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THE BIRTH OF THE ETERNAL

FOR STRING ORCHESTRA, PIANO AND PERCUSSION

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

DOCTOR OF MUSICAL ARTS

by
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B.F.A., M.F.A., Komitas State Conservatory in Yerevan, Armenia, 2007

Kansas City, Missouri
2016

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THE BIRTH OF THE ETERNAL
FOR STRING ORCHESTRA, PIANO AND PERCUSSION

Tatev Amiryan
Candidate for the Doctoral of Musical Arts Degree
University of Missouri-Kansas City, 2016

ABSTRACT

The Birth of the Eternal is a one-movement composition for string orchestra, piano and percussion. It is written as a centennial commemoration of the 1915 Armenian Genocide and honors the memory of the victims of the Genocide. The piece symbolizes rebirth and revival and accentuates the power of belief. The main aspects that contribute to the realization of the idea of the piece are its instrumentation, form, harmonic language and texture. In the piece, instrumental timbres play specific roles in regard to the message of remembering. The chimes, representing church bells, symbolize the undying memory of the martyrs of the Genocide. The static nature and the stretched sounds of the string section aim to create a feeling of the eternal and work in combination with the chimes. The piano serves as a narrator and through this part I express my own feelings and look to the past. The vibraphone aims to create a feeling of spiritual awakening in combination with the strings. It also supports the narrative function of the piano.

The piece has a sectional, sequential structure that is similar to liturgy. The absence of contrasts and dramatic conflict is explained by the spiritual nature of the composition. The musical language is tonal and is based mostly on minor keys. A major key is established for the first time only at the very end of the piece, thus highlighting its main concept – moving through darkness to light. The texture is mostly light, transparent and ethereal, in accordance with the main message of the composition.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a dissertation titled “The Birth of the Eternal,” presented by Tatev Amiryan, candidate for the Doctoral of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

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Conservatory of Music and Dance

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INSTRUMENTATION:

Percussion (one player):
Vibraphone, Chimes

Piano

Strings:
Violin I (12)
Violin II (10)
Viola (8)
Cello (6)
Double Bass (4)

Duration: 16 min.

PROGRAM NOTES

In 1915 the Ottoman Turks massacred 1.5 million Armenians. The Ottoman government's systematic extermination of its own non-Turkish and non-Muslim minority is marked in history as the Armenian Genocide; in fact, the very word "genocide" was coined to describe this particular event and the intentions behind it.

As time passed, even after a hundred years, the pain of such an immense human loss remains alive among the Armenian people, a pain that they carry in their blood from generation to generation.

Having survived this attempt at extermination in 1915, the Armenian people today also mark that year as a time of revival. Much like the myth of the Phoenix, this dark page in history gave a new birth, and a new life to the Armenian people, who proved their great strength and resilience. It also established a stronger belief among Armenians in their ability to endure.

This piece is a musical tribute to my perished ancestors. It is also a look back to this most tragic period of Armenian history from a descendent of Genocide survivors and from a twenty-first century perspective. My work is also a call for peace, with a hope that atrocities of this kind will never again happen anywhere in the world.

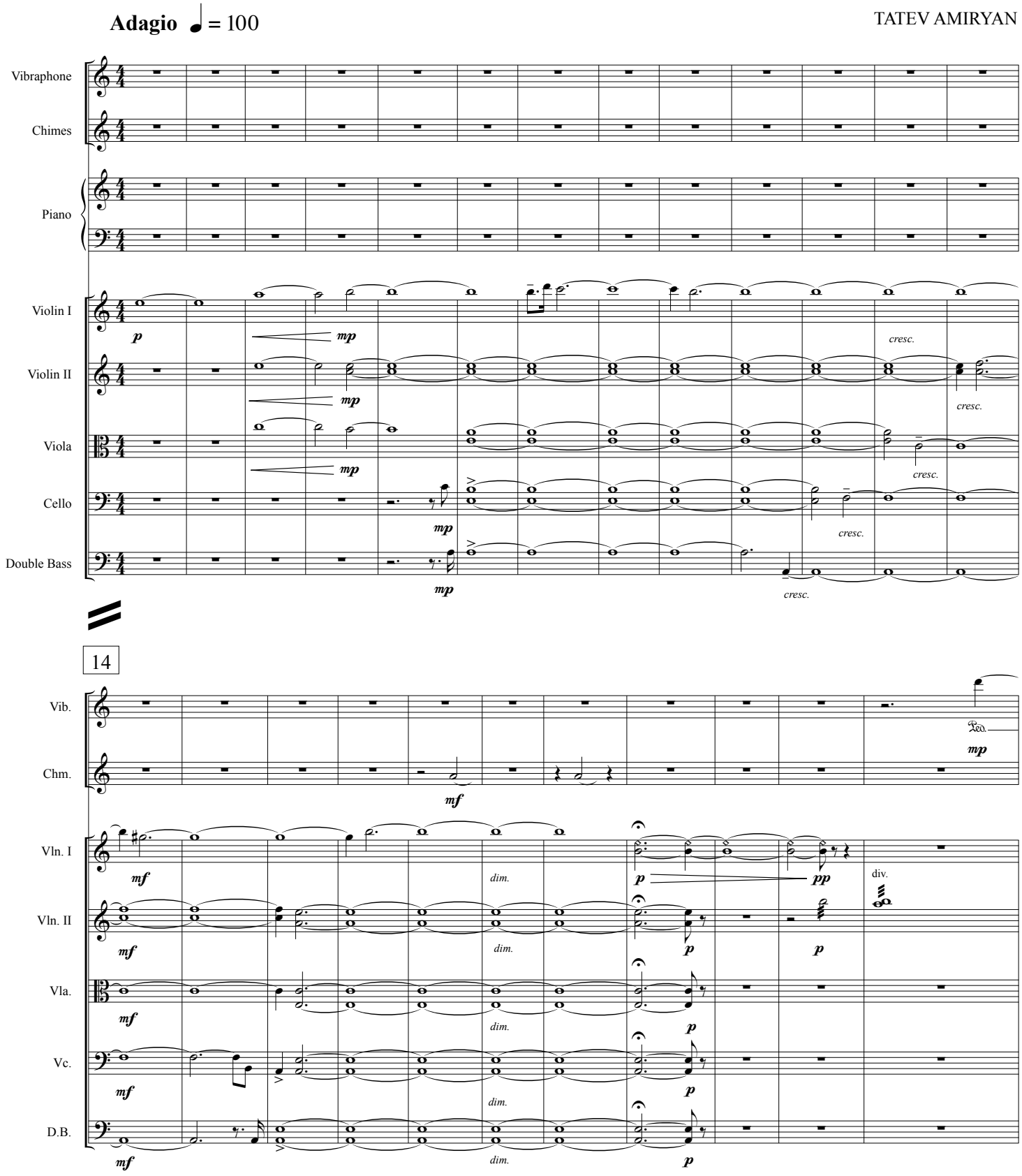
In commemoration of the centennial of the Armenian Genocide 1915-2015

The Birth of the Eternal

For string orchestra, piano and percussion

2015-2016

TATEV AMIRYAN



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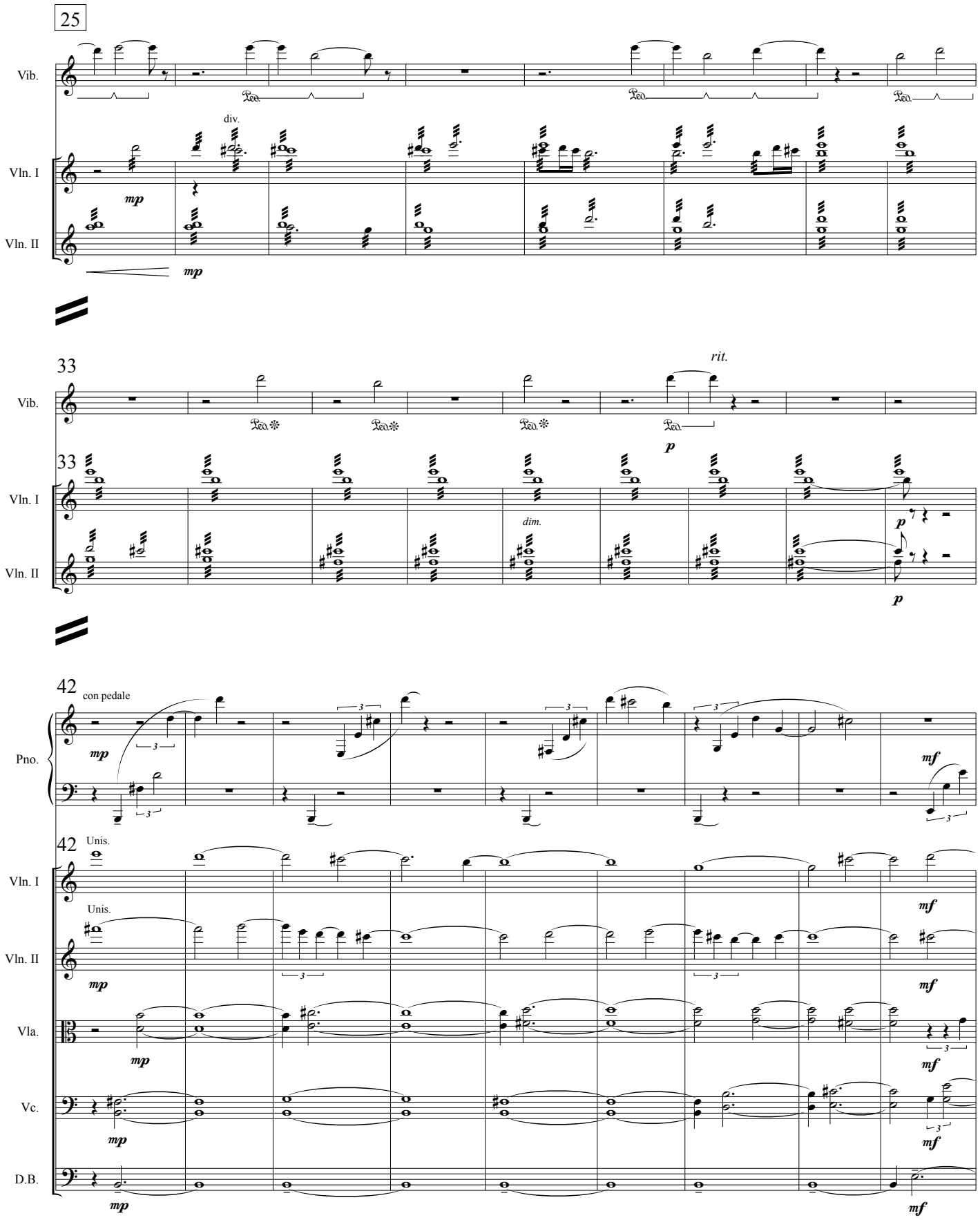
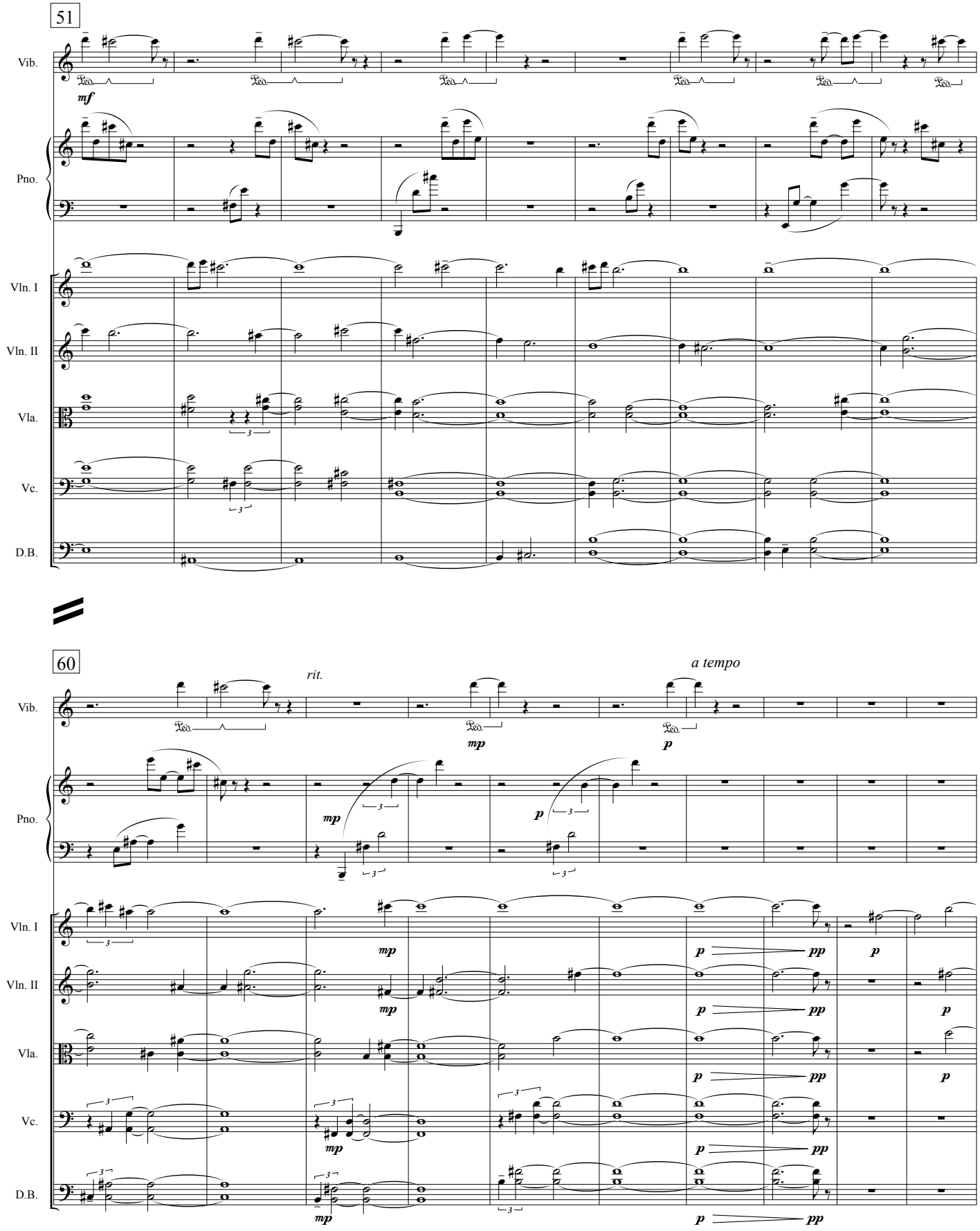
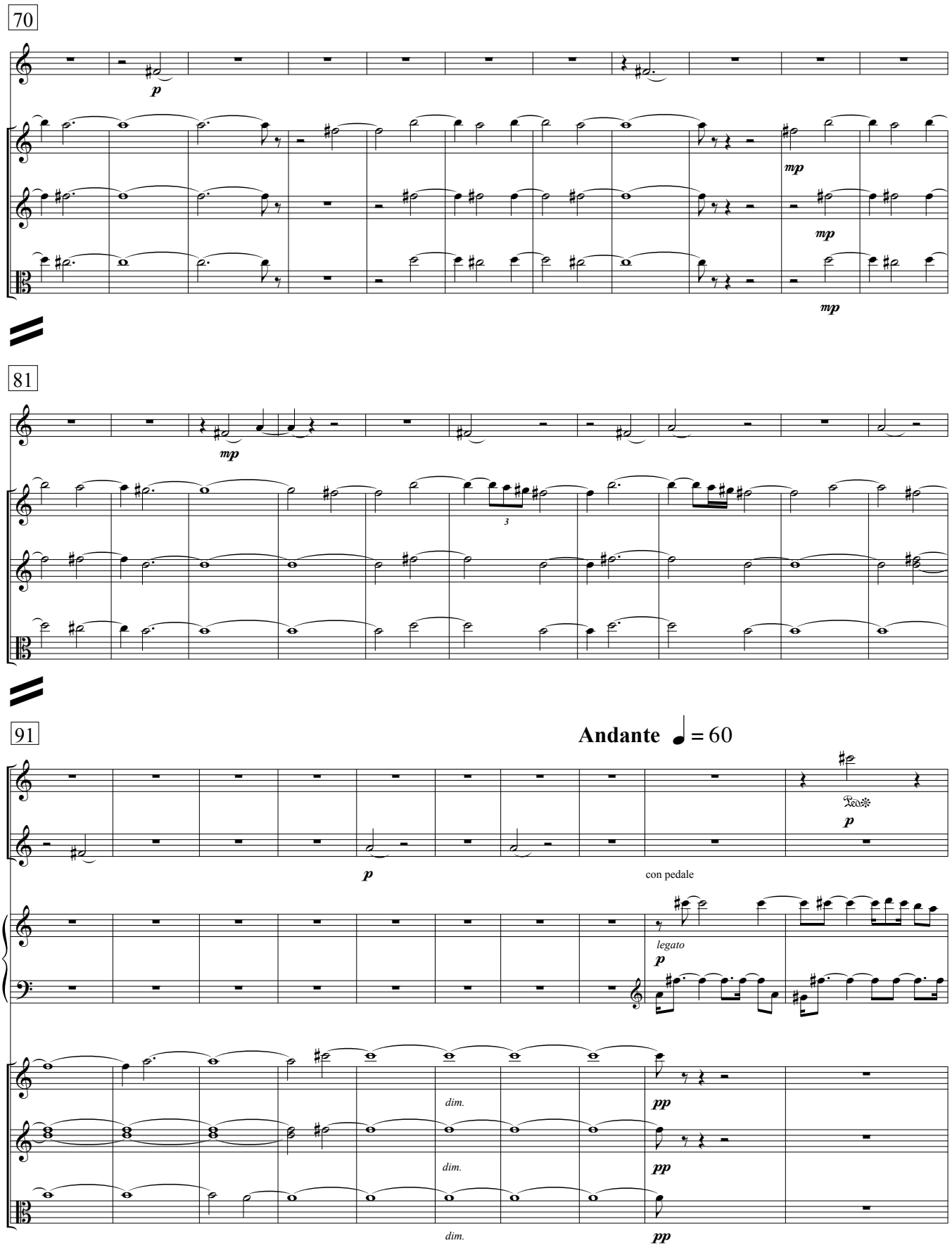
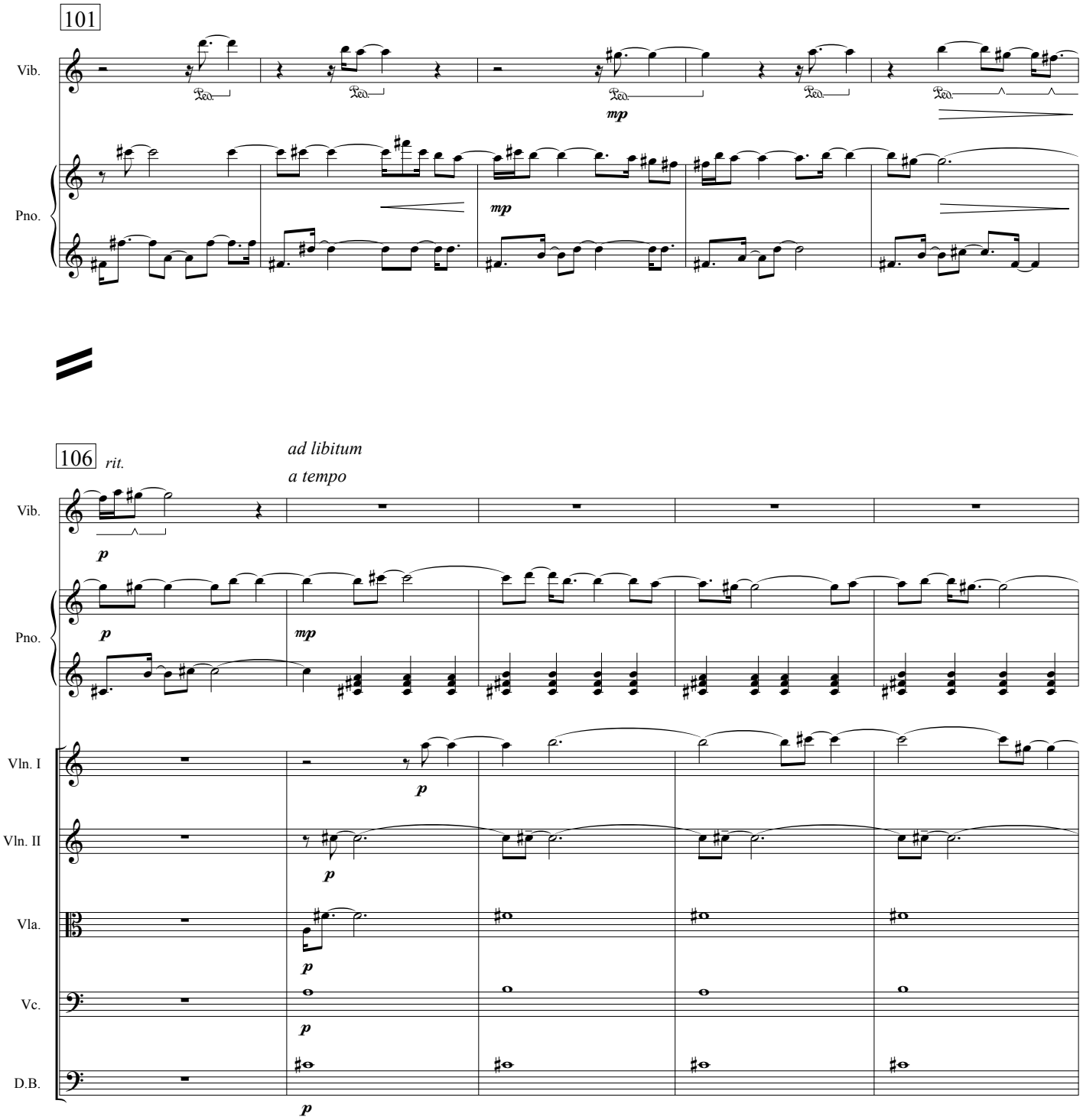
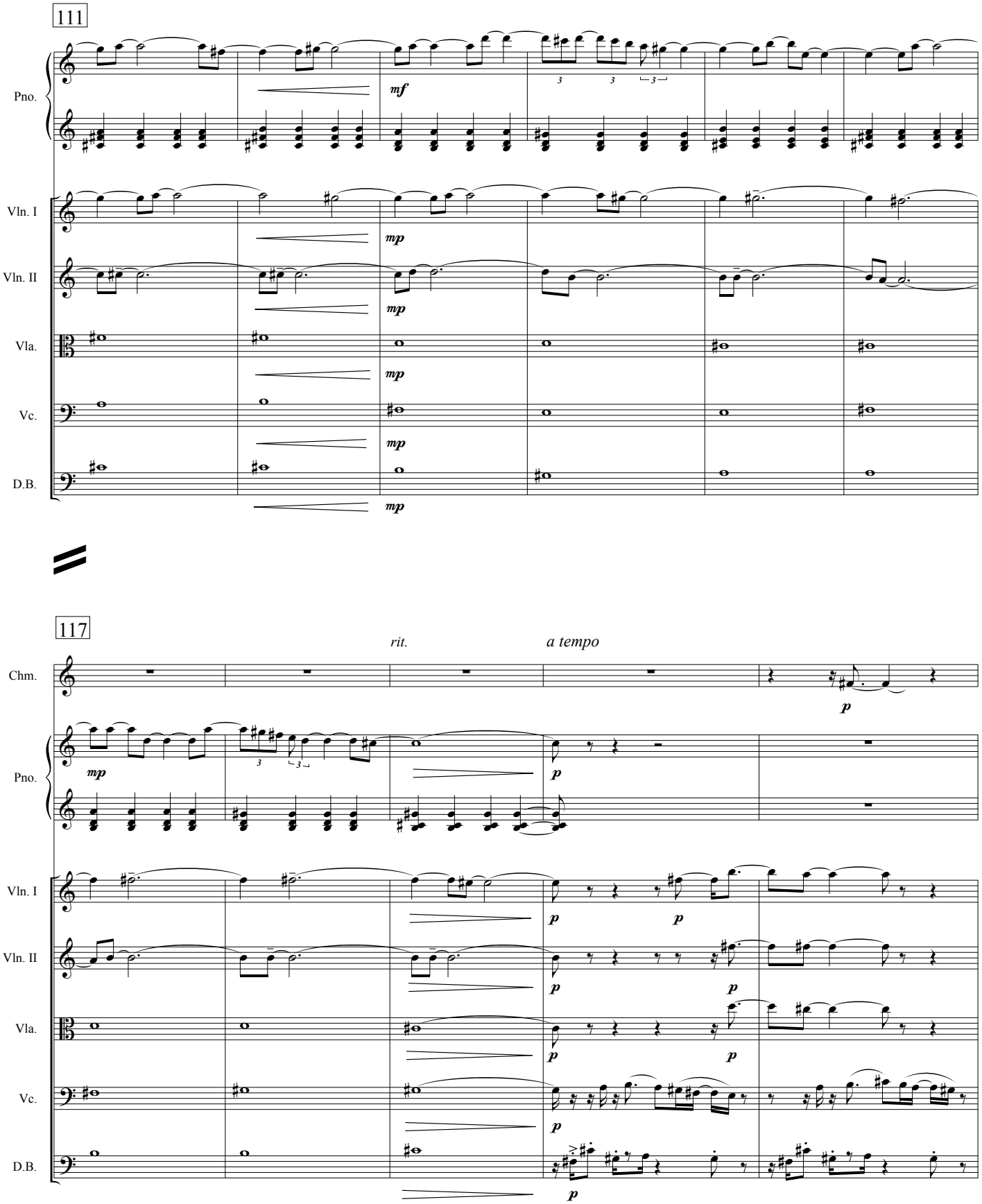
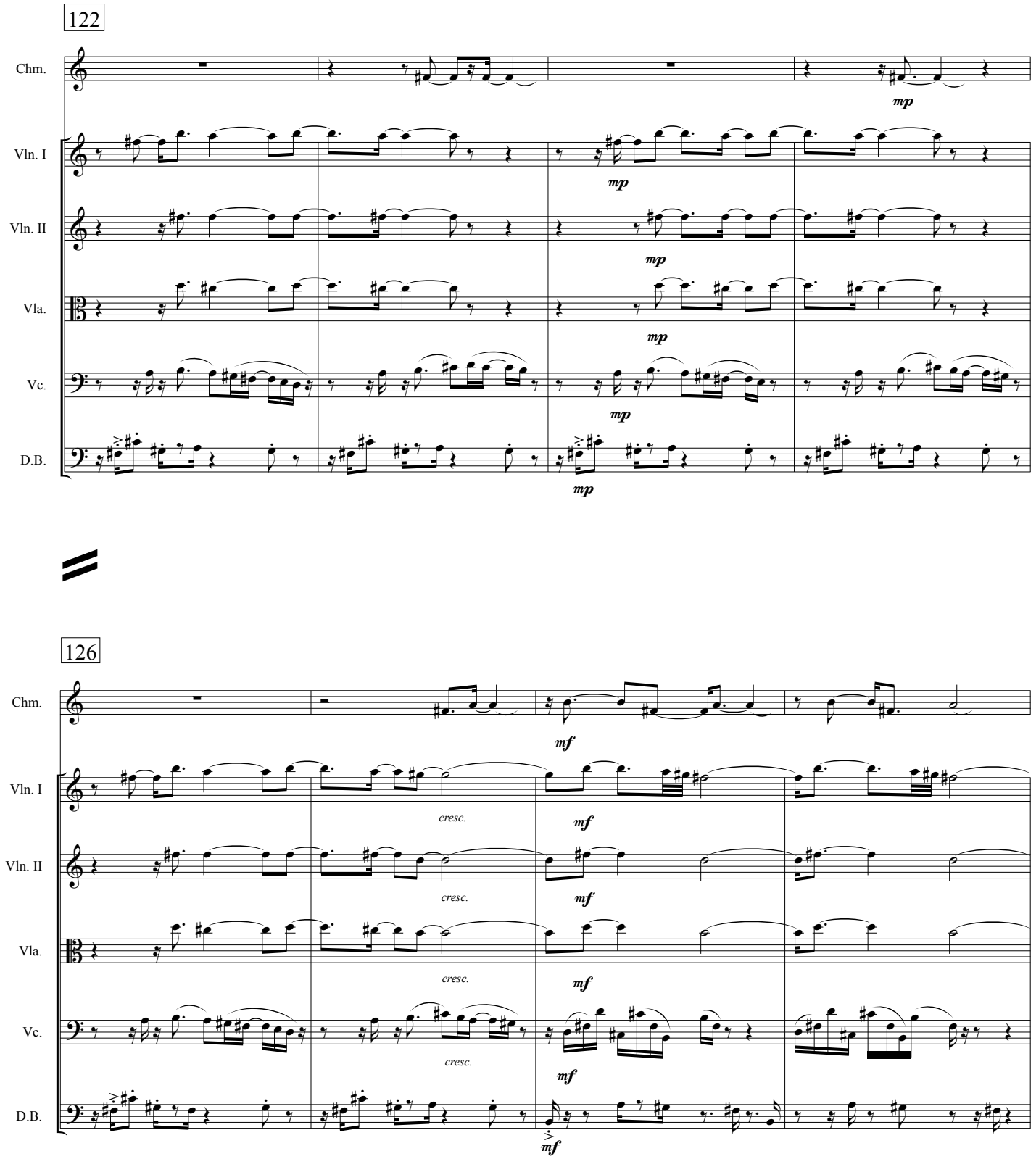

25
Vib.
Vln. I
Vln. II
div.
mp
mp
33
Vib.
33
Vln. I
Vln. II
rit.
dim.
p
p
42
con pedale
Pno.
mp
mf
42
Unis.
Vln. I
Unis.
Vln. II
Vla.
Vc.
D.B.
mp
mf

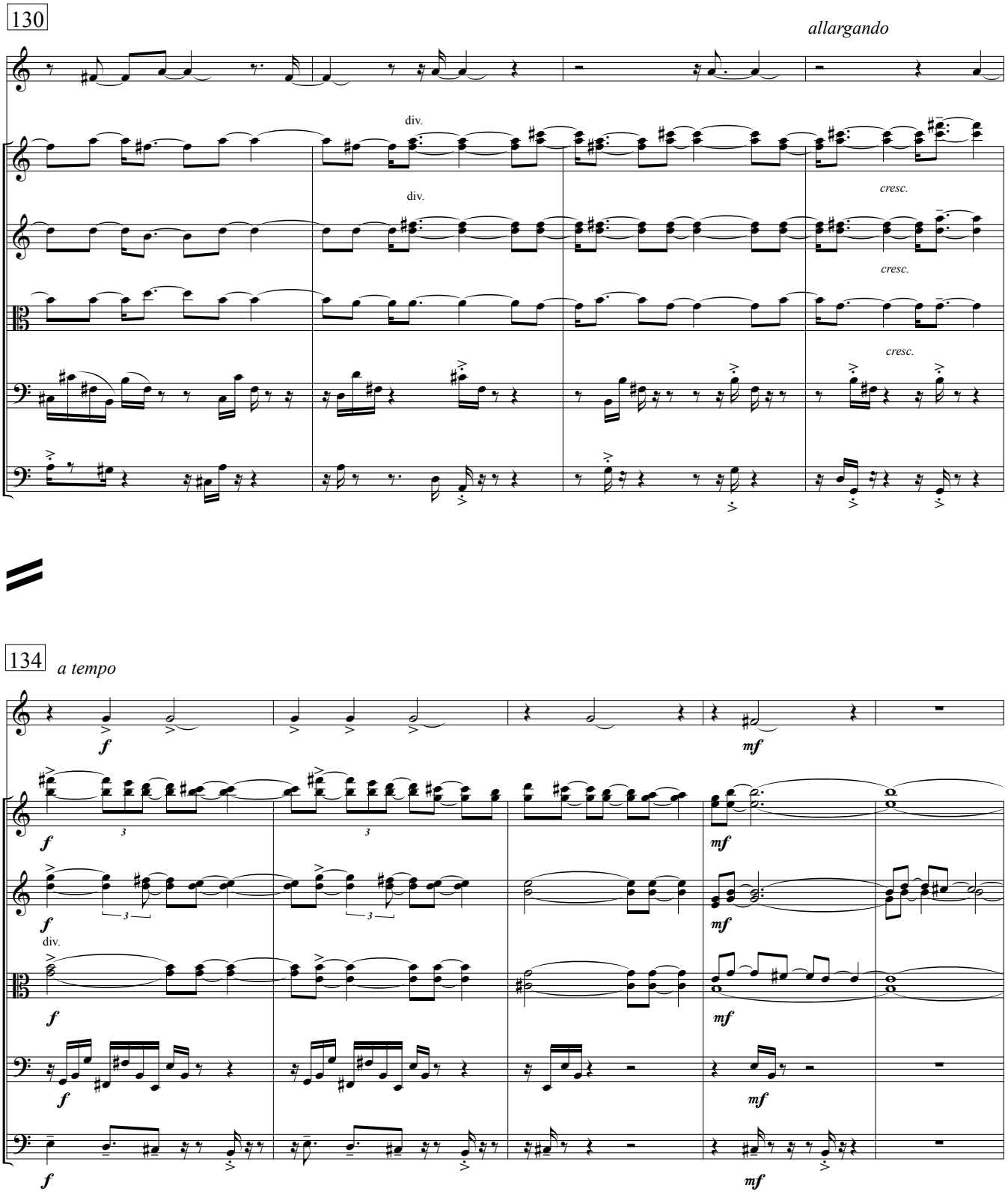

51
Vib.
mf
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
60
rit.
a tempo
mp
p
pp

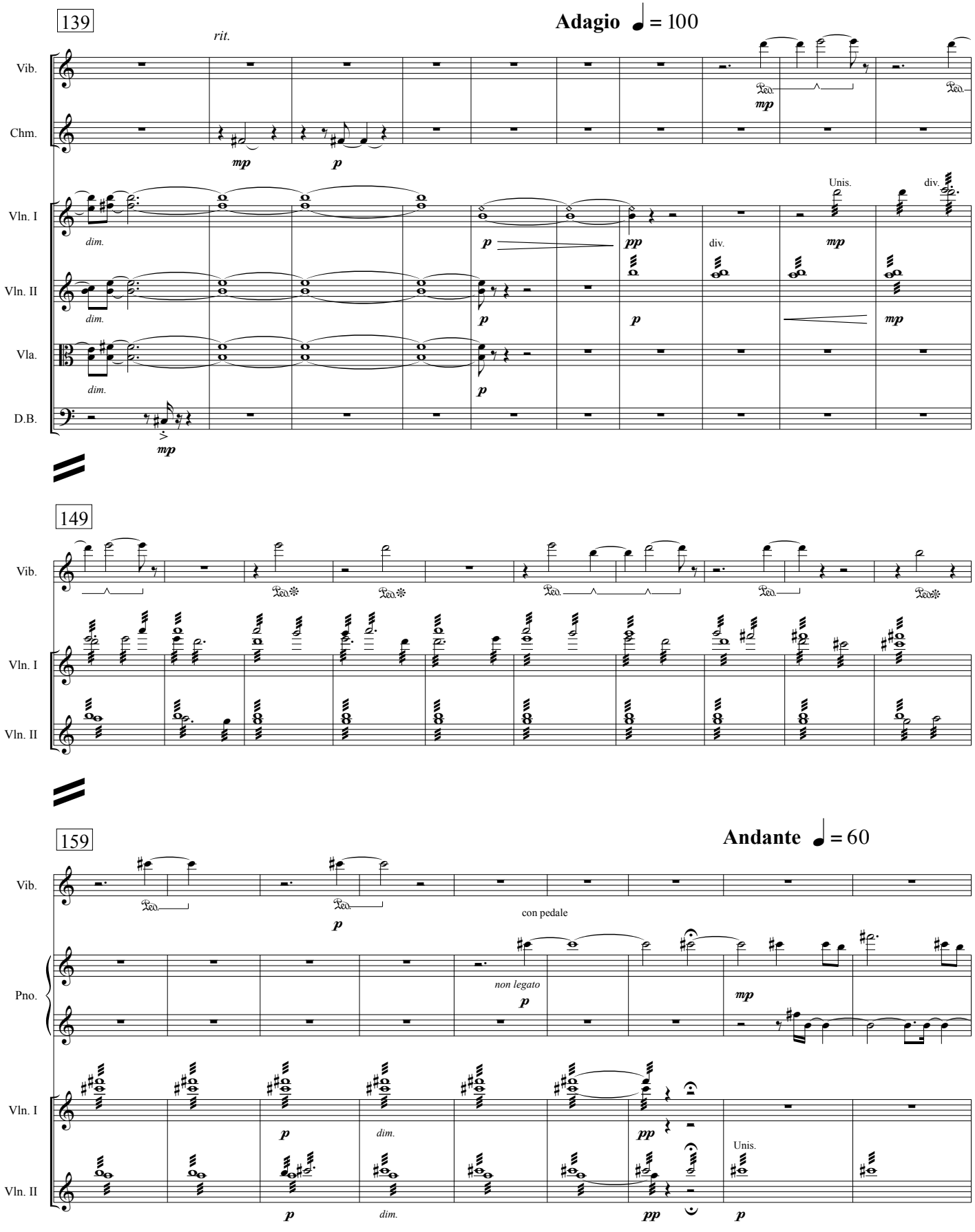

70
Chm.
Vln. I
Vln. II
Vla.
p
mp
mp
mp
81
Chm.
Vln. I
Vln. II
Vla.
mp
3
91
Andante ♩ = 60
Vib.
Chm.
Pno.
Vln. I
Vln. II
Vla.
p
p
con pedale
legato
p
dim.
dim.
dim.
pp
pp
pp

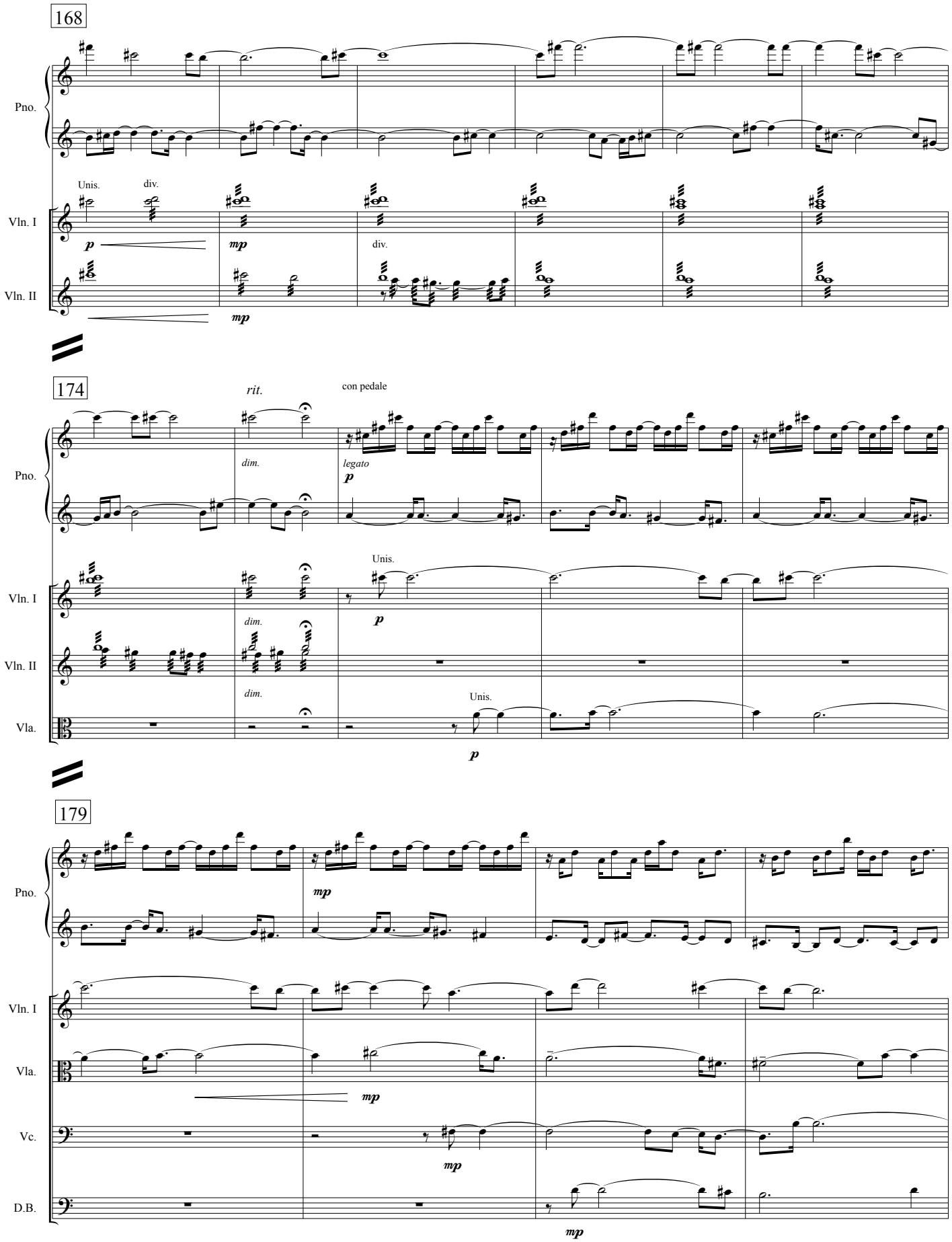

101
Vib.
Pno.
mp
mp
106
rit.
ad libitum
a tempo
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
p
mp
p
p
p
p
p

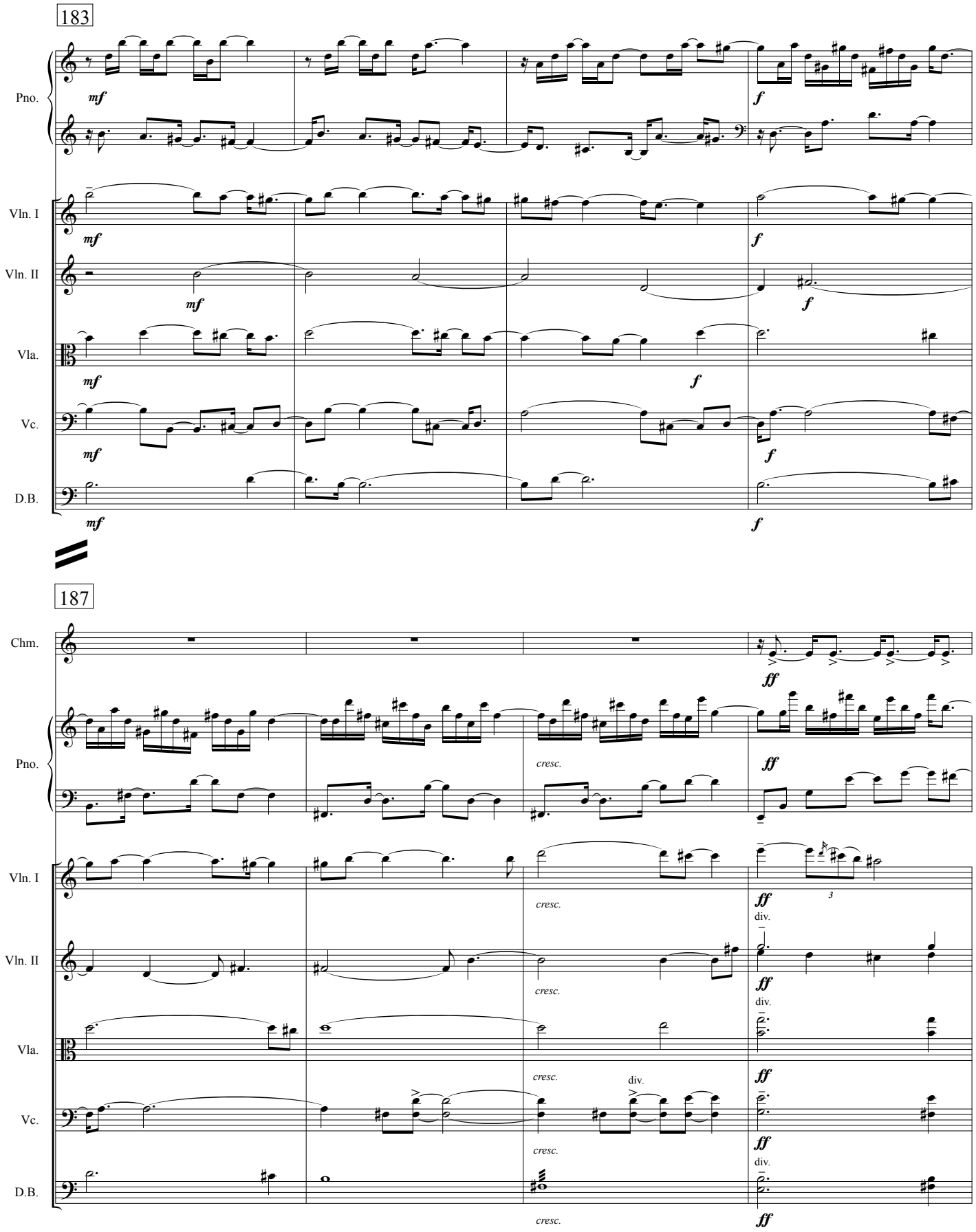

111
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
mp
117
rit.
a tempo
Chm.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
p

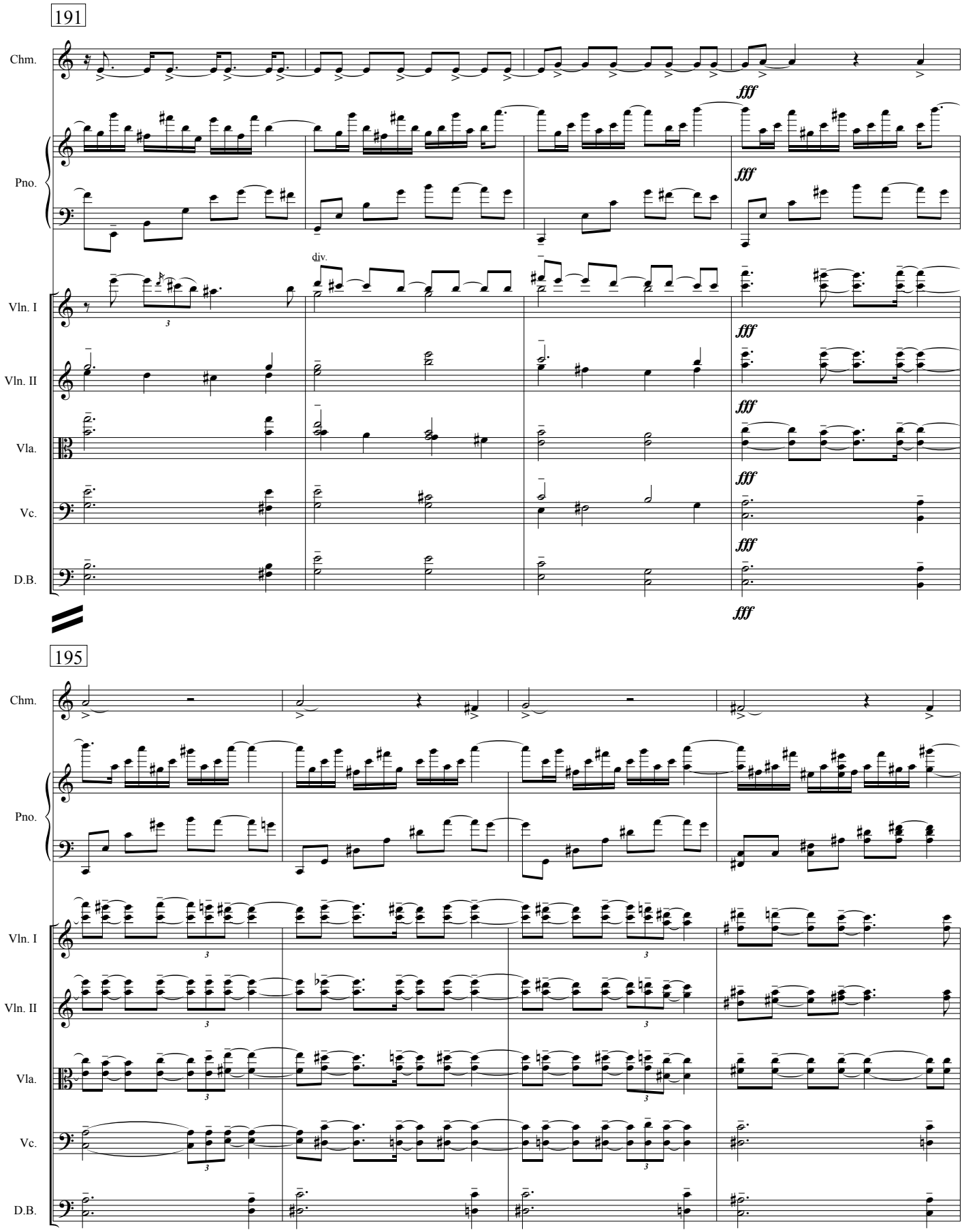

122
Chm.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
126
mf
cresc.

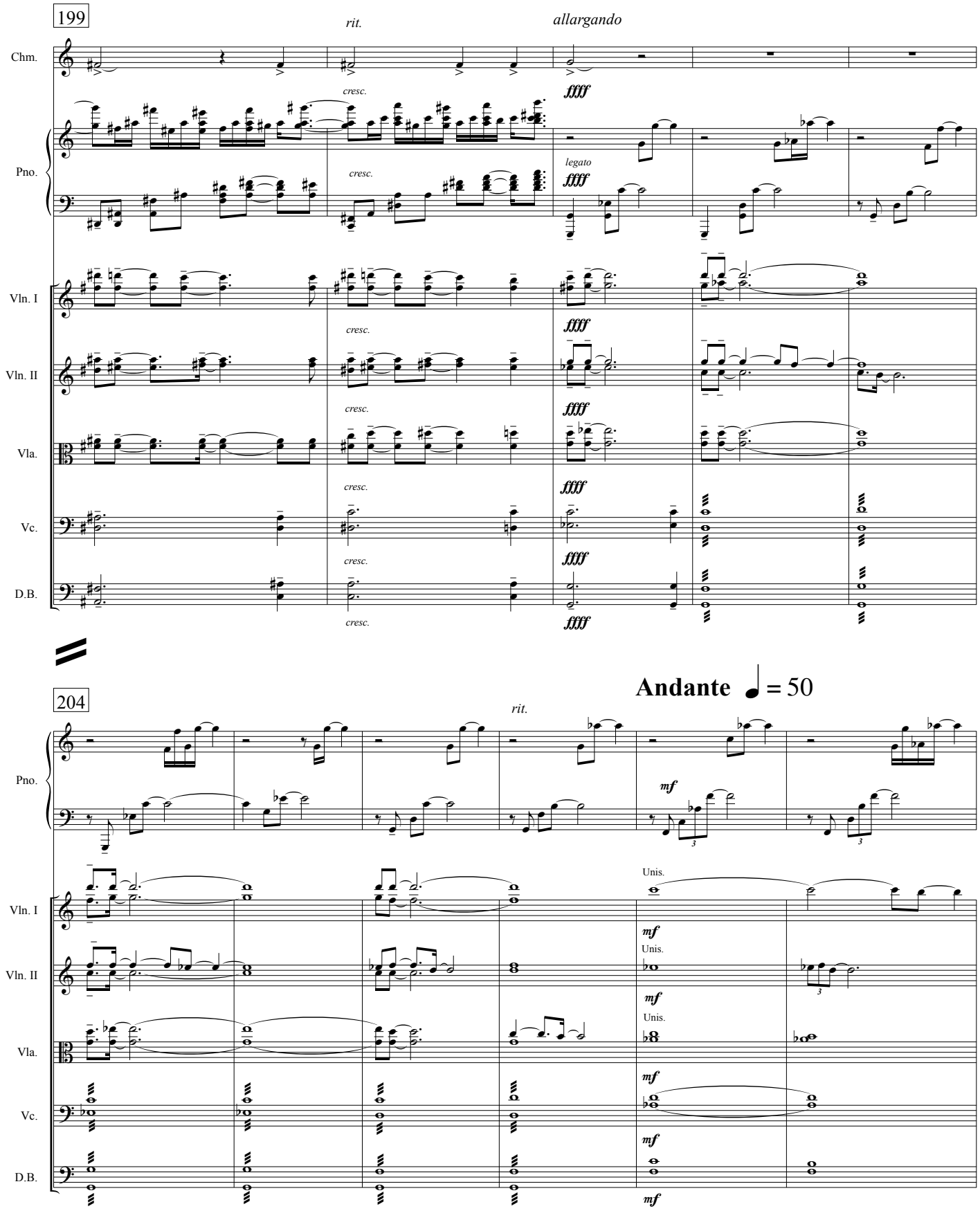

130
allargando
Chm.
Vln. I
Vln. II
Vla.
Vc.
D.B.
div.
div.
cresc.
cresc.
cresc.
134
a tempo
Chm.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
mf
div.

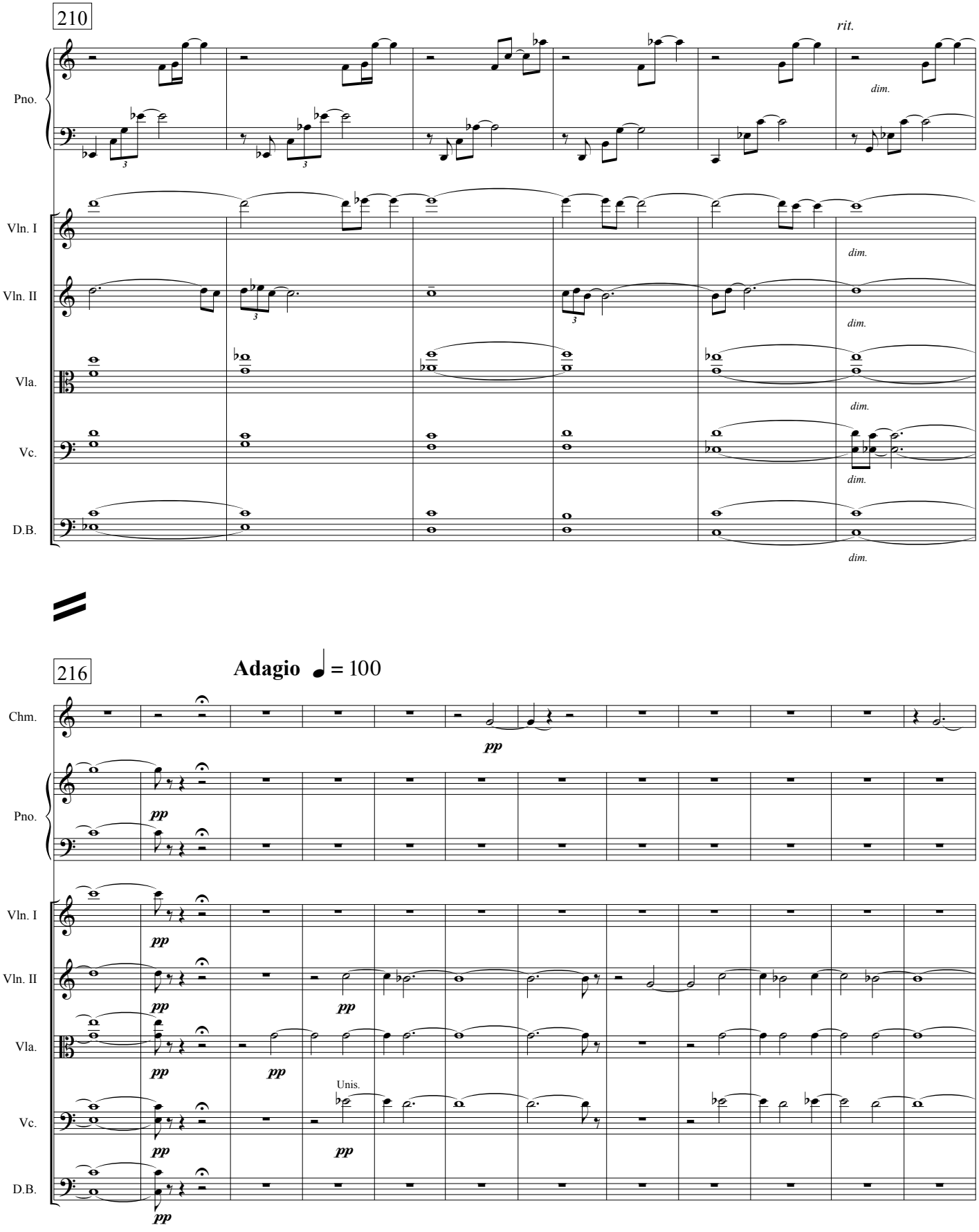

139
rit.
Adagio ♩ = 100
Vib.
Chm.
Vln. I
Vln. II
Vla.
D.B.
dim.
Unis.
div.
149
159
Andante ♩ = 60
Pno.
con pedale
non legato

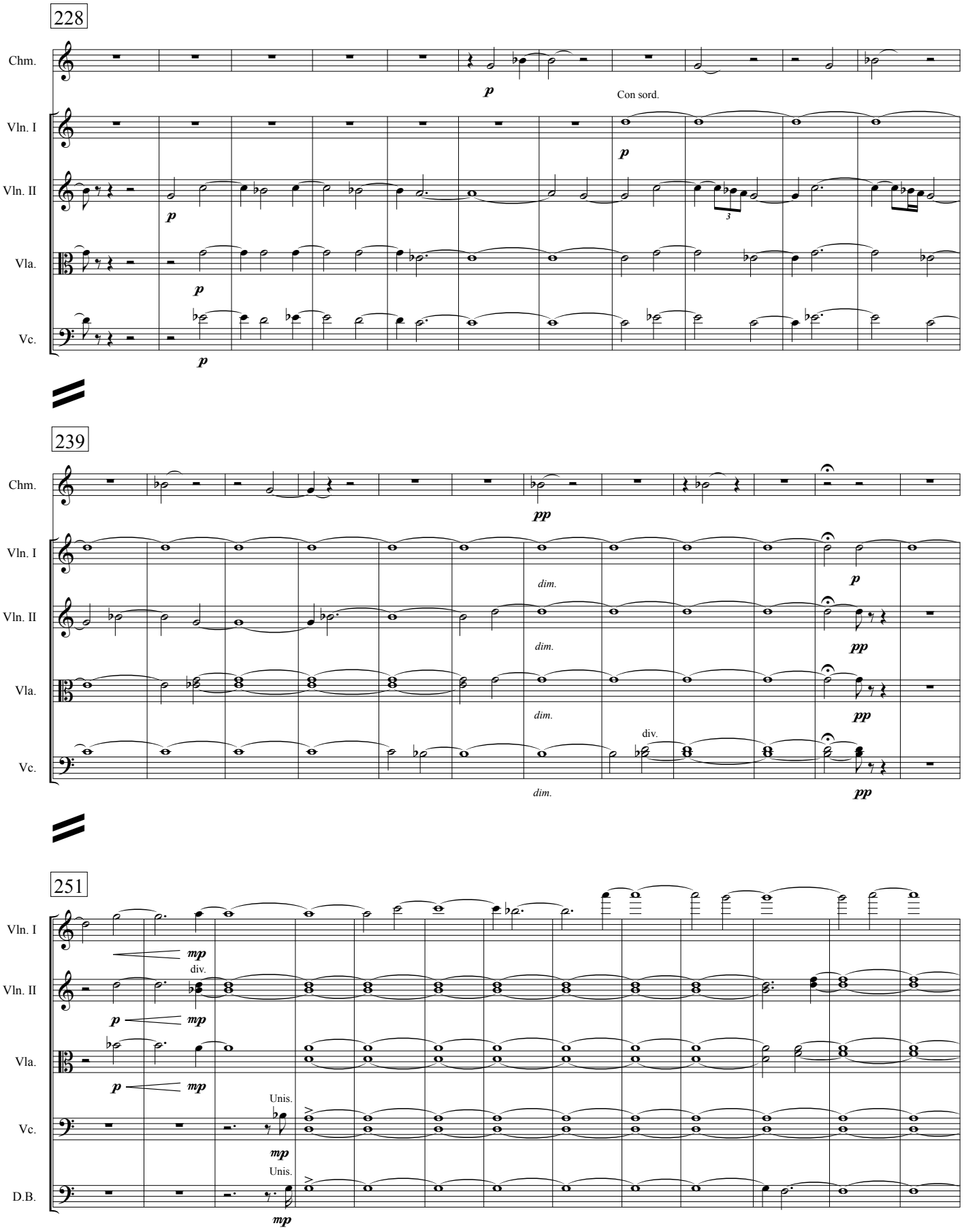

168
Pno.
Unis.
div.
Vln. I
p
mp
div.
Vln. II
mp
174
rit.
con pedale
Pno.
dim.
legato
p
Unis.
Vln. I
p
dim.
Vln. II
dim.
Unis.
Vla.
p
179
Pno.
mp
Vln. I
Vla.
mp
Vc.
mp
D.B.
mp

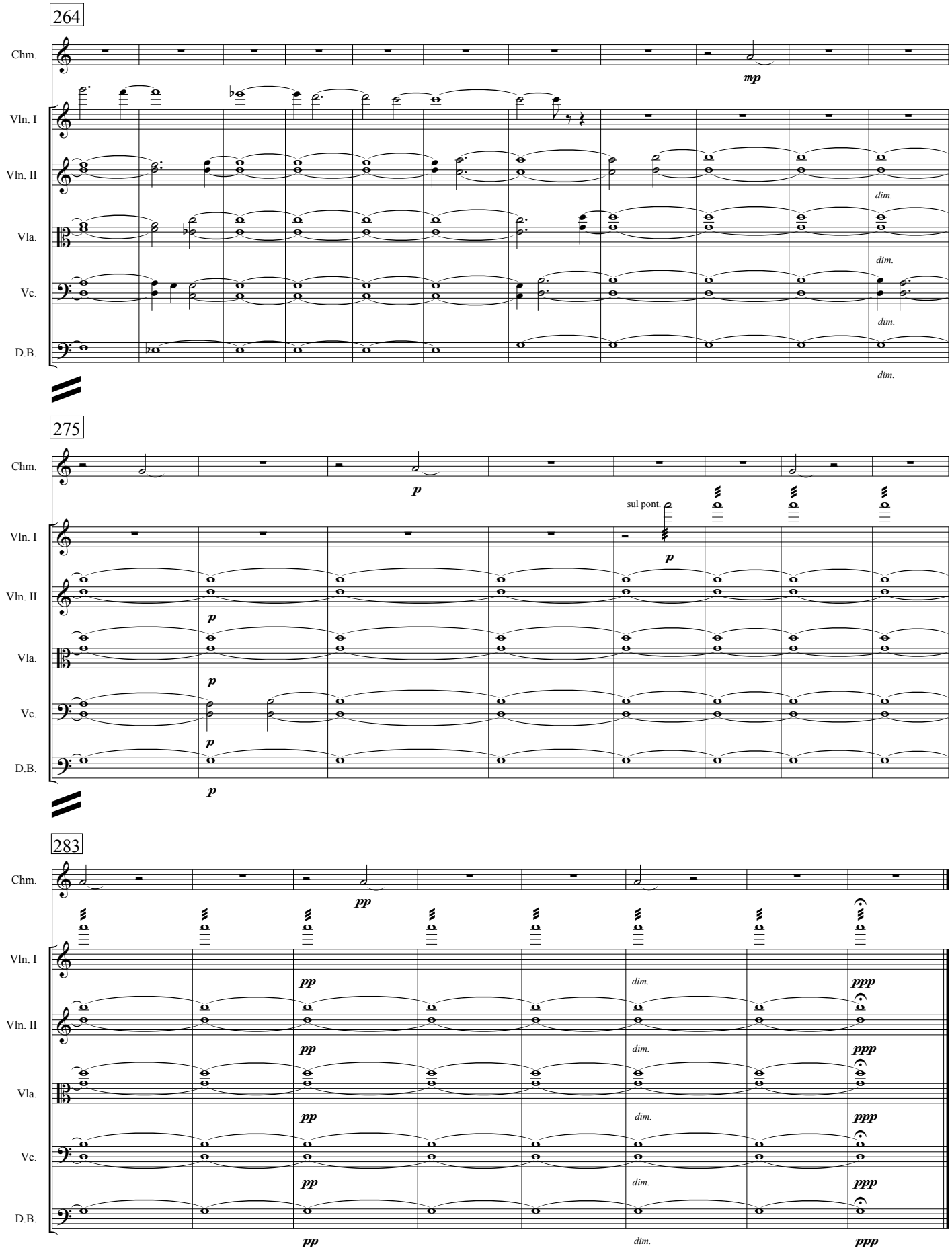

183
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
f
187
Chm.
ff
cresc.
div.
3


191
Chm.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
fff
div.
195


199
rit.
allargando
Chm.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
cresc.
ffff
legato
204
Andante ♩ = 50
rit.
mf
Unis.


210
rit.
Pno.
dim.
Vln. I
dim.
Vln. II
dim.
Vla.
dim.
Vc.
dim.
D.B.
dim.
216
Adagio ♩ = 100
Chm.
pp
Pno.
pp
Vln. I
pp
Vln. II
pp
pp
Vla.
pp
pp
Unis.
Vc.
pp
pp
D.B.
pp


228
Chm.
Vln. I
Vln. II
Vla.
Vc.
p
Con sord.
239
pp
dim.
div.
251
mp
Unis.
D.B.


264
Chm.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
dim.
dim.
dim.
dim.
275
Chm.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
sul pont.
p
p
p
p
p
283
Chm.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
pp
pp
pp
pp
dim.
dim.
dim.
dim.
dim.
ppp
ppp
ppp
ppp
ppp

VITA

Tatev Amiryan is a composer and pianist devoted to exploring the sounds of her native Armenian homeland. With compositions ranging from vocal, instrumental, chamber to symphonic, her music utilizes space, stretching structural expectations and pulling from her love of improvisational performance, typical of much of the folk music she grew up with. Her music has been performed in the United States, Armenia, Russia, England, Poland, Germany, Netherlands, Belgium, and Japan by such renowned ensembles and performers as Carpe Diem String Quartet, Ensemble Oktoplus, Metropolitan Choral of Kansas City, pianists Jeffrey Jacob, Artur Avanesov, Hayk Melikyan and thereminist Thorwald Jørgensen.

Ms. Amiryan has received such awards as the 1st prize at the Armenian Allied Arts 71st Annual Composition Competition, the UMKC Conservatory Chamber Music Composition Competition, and the Metropolitan Chorale of Kansas City's Chorale Composition Contest. In 2013 she was commissioned a piece by North German Radio NDR Norddeutscher Rundfunk which was premiered by Ensemble Octoplus in Hannover, Germany in 2014. In 2016 Ms. Amiryan was awarded the 2nd Prize at *New Ariel Recordings* Fifth International Piano Composition Competition and her piece "Tristesse" was chosen to be recorded by American pianist Jeffrey Jacob as a part of his American piano music album which was released in 2016. In April 2016, she released her first album of piano compositions performed by Armenian pianist, Honored Artist of Armenia Hayk Melikyan.

Ms. Amiryan was a recipient of the Dr. Carolann S. Najarian Scholarship from the Armenian International Women's Association, the AGBU Performing Arts Fellowship

from the Armenian General Benevolent Union and the Women's Council GAF Award from University of Missouri-Kansas City Women's Council.

She has performed extensively in Armenia and in different parts of the United States, both her own music and pieces from classical and contemporary repertoire, and piano improvisations. She has presented lectures and lecture-recitals at a number of international conferences and festivals in the United States and in Europe, including Women in the Arts International Conference at University of Missouri-St. Louis, Women Composers Festival of Hartford at Hartt School of Music in Connecticut, London International Piano Symposium at the Royal College of Music, the 12th Annual Hawaii International Conference on Arts and Humanities in Honolulu, Hawaii, USF New Music International Festival at the University of South Florida and the 3rd Hildegard Festival of Women in The Arts at California State University in Stanislaus. She also presented lectures and lecture-recitals as a guest composer at Florida State University in Tallahassee and at the University of Connecticut, UConn, and as an artist in residence at Southern Connecticut State University.

Ms. Amiryan holds bachelor's and a master's degrees in composition and musicology from Komitas State Conservatory of Yerevan, Armenia, and currently she is pursuing her doctoral degree from University of Missouri-Kansas City Conservatory of Music and Dance. Her principal teachers have included Aram Satyan, Ashot Zohrabyan, Chen Yi, Zhou Long, and James Mobberley.