

The School of Music
presents the 91st program of the 1990-91 season

H36
1991
4-15

University Harp Ensemble

Special Guests

Jill Whitman
Kenichi Ueda
Stuart Dempster

April 15, 1991
8:00 PM, Meany Theater

School
of
Music

University
of
Washington



Program

DAT
ID 2 Frere Jacques 2'25" ANNIE CHALAN

Students of Jill Whitman

Sonya Ronning
Caly McKasson

Julie Trott
Holly Hudson

Tiffany Rogers

We welcome School of Music alumni and Suzuki specialist Jill Whitman and her student ensemble. The harp is now an official instrument of the Suzuki method for music education for young children. Relatively new to harp pedagogy in the U.S., Suzuki trained students have received recognition in national competitions. Jill Whitman regularly attends workshops conducted by Mary Kay Waddington who studied with Shinichi Suzuki in Japan.

ID 3 Valse Isabelle 1'25" V.A. ROGERS

Sonya Ronning

ID 4 Petite Etude 1'45" V.A. ROGERS

Students of Jill Whitman

ID 5 Promenade à Marly 1'42" ANNIE CHALAN

Tiffany Rogers

ID 6 Polka 3'10" JACQUES PRES

Students of Jill Whitman

ID 7 Pieces pour 1, 2, et 3 celtiques 8'20" JEAN-MICHEL DAMASE
(ou grande harpe) (1928 -)

Preamble
Pastorale
Neige

Jean-Michel Damase is a contemporary French composer, winner of the Grand Prix de Rome who writes frequently for the harp. This is one of two works recently published for multiple harps and is also suitable for non-pedal harp.

ID 8 Short Stories in Music 6'48" CARLOS SALZEDO
(1885 - 1961)

On Donkey-back
Night Breeze
Behind the Barracks

Salzedo's highly programatic pieces, *Short Stories in Music*, were originally written for harp solo. Second harp parts were written for a number of them when Salzedo toured with Lucile Lawrence. The American Harp Society Salzedo Fund Committee is presently working to have such generally unavailable works of Salzedo's published. Pamela Vokolek obtained these parts from Salzedo when she studied with him at the Summer Harp Colony in 1961.

On Donkey-back depicts the jolting gait of the donkey, the bells on his tack, the up and down of the terrain, and lastly, his balking, sitting down and braying in protest! *Night Breeze* speaks for itself, indicating more than one

mood. *Behind the Barracks* tells the story of children playing soldier in a playful march with toy drum accompaniment. A bugle call ends the children's military drill.

109 *On Wings of Song* 2'16" FELIX MENDELSSOHN
(1809 - 1847)

University Harp Ensemble

Mary Beth Hawkins
Alice Bridgforth

Margaret Morita
Louise Novak

Margaret Allen

This familiar favorite fits the harp easily in the arrangement by Salzedo. The prolific, short-lived Mendelssohn also wrote an original work for the harp and piano, *The evening Bell*.

1010 *Chaconne* 6'45" MARIE-AUGUSTE DURAND
(1830 - 1909)

Mary Beth Hawkins

Chaconne is one of two popular works for piano by the French organist and publisher Marie-Auguste Durand. This transcription is by Carlos Salzedo.

CASS. SIDE A ↑
SIDE B ↓

1011 *Petite Suite Classique* 9'02" MARCEL GRANDJANY
(1891 - 1975)

Joyful Overture
Gigue

Gavotte
Siciliana
Passepied
Bourrée

Tonight we recognize the centennial of Marcel Grandjany's birth. Grandjany was a renowned 20th century harp virtuoso and teacher who composed for the harp. This work helped to fill the gap in the harp repertoire between simple pieces and those for the virtuoso, with a bow to past composers and styles.

1012 *Sonata in c minor* 8'18" JOHANN L. DUSSEK
(1760 - 1812)

Allegro
Andantino
Rondo Allegro

Margaret Morita

Johann Dussek's many works for harp were written for his wife, harpist Sophia Corri. This sonata is one of his most appealing.

1013 *Le Cygne* 2'50" CAMILLE SAINT-SAENS
(1835 - 1921)

Alice Bridgforth

Originally part of Saint-Saens' famous orchestral work, *Carnival of the Animals*, *The Swan* seems intended for the harp. This transcription is by A. Hasselmans, former professor of harp at the Paris Conservatory.

Intermission

10 14 *Dialectic* 11'39" STEPHEN HEINEMANN
(1952 -)

Stuart Dempster, trombone
Pamela Vokolek, harp

Dialectic was commissioned by trombonist James C. Lebens and harpist Nathalie Teevin-Lebens. They have performed the piece at l'Universite Laval in Quebec and on Canadian public radio, and are scheduled to record it this summer for an Amplitude compact disc. As the title implies, this work is concerned with the attempted reconciliation of opposing forces. The acoustic and idiomatic differences between the two instruments are central to the piece and account for its polystylistic character. Composer Stephen Heinemann is a D.M.A. candidate in composition at the University of Washington studying with William O. Smith. He lives in Seattle with his wife Mary and their 5-year-old triplet daughters.

10 15 *Cinque Piccoli Duetti* 10'14" JEAN FRANCAIX
(1912 -)

Kenichi Ueda, flute

The duo of Kenichi Ueda and Jill Whitman recently won the the national Concert Artists competition of the American Harp Society. As one of three winners they will tour under professional management. They will be presented in concert at the National American Harp Society conference in Washington D.C. in June. Francaix is a student of Nadia Boulanger, influenced by Stravinsky's neo-classicism as well as the French classic style which he incorporated with contemporary harmonic and rhythmic elements.

Music at the University of Washington

For over 125 years, aspiring musicians have come to the University of Washington School of Music to polish their skills as performers and broaden their knowledge as students. It is a comprehensive music school with specialists on every instrument, and opportunities to study every musical discipline from jazz to opera and from ethnomusicology to music education.

The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 music majors, the SOM offers an intimate learning atmosphere; our faculty-to-student ratio averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is located in Seattle which has frequently been named "America's most livable city." Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a world-wide conference of scholars, or a weekend of performing before live audiences. Students come to the UW to work and learn in a highly stimulating artistic environment.

Upcoming Concerts

Keyboard Debut Series; April 11, 8:00 PM, Brechemin Auditorium

UW Harp Ensemble; April 15, 8:00 PM, Meany Theater

Music of Cambodia and Peru; April 20, 8:00 PM, Kane Hall

Robin McCabe, piano; April 23, 8:00 PM, Meany Theater

Gary Hammond, piano; April 26, 8:00 PM, Brechemin Auditorium

Contemporary Group; April 29, 8:00 PM, Meany Theater

Wind Ensemble and Symphonic Band; April 30, Meany Theater

Soni Ventorum; May 3, 8:00 PM, Brechemin Auditorium

Keyboard Debut Series; May 9, Brechemin Auditorium

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