDonato Paulsen
(piccolo)

OBOE

Jennifer Slowik
Kathy Kates (English horn)

CLARINET

Michael Norsworthy
Amy Advocat (bass clarinet)

BASSOON

Ronald Haroutunian
Greg Newton

HORN

Whitacre Hill
Justin Cohen
Kate Gascoigne
Kenneth Pope

TRUMPET

Terry Everson
Eric Berlin
Richard Watson

TROMBONE

Hans Bohn
Robert Couture

BASS TROMBONE

Gabriel Langfur

TUBA

Donald Rankin

TIMPANI

Craig McNutt

PERCUSSION

Robert Schulz

HARP

Franziska Huhn

VIOLIN

Krista Buckland Reisner
Piotr Buczek
Elizabeth Abbate
Melanie Auclair-Fortier
Colleen Brannen
Julia Cash
Lois Finkel
Rohan Gregory
Annegret Klaua
Oana Lacatus
Miguel Pérez-Espejo
Cárdenas
Elizabeth Sellers
Gabrielle Stebbins
Megumi Stohs
Sarita Uranovsky

Angel Valchinov
Brenda van der Merwe
Biliana Voutchkova
Edward Wu

VIOLA

Kate Vincent
Mark Berger
Abigail Cross
Stephen Dyball
Nathaniel Farny
David Feltner
Dimitar Petkov

CELLO

Rafael Popper-Keizer
Nicole Cariglia
Holgen Gjoni
David Huckaby
Katherine Kayaian
Marc Moskovitz
David Russell

DOUBLE BASS

Pascale Delache-Feldman
Anthony D'Amico
Scot Fitzsimmons
Nancy Kidd
Robert Lynam

Alan Hovhaness

Armenian Rhapsodies No. 1–3
Song of the Sea
Concerto for Soprano Saxophone and Strings
Symphony No. 1, Exile

Producer Gil Rose
Recording and editing Joel Gordon and David Corcoran

Armenian Rhapsody No. 1 is published by Peer International Corporation. *Armenian Rhapsody No. 2* is published by Rongwen Music, a division of Broude International Editions. *Armenian Rhapsody No. 3* and *Symphony No. 1, Exile*, are published by C. F. Peters Corporation. *Concerto for Soprano Saxophone and Strings* is published by Hovhaness Fujihara Music, Co., Inc.

Song of the Sea and *Concerto for Soprano Saxophone and Strings* were recorded on March 3, 2007 in Distler Hall at Tufts University (Medford, MA). *Armenian Rhapsodies No. 1–3* and *Symphony No. 1, Exile* were recorded on May 23, 2008 in Jordan Hall at New England Conservatory (Boston, MA).

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Principals listed first in each section

