

# Alan HOVHANESS

## COMPLETE WORKS FOR SOLO ORGAN

SONATA NO. 3, HERMIT THRUSH, OP. 424

SONATA NO. 2, INVISIBLE SUN, OP. 386

SANAHIN (PARTITA), OP. 69

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DAWN HYMN, OP. 138

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SONATINA, OP. 382

PRAYER OF ST GREGORY, OP. 62B,  
FOR TRUMPET AND ORGAN

Tom Winpenny  
Organ of St Albans Cathedral  
Peter Wright, trumpet

FIRST COMPLETE RECORDING

# ALAN HOVHANESS: COMPLETE WORKS FOR SOLO ORGAN

by Carson Cooman

Alan Hovhaness was born in Somerville, Massachusetts, on 8 March 1911, to an Armenian-born father and an American-born mother (of Scottish descent). He received his first piano lessons around age seven and pursued formal musical education in composition at the New England Conservatory with Frederick Converse. After a few years' teaching at the Boston Conservatory, Hovhaness moved to New York City in 1951 and remained a full-time composer for the rest of his life. In the early 1970s, he moved to Seattle, living there until his death in June 2000.

Hovhaness was one of the more prolific composers of the twentieth century, producing a large catalogue of works that includes 67 symphonies and hundreds of other compositions in almost every form. His unique style consciously blended archaic western elements with eastern musical cultures (nurtured through research trips to India, Japan and Korea in the late 1950s and early 1960s). His Armenian heritage was also a very strong source of inspiration, especially during the first decades of his musical career.

Hovhaness' works were widely published and recorded. His first recording projects were initiated and funded through his deep connections to the Boston and New York City Armenian communities, and were released on MGM and Mercury, which brought his music to widespread national attention. In 1958, Hovhaness' most famous recording was released: a performance of his iconic Second Symphony (*Mysterious Mountain*) on the RCA label by Fritz Reiner and the Chicago Symphony Orchestra. In 1963, Hovhaness and his then wife set up a record label (Poseidon Society) which released additional albums of his work. The recording of his output continued through the extensive efforts of other labels, including Crystal Records (which eventually acquired the Poseidon catalogue), Delos, Telarc and Naxos.

Hovhanness' music has thus long been popular and has engendered many deeply committed (and at times obsessive!) fans. As a result, his life and work are quite well-documented, one representation of which is the extensive Hovhanness website ([www.hovhanness.com](http://www.hovhanness.com)) curated by the pianist Marco Shirodkar.

When Hovhanness' Second Organ Sonata was premiered in 1984, he provided an extended programme note, which included observations about his relationship with the organ. His comments are worth quoting at length, since they represent the only known time that he put words to paper regarding the instrument:

My experiences as an organist are between 1938 and 1948. Since then I have not played organ in public except one improvisation in 1960 on an organ in Madras, India, where I improvised on South Indian ragas in a church for an audience of South Indian musicians who came to church for the first time and were very curious about, and had much interest in, 'this western invention, the pipe organ.' While practicing the Madras organ on the day before the concert the organ suddenly became silent, and I was helpless, unable to make a sound. Then I saw an old man emerge from a passage beneath the organ, and I realized that he was pumping the air. My performance depended on him. This was like the times of the greatest music masters, Handel and J. S. Bach.

In my very young years I was trained by wonderful teachers – Adelaide Proctor and Heinrich Gebhard – to be a concert pianist, and I earned my living mainly as a pianist, but during the Depression I did many jobs, including being a church organist and choir director. My pedal technique was very poor, but I could play whatever was needed with my fingers and sometimes added transcriptions of Beethoven symphonies to please the listeners. Around 1940 to 1948 I played on a very poor organ for an Armenian church and found the very few good sounding stops to use in my improvisations on ancient Armenian church mode scales. I met many Armenian priests and bishops who sang magnificently the ancient *sharagans* and melismatic feast day hymns, so I was able to study deeply the wonderful heritage of ancient chants of the Armenian church.

I even experimented with different modes in my improvisations with healing music. I did learn much in my years playing and improvising for the Armenian church, and

I composed music for this work. I had to play for the long Sunday mass, then play for weddings and funeral services.

During one funeral service while improvising long interludes between the cantor's singing of each verse of the hymn for the dead in *Kim Tza* mode, one of the mourners was weeping hysterically and screaming with grief. I immediately changed the mode, and the man quieted down. However, with the singing of the next verse in *Kim Tza* mode, the mourner again lost control and began to scream. Then I immediately changed to the other mode, and the mourner became peaceful. I tried this several times always with the same results. Thus I learned something important for music in the art of healing the broken spirit.

One Sunday morning in a snowstorm I was taken to another Armenian church where the mass was being performed – when I started to play the organ I felt as if angels were singing. This was a Skinner organ with a most heavenly sound.

While I had some beautiful and inspirational experiences improvising on many organs, I always considered myself an amateur organist, as Gilbert in Gilbert & Sullivan's *Mikado* says of those who were 'best put underground' – 'the piano-organist, he never would be missed.' This refers to myself.

Perhaps the most beautiful sound in music is the *shō*, an ancient Japanese instrument that originated from the Chinese *sheng* during the Tang Dynasty. This looks like a perfectly formed pipe organ, but very small. Since playing this beautiful instrument while studying *Gagaku* in Japan, the ancient orchestra music from 7th-century China, I have tried to imitate this heavenly sound in the Western modern symphony orchestra by dividing the strings in the upper registers, violins and violas, above the melody. This is effective especially if the violins and violas play perfectly in tune, not tempered but perfect pitch, based on ancient quintal tuning as practiced in old China and India.

*Dawn Hymn* (1938) [1] is one of only two of Hovhanness' organ solos that was widely distributed, because of its publication through his principal mainstream publisher, C. F. Peters. (All the other organ works remained with his self-publishing operation Fujihara Music Co. and have been only infrequently distributed or played.) *Dawn Hymn*

is a short piece combining both free arioso and hymn-like textures. The free arioso sections form the outer part; they surround a two-verse hymn (with a brief imitative interlude) as the middle section.

The Organ Sonata No. 1 (1981) was written for the Indian organist Handel Manuel (1918–94). For many years, Manuel was organist-choirmaster for St Andrew’s Church in Chennai; he was also the founder of the Madras Philharmonic and Choral Society, with which he performed works by Hovhanness (including the premiere of the final version of the Eighth Symphony, *Arjuna*). The organ sonata is in five short movements. The ‘Aria’ [2] features a melody over an ostinato accompaniment, and the ‘Fuga’ [3] is a typical Hovhanness modal fugue in four voices, followed by a chorale-like coda. ‘Dance’ [4] is a small wisp: a melody harmonised in fourths moves over an accompaniment in fifths. The ‘Arioso’ [5] features long melodic lines accompanied by sustained triads. The coda to this movement is in  $\frac{7}{4}$  and uses one of Hovhanness’ most characteristic rhythmic patterns: short–short–short–long–long. The American composer Arnold Rosner (who wrote the first doctoral dissertation on the music of Hovhanness in 1972) speculated that this rhythm was a musical version of the composer’s name, because it matches its pronunciation rhythm exactly: A-lan Hov-HAN-ness.<sup>1</sup> The closing ‘Madrigal’ [6] opens with another, brief ostinato aria followed by a four-voice fughetta.

*Prayer of St. Gregory* (1946) [7] is one of Hovhanness’s best-known compositions. Originally scored for trumpet and strings, it was published with a reduction by the composer of the string parts marked as being for ‘piano or organ’. The organ is much more suitable, given its ability to sustain long chords in the manner of the original string orchestra. The piece originated as an instrumental interlude in his opera *Etchmiadzin*,<sup>2</sup> which was premiered in New York in October 1946. The title refers to Gregory the Illuminator (c. 257–328) who converted Armenia from Zoroastrianism to Christianity at the beginning of the fourth century. Hovhanness described the interlude as follows: ‘This music is like a prayer in darkness. St. Gregory was cast into the pit of a dungeon where

<sup>1</sup> Conversation with the author, c. 2008.

<sup>2</sup> The title refers to the city of Vagharshapat, also known as Etchmiadzin, in south-western Armenia, which is the site of Etchmiadzin Cathedral, the mother church of the Armenian Apostolic Church; built in 483–84, it is considered the oldest cathedral in the world.

he miraculously survived for about 15 years, after which he healed the king's madness'.<sup>3</sup> Long, modal trumpet melodies over sustained strings is a texture that Hovhanness found particularly effective, and he employed it in numerous other compositions.

Hovhanness' Organ Sonata No. 2 (1984) bears the title *Invisible Sun*. It was commissioned for the 29th convention of the Organ Historical Society which took place in Chicago, and was premiered by Douglas Reed. For that occasion Hovhanness provided an extensive note (the general part of which was quoted above). About this Sonata specifically, he wrote:

The title 'Invisible Sun' refers to the great American mystic and visionary, Andrew Jackson Davis (1826–1910) and his Harmonial Philosophy. The music is in four movements:

I. *Andante con moto* [8] – a short oboe-like aria is followed by a toccata-like *Allegro* in 19/16 meter. The oboe-like aria appears and continues its melodic line.

II. *Adagio maestoso* [9] – A hymn-like antiphonal choral alternates between full organ and quiet oboe- or flute-like music. A second section in 2+2+2+3 meter, *Andante cantabile*, is a flute-like solo over an accompaniment rhythm. A third section, *Fugato: Moderato*, leads to a strong ending. This movement is united by the scale of C, D-flat, E, F, G, A-flat, B; the A-flat becoming A-natural in the *Fugato*.

III. *Adagio con molto espressione* [10] – is like a love song. An extended oboe-like expressive melodic line over soft triplet accompaniment is followed by a return to the love song in a new ending variant.

IV. *Maestoso* [11] – is in  $\frac{7}{4}$  meter for full organ, followed by a legato and more quiet fugue which continues to grow, and the music ends with full organ in the  $\frac{7}{4}$  meter.

The Sonatina (1983) is in three short movements for organ manuals (that is, it does not use the pedals). The first, an *Andante* [12], alternates stark chords with brief hymn-like phrases. The second, marked *Allegretto pastorale* [13], is a white-note canon at the double

<sup>3</sup> Letter from Alan Hovhanness to Peter Christ, dated 7 September 1975 (photocopy from Hinako Fujihara Hovhanness). The king in question was Tiridates III, whose sister eventually helped Gregory escape from the dungeon; Tiridates' madness involved his behaving like a wild boar, but once Gregory converted him to Christianity, his sanity returned, and in 301 Armenia became the first state to adopt Christianity as its official religion.

octave. The third is an expressive *Adagio con molto espressione* [14] employing eastern scales.

Hovhaness' Organ Sonata No. 3 (1990) [15] is entitled *Hermit Thrush*, referring to a species of bird, *Catharus guttatus*, which has a symbolic standing in American literature, not least because Walt Whitman cast this 'gray-brown bird' as the mourning voice of the American people in 'When Lilacs Last in the Dooryard Bloom'd', his elegy on the death of Abraham Lincoln. Hovhaness' sixth wife, Hinako Fujihara Hovhaness, contended that her husband's interest was derived from its song, not from its symbolism:

Hovhaness's interest was the hermit thrush, a bird that lives in the New England countryside. He had heard their calls in his childhood and was fascinated by them. They sang their song repeatedly in succession, but each time at a different pitch. That interested him, and he never forgot them.<sup>4</sup>

Hovhaness evoked the Hermit Thrush in other compositions, including his Symphony No. 63 (*Loon Lake*) from 1988, a piece commissioned by the New Hampshire Music Festival to celebrate the wildlife of New England.<sup>5</sup> His musical evocation of the Thrush's song forms the brief introduction and coda to this one-movement sonata. Between the birdsong introduction and coda, the organ sonata has two main sections: the first is in  $\frac{7}{4}$ , using the 'Alan Hovhaness name rhythm', the second a short four-voice fughetta.

*Habakkuk* (1995) [16] is the very last work in Hovhaness' huge catalogue and thus bears his final opus number of 434. It was commissioned by the American organist Marijim Thoene, who tells the story of its commissioning:

In April of 1992, I had excruciating pain in my thumbs, due to an overuse syndrome. Two orthopedic surgeons told me I would never be able to play again and that I had

<sup>4</sup> E-mail to the author, dated 4 April 2007. It has been argued, moreover, that the songs of the Hermit Thrush – it has at least seventy in its repertoire – observe the same acoustic principles as human harmony, which may explain its appeal (Catherine Brahic, 'Thrush's song fits human musical scales', *New Scientist*, 4 November 2014).

<sup>5</sup> For Americans a 'loon' is the bird known to British ornithologists as a 'diver': the Common Loon (*Gavia immer*), for example, is known as the Great Northern Diver in the UK.

permanently worn out the cartilage in my thumbs. Fortunately, I found a teacher who works with injured musicians, and she taught me a new technique of playing and, *mirabile dictu*, I was able to play again. To celebrate, I commissioned Hovhanness to write the piece for me.<sup>6</sup>

Thoene specified to Hovhanness that she wanted the music to be inspired by a passage from the biblical book of Habakkuk:

17. Although the fig tree shall not blossom, neither shall fruit be in the vines; the labour of the olive shall fail, and the fields shall yield no meat; the flock shall be cut off from the fold, and there shall be no herd in the stalls: 18. Yet I will rejoice in the Lord, I will joy in the God of my salvation. 19. The Lord God is my strength, and he will make my feet like hinds' feet, and he will make me to walk upon mine high places.<sup>7</sup>

The piece is in three main sections, which correspond to the three verses of the passage of scripture. A bold introduction of stark chords begins the piece; a version of this feature returns after each of the first two sections. The first two sections feature long, flowing melodic lines, the second more active than the first. The third section is a classic Hovhanness modal hymn, and thus his musical output ends in a very characteristic manner.

*Sanahin* (*Partita*) (1951–66) is the other organ work that was published by C. F. Peters and so was widely distributed. The first page of the score notes that the title refers to a ‘ruin of an old Armenian church’.<sup>8</sup> It is the only one of Hovhanness’ organ works that is a ‘composite’, in that the seven movements come from different styles/periods of his output. Much of the material comes from harpsichord music written in 1950 (published in 1990 as his Seventh Harpsichord Sonata, *Journey to Sanahin*). That accounts for the resolutely modal music in the manner of many of his 1950s pieces.

<sup>6</sup> E-mail to the author, dated 1 July 2009.

<sup>7</sup> Habakkuk 3:17–19 (King James Version).

<sup>8</sup> The monastery of Sanahin is a complex of five churches and other buildings founded in the tenth century and situated in north-eastern Armenia.



The titles from the movements of the harpsichord original also provide clues as to Hovhanness' Armenian inspiration. The Prelude, *Moderato maestoso* [17], begins with a free arioso introduction over a drone and is followed by a fugue in three voices. The title 'Estampie' (marked *Allegro*) [18] refers to the mediaeval dance-form, although the music is also in the style of Hovhanness' many 'jhalá' movements that take their inspiration from fast passages of repeated and alternating notes in the music of the Indian sub-continent. In its original harpsichord version the 'Meditation' (*Andante*) [19] was called 'Tapor and Canzona', a tapor being a priest-led procession of the congregation in an Armenian church service. The opening tapor in two voices is followed by the fugal canzona in three voices.

With their cluster sonorities, the two 'Whirling' movements – the first *Allegro* [20] and the second *Allegretto* [22] – date from the 1960s, when Hovhanness' music often explored these dissonant configurations inspired by his study of the Japanese *shō*, which traditionally uses dense dissonance. (The organ part to his First Sonata for Trumpet and Organ, Op. 200, of 1962 shows the most extreme example of the influence of the *shō* on Hovhanness' organ-writing.)

In the original harpsichord version, the 'Pastoral Meditation' (*Andante*) [21], was entitled 'Sharagan and Canzona', 'sharagan' being the Armenian word for hymn. The original title for 'Apparition in the Sky' (*Andante*) [23] shows a clear example of Hovhanness' 1960s revisions of 1950s material and the free blending that he employed in these composite works. Its original title was 'Yerk and Motet', 'yerk' meaning 'song'. Here a high melody in parallel fourths (marked 'bird-like') dissolves into the cluster chords of the *shō* – a passage added in the 1960s. A three-voice 'motet' section concludes the movement. The *Partita* closes with 'Processional of Peace' (*Andante maestoso*) [24], march-like music in D minor animated by consistent dotted rhythms.

Carson Cooman is an American composer and organist. His catalogue contains more than 1,500 compositions and his music has been performed on all six inhabited continents; his work appears on more than 50 CD recordings. As an active concert organist, he specialises in the performance of contemporary music. Over 300 new compositions by more than 100 composers have been written for him, and his organ performances can be heard on a number of CD releases and more than 7,000 recordings available online (representing the work of more than 800 composers).

**Tom Winpenny** has held posts as Assistant Master of the Music at St Albans Cathedral (where he directed the Cathedral Girls Choir) and Sub-Organist at St Paul's Cathedral, London, during which time he performed with the Cathedral Choir at the American Guild of Organists National Convention and played for many major state occasions. He has broadcast regularly on BBC Radio and been featured on 'Pipedreams' on American Public Media. He began organ lessons under John Scott Whiteley while a chorister at York Minster, and continued as a Music Scholar at Eton College under Alastair Sampson. He subsequently studied with Thomas Trotter and Johannes Geffert, and won First Prize and the Audience Prize at the 2008 Miami International Organ Competition. Earlier in his career he was for three years Organ Scholar at King's College, Cambridge, where he graduated with a degree in music. With the Choir of King's College, he gave concerts in the USA, Hong Kong and throughout Europe, in addition to appearing as their accompanist on recordings for EMI Classics. His many solo-organ recordings include works by Arnold Cooke, Peter Racine Fricker, Gerald Hendrie, John Joubert, Elisabeth Lutyens, Vincent Persichetti and Malcolm Williamson (Toccata Classics), and music by Lennox and Michael Berkeley, John McCabe and Charles Villiers Stanford (Resonus Classics). For Naxos he has recorded *Christus*, Francis Pott's monumental Passion Symphony for organ, two volumes of music by Judith Bingham and five volumes of the organ works of Olivier Messiaen, including *Les Corps glorieux* – awarded five stars by the French magazine *Diapason* – and the *Livre d'Orgue*, which achieved the editorial 'star review' of the magazine *Choir & Organ*. His Naxos recording of Elgar's complete works for organ was a 2022 'Critic's Choice' in *Gramophone*, and he directed St Albans Cathedral Girls' Choir in recordings of choral works by Elizabeth Poston, Michael Haydn, Mendelssohn and William Mathias, also on Naxos. He has taken part in the first performance of works by Judith Bingham, Peter Dickinson, Jonathan Dove, Francis Grier, Cecilia McDowall, Francis Pott, Alec Roth, Carl Rüttli and Judith Weir.

In recent years he has given recitals at the Cathedral of the Madeleine, Salt Lake City, St Stephen's Cathedral in Vienna and Hallgrímskirkja in Reykjavík. He has also featured as organ soloist in John Rutter's 'Christmas Celebration' concerts at the Royal Albert Hall and has worked with the BBC Singers, accompanying their contemporary Christmas carols concert. He currently serves as a member of the Trustee Council of the Royal College of Organists.



Photograph: Graham Lachdo

**Peter Wright** started playing the cornet at the age of eight in his local brass band in Woburn Sands and went on to study trumpet at the Royal College of Music. Soon after leaving the College, he spent much time in studios recording music for film, CD, TV and radio. For many years he could be heard every evening playing on the title music for BBC News. He has worked with all the major London orchestras, including the Philharmonia during a world tour with The Three Tenors. He spent twenty years as a musician with the Royal Shakespeare Company and was the original trumpeter for the West End show *Les Misérables*; his West End shows include *War Horse* and *Phantom of the Opera*. He has also been a member of the London Mozart Players for over four decades.



## THE ORGAN OF ST ALBANS CATHEDRAL

by Tom Winpeny

The Benedictine monastery of St Alban, founded about 739, was built on the site of the execution of Britain's first martyr, St Alban (d. c. 250AD). Various small organs are recorded as having existed in the Abbey Church before the dissolution of the monastery in 1539, but after that there is no record of an organ in the building until 1820, three centuries after the townspeople of St Albans had bought the Abbey as their Parish Church. In 1861 a three-manual organ by William Hill was installed; in 1885 it was enlarged and remodelled by Abbott & Smith of Leeds during the restoration of the building, which coincided with its elevation (in 1877) to cathedral status. Further work was undertaken in subsequent decades to improve the projection of sound throughout the 521-foot-long building: new organ cases, designed by John Oldrid Scott, were installed in 1908 and in 1929 the organ was revoiced by Henry Willis to be much louder.

In 1958 Peter Hurford was appointed as the Cathedral organist: he was quickly gaining an international reputation as a brilliant performer and his appointment coincided with further restoration work to the Cathedral fabric, which necessitated the dismantling of the mechanically unreliable and tonally inadequate organ. Working closely with an adviser, Ralph Downes, Hurford drew up a specification for a new instrument inspired by the latest trends in organ-building from Europe; it would accompany services – in particular, the core English-cathedral repertoire –

in both the nave and quire, and would also serve well for most of the solo repertoire. It would become the first English-cathedral instrument to be built on Neo-Classical principles. The contract was placed with organ-builders Harrison & Harrison of Durham; assembly in the Cathedral began at Easter 1962, and the organ was dedicated in November of that year.

The instrument is based on the principles of open-foot voicing and relatively low wind-pressures that Downes had employed in his work on the landmark organ for the Royal Festival Hall in the 1950s. Downes was closely involved with the scaling and voicing of the pipes, and he considered spatial separation of all divisions, with sufficiently wide scaling of wide-open flutes, important for the projection of sound. Around one third of the pipework of the previous organ was reused, but was completely revoiced. Scott's 1908 cases were retained: the pipework of the Swell and Great sits in the north and south cases respectively. Pedal ranks, at floor level in the organ loft, are placed in both the cases, and a new *Positive* case, designed by Cecil Brown, houses the Choir division. The result is a coherent Classical sound – clear and focused to the listener even at the western end of the nave, and present to the performer. A fully stocked Swell division and a wealth of 16' and 8' stops on other divisions make the organ highly effective and supportive for accompaniment of the traditional cathedral choral repertoire.

A comprehensive refurbishment of the organ was carried out from 2007 to 2009 by Harrison & Harrison, the original builders, under the guidance of Andrew Lucas (the then Master of the Music). The soundboards were renewed and wind reservoirs restored; other parts of the instrument were returned to 'as new' condition. Compromises reached in the initial construction because of financial and other constraints were addressed: Principal stops at 2' pitch (curiously lacking on the original specification) are now available, and a fourth manual has been added for the Fanfare Trumpet. Originally on the Great, this stop was intended to act both as a solo and chorus reed. New 8' and 4' chorus reeds were provided for the Great in the restoration. A Nave division is prepared for on the Solo manual, which will further boost congregational singing down the huge length of the nave. A 32' reed (extended to 16' pitch) and a Cimbalestern of six bells were also added, and the organ console was updated.

In 1963 Hurford founded the St Albans International Organ Festival and Competition, which secured the place of the instrument in English organ-building history. For sixty years this organ has proved an inspiring and remarkably versatile instrument for the liturgical and concert demands placed on it.<sup>1</sup>

<sup>1</sup> A more detailed history, *The Organs and Musicians of St Albans Cathedral* by Andrew Lucas, is available from St Albans Cathedral: [www.stalbanscathedral.org](http://www.stalbanscathedral.org).



## Great Organ

1. Principal	16	
2. Bourdon	16	
3. Principal	8	
4. Diapason	8	
5. Spitzflute	8	
6. Stopped Diapason	8	
7. Octave	4	
8. Stopped Flute	4	
9. Quint	2 $\frac{3}{4}$	
10. Super Octave	2	
11. Blockflute	2	
12. Mixture	19.22.26.29	IV-VI
13. Bass Trumpet	16	
14. Trumpet	8	
15. Clarion	4	
16. Grand Cornet	1.8.12.15.17	
(tenor g)	V	
i	<i>Choir to Great</i>	
ii	<i>Swell to Great</i>	
iii	<i>Solo to Great</i>	

## Swell Organ

17. Open Diapason	8	
18. Rohr Flute	8	
19. Viola	8	
20. Celeste	(tenor C)	8
21. Principal	4	
22. Open Flute	4	
23. Nazard	2 $\frac{3}{4}$	
24. Octave	2	
25. Gemshorn	2	

26. Tierce		1 $\frac{3}{5}$
27. Mixture	22.26.29	III
28. Cimbel	29.33.36	III
29. Hautboy		8
30. Vox Humana		8
31. Corno di Bassetto (extra octave of pipes in treble)		16
32. Trumpet		8
33. Clarion		4
iv	<i>Tremulant</i>	
v	<i>Octave</i>	
vi	<i>Sub Octave</i>	
vii	<i>Unison Off</i>	

## Choir Organ

34. Quintaton		8
35. Open Diapason		8
36. Gedackt-pommer		8
37. Flauto traverso		8
38. Octave		4
39. Rohrflute		4
40. Waldflute		2
41. Larigot		1 $\frac{1}{2}$
42. Sesquialtera II	19.24	II
43. Mixture IV	22.26.29.33	IV
44. Cromorne		8
viii	<i>Tremulant</i>	
ix	<i>Octave</i>	
x	<i>Unison Off</i>	
xi	<i>Swell to Choir</i>	
xii	<i>Solo to Choir</i>	

## Solo Organ

45. Corno di Bassetto (Swell)	16
46. Grand Cornet (Great) 1.8.12.15.17 (tenor g)	V
47. Fanfare Trumpet	8
48. Cimbelsstern (6 bells)	
<i>xiii Octave</i>	
<i>xiv Unison Off</i>	
<i>xv Great Reeds on Solo</i>	

## Pedal Organ

49. Sub Bass	32
50. Principal	16
51. Major Bass	16
52. Bourdon	16
53. Quint	10 $\frac{3}{4}$
54. Octave	8
55. Gedackt	8
56. Nazard	5 $\frac{1}{2}$
57. Choral Bass	4
58. Open Flute	2
59. Mixture IV 19.22.26.29	IV
60. Fagotto	32
61. Bombardon	16
62. Fagotto (from 32')	16
63. Bass Trumpet (Great)	16
64. Tromba	8

65. Shawm	4
<i>xvi Choir to Pedal</i>	
<i>xvii Great to Pedal</i>	
<i>xviii Swell to Pedal</i>	
<i>xix Solo to Pedal</i>	

## Nave Organ (prepared for)

66. Bourdon	16
67. Diapason	8
68. Rohr Flute	8
69. Octave	4
70. Spitzflute	4
71. Super Octave	2
72. Mixture 19.22.26.29	IV
73. Pedal Sub Bass	16
<i>xx Nave on Great</i>	
<i>xxi Nave on Solo</i>	

## Combination couplers

<i>xxii Great and Pedal Combinations</i>	
<i>Coupled</i>	
<i>xxiii Generals on Toe Pistons</i>	

Balanced Swell Pedal (mechanical)  
Adjustable Choir Organ shutters (rotary dial)  
The manual compass is CC-a, 58 notes; and the  
pedalboard compass is CCC-G, 32 notes.



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Producer, engineer and editor: Andrew Post

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*Tom Winpenny*

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*Sanahin (Partita)*, Op. 69

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# ALAN HOVHANESS Complete Works for Solo Organ

1	<i>Dawn Hymn, Op. 138</i> (1953)*	4:16
	<b>Organ Sonata No. 1, Op. 352</b> (1981)	<b>14:05</b>
2	I Aria	4:17
3	II Fuga	2:57
4	III Dance	1:33
5	IV Arioso	3:17
6	V Madrigal	2:01
7	<i>Prayer of St Gregory, Op. 62b</i> (1946, arr. 1946)*	4:31
	<b>Organ Sonata No. 2, Invisible Sun, Op. 386</b> (1984)	<b>18:42</b>
8	I <i>Andante con moto – Allegro – Andante con moto</i>	3:19
9	II <i>Adagio maestoso – Andante cantabile – Fugato: Moderato – Maestoso</i>	5:31
10	III <i>Adagio con molto espressione – Espressivo</i>	3:32
11	IV <i>Maestoso – Fuga – Maestoso</i>	6:20
	<b>Sonatina, Op. 382</b> (1983)	<b>7:19</b>
12	I <i>Andante</i>	1:22
13	II <i>Allegretto pastorale</i>	1:44
14	III <i>Adagio con molto espressione</i>	4:13
15	<i>Sonata for Organ No. 3, Hermit Thrush, Op. 424</i> (1990)	6:57
16	<i>Habakkuk, Op. 434</i> (1995)*	5:29
	<b>Sanahin (Partita), Op. 69</b> (1951–66)	<b>20:00</b>
17	I Prelude: <i>Moderato maestoso</i>	2:36
18	II Estampie: <i>Allegro</i>	2:00
19	III Meditation: <i>Andante</i>	2:47
20	IV First Whirling: <i>Allegro</i>	2:57
21	V Pastoral Meditation: <i>Andante</i>	3:17
22	VI Second Whirling: <i>Allegretto – Allegro – Allegretto</i>	1:52
23	VII Apparition in the Sky: <i>Andante</i>	2:52
24	VIII Processional of Peace: <i>Andante maestoso</i>	1:39

TT 81:21

Tom Winpenny, organ of St Albans Cathedral  
 Peter Wright, trumpet 7

ALL EXCEPT \* FIRST RECORDINGS