ALAN HOVHANESS
Symphony Etchmiadzin
Symphony No. 21
Armenian Rhapsody No. 3
Mountains and Rivers
Without End

Royal Philharmonic Orchestra
conducted by Alan Hovhaness
SYMPHONY ETCHMIADZIN
[Symphony No. 21] (17:14)
Andante maestoso (5:40)
Pavana (2:33)
Introduzione, Largo, Maestoso (8:51)

ARmenian RHAPSODY NO. 3
(5:34)

MOuntains AND RivERS
WITHOUT END (24:26)
FRA Angelico (16:01)

Total Time: 63:41

High quality analog tapes were rerecorded digitally.

Symphony Etchmiadzin (Symphony No. 21), op. 234 for 2 trumpets, timpani, percussion, and strings.

Etchmiadzin is the religious capital of the Armenian Church. "Symphony Etchmiadzin" was commissioned by Halk Kovakjian, altruist prince of Armenia, for honoring Hr. Hovsep Vasken I Catholics of all Armenians.

In this sacred symphony, the first movement is a religious ceremonial with drums and bells, the second movement, Pavana, a stately dance. The introduction to the third movement sounds the outline of Masis or Ararat Mountain. A solemn, noble, and heroic procession follows, over the tolling of a bell. The third movement ends with a passage suggesting the heroism of the priests of Etchmiadzin, who in wartime refused to leave the church when the Armenian army told them to leave, but remained and rang all the bells loudly. This gave the army inspiration and strength to defeat the enemy invaders.

Armenian Rhapsody No. 3, op. 189 for string orchestra

In 1944 I formed an amateur string orchestra to raise money for war charities. On June 17, 1944, we gave our first concert. This music was on that program in the form of two pieces, one based on a Good Thurs-
day melody Sird Im Sasami (My Heart Is Shattered) and the other based on a folk song Bagh Agpiri Mod (By the Fountain). Later I connected these pieces with an interlude based on a tune which my father used to sing. This became Armenian Rhaps-
ody No. 3. It is a miniature history of Armenia in three movements.

1. Cry of the soul of the Armenian people.
2. Harp of exile whisppers, softly heard in a distant land.
3. Dream of village fountains, fleet-
ing, dissolving into nothingness.

Mountains and Rivers Without End, op. 225 Chamber Symphony for 10 players

The music was inspired by a long Korean landscape scroll-painting. This picture is like a mountain journey beginning in mist, passing by rivers, mountains, villages, and temples, finally to disappear in a vision of mist and nothingness. Free-
rhythm sounds — bird-like, mist of bell-sounds, bucolic animal sounds — all these clouds of sound hover between four powerful reverbera-
tions of a seven-beat mantra over drums and bells. Mountains and Rivers Without End was highly praised on one of my oriental operas, The Leper King. I was not satisfied with the first perfor-
mance of this opera because of lack of rehearsals, so I used the seven-
four chorus theme in this cymber symphony when I conducted a con-
cert of my music in Munich.

Fra Angelico, op. 220
Fra Angelico was commissioned by the Vienna Symphony Orchestra and Sixten Ehrling conducted the first performance February 21, 1968. The work was composed in Seattle in 1967 when I was composer-in-
residence with the Seattle Sym-
phony. The mighty adoration hymn-like theme came to me with a sense of vision. Walls of the room seemed to vanish and the sublime Mt. Rainier— or Mt. Tahorra (original Indian name) — towered in majestic grandeur. I quickly wrote out the orchestral parts and tried out the plan in orchestra rehearsal. Later I conducted the entire work in a rehearsal with the Seattle Sym-
phony and was greatly encouraged by concertmaster Henry Siegel, conductor Milton Katims, and the orchestra musicians.

The music is a tribute and thanks-
giving offering to Fra Angelico, the early 15th century European artist who painted in the Eastern spirit. As in Asia, China, Korea, and Japan, artists painted celestial musicians descending from heaven to earth, so in Florence Fra Angelico painted his visions of angels playing celestial trumpets. His vision inspired me to use trumpets, horns, and trombones in adorational cantorial music. In this music these instruments become voices of celestial messengers.

The music begins in a free non-
rhythm canon for 3 solo violins playing sliding melodies suggesting celestial music. A religious adoration to the universe is sung by cellos. Music of controlled chaos, each player performing an independent melodic line at his own speed, groups into a vivid climax of strings, woodwinds, trombone glissandi, horns and trumpets. Colliding, clangorous bell-sounds combine with a canon in B-flat. The adoration returns, majestically intoned, the last chord held above free-fusing bases.

The music rises into mysterious non-
rhythm canons of sliding celestial sounds.

Program Notes by Alan Holhavens
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Send for free catalog: Crystal Records, Inc.
2235 Willia Lane, Sedro Woolley, WA 98284

ALAN HOVHANESS

ALAN HOVHANESS CHAKMAKJIAN
is one of America's most prolific and
original composers. He has written
over 400 works, including 62 sym-
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from Bates College) and two
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Guggenheim Foundation. He spent
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ship, and then had a Rockefeller
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Hermon DiGiovann, a Greek mystic
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Armenia, Greece, Egypt, and India.
Hovhaness destroyed nearly all his
early music and trained an amateur
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Oriental Aleator or Spirit Murmur
which became widely imitated in
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Recording Information: The works on
this compact disc were recorded in
London in 1971 by recording engineer
Bob Auger. The original tapes utilized
Dolby-A noise reduction and were pro-
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and then released as Poisoned Records
POS1002 and POS1004. All rights
were assigned to Crystal Records in 1981. For
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Muenzer in Chicago, using a Sony 1610
digital mastering processor. Digital mastering
and pressing is by the Sanyo Electric Company in
Japan and India.

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Symphony No. 17 "Marius Symphony".

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"Because of his ability to produce beautiful sounds from whatever combination of instruments he is working with (right up to full orchestra) and the unabashedly melodic character of his work, his music possesses instant appeal" — Paul Turok, New York Times

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