

University of Washington
THE SCHOOL OF MUSIC

COMPACT
DISC
H36
1994
4-11

presents



HARP ENSEMBLES IN CONCERT

The Academy Harp Ensemble
Alison Austin, *director*

Tacoma Youth Symphony Harp Ensemble
Patricia Wooster, *director*

Bellingham Harp Ensemble
Jill Whitman, *director*

University Harp Ensemble
Pamela Vokolek, *director*

8:00 PM
Meany Theater
April 11, 1994

School
of
Music
University
of
Washington

DAIT
12,348
(A-TIME)
(48KHz+emph)

CD#14,133
PROGRAM

CASS
12,349
missing

THE ACADEMY HARP ENSEMBLE
Alison Austin, director

- DAIT & CD TRACK
- 101 MOORISH GARDEN (from The Magic Road).....(3'10) Nancy Gustavson
- 102 NIGHT BREEZE and BEHIND THE BARRACKS.....(3'30) Carlos Salzedo
from "Short Stories in Music" (1885-1961)
- 103 TEN PAST TWO.....(3'25) Pearl Chertok
from "Around the Clock" Suite
Ivonne Golborne, Andria Holley, Jennifer Burlingame,
Nichole VanHeyningen, Clarrisa Harris

TACOMA YOUTH SYMPHONY HARP ENSEMBLE
Patricia Wooster, director

- 104 SAKURA.....(3'13) Traditional Japanese
John Escosa, arr. (1928-1991)
Chandra Fiedler, Cali McKasson
- 105 TO PORTSMOUTH (1612).....(1'38) David Melvill
Jane Weidensaul, arr. (b. 1935)
Travis Allen, Aubrey Burdick, Laura Pittmon, Ashley Wilson
- 106 JOTA.....(5'14) E. Granados (1867-1916)
May Hogan Camburn, arr.
- 107 PARADE.....(0'51) Lynne Wainwright Palmer (b. 1918)
- 108 THE JOLLY HUNTSMAN AND THE CUCKOO .. Samuel Milligan (b. 1932)
(0'56) Travis Allen, harp, slapstick
Aubrey Burdick, Chandra Fiedler, Cali McKasson, Laura Pittmon, harps;
Ashley Wilson, flute

THE ACADEMY HARP ENSEMBLE:

Ten Past Two tells of a young woman preparing at 2:00 PM for a date. Composer Pearl Chertok was a Curtis graduate whose performing career centered in New York. She served as President of the American Harp Society from 1980-81.

Salzedo's *Short Stories in Music* have delighted harpists for generations. Highly programmatic, they evoke the essence of a "short story" as in *Behind the Barracks* which tells of small boys playing soldier in the backyard. Military snare drums and a sturdy march lead to the bugle call that echoes in the distance to end the drill. *Night Breeze* uses both the flux, the term Salzedo preferred to the less accurate but often-used term glissando, and harmonics in combination to vividly mirror the feeling of the occasional light breeze coming and going on a spring night, with one strong gust!

ALISON AUSTIN began her harp studies with Lynne Palmer and received her Artist Diploma from the Curtis Institute of Music. She was a winner of the Trenton Harp Competition in New Jersey and the Young Artists' Competition held by the Ladies Musical Club in Seattle. Her acclaimed harp duo Les Harpes was elected to the roster of Young Artists by the American Harp Society and presented the opening recital at the 1979 National Conference. After touring the United States with her husband, tenor William Austin, she has made her home in the Redmond area, and she continues to teach and perform with the Seattle Symphony, Seattle Opera, and Pacific Northwest Ballet. Her interest in teaching harp ensemble has led to the birth of the Academy Harp Ensemble at the Washington Academy of the Performing Arts, where she is a faculty member.

THE TACOMA YOUTH SYMPHONY HARP ENSEMBLE begins a musical world tour with a traditional Japanese melody, Sukura, an early English four-part round, a Spanish jota, an American parade, and a little moral tale for flute, harp and shotgun from Germany.

PATRICIA WOOSTER, a northwest native recently returned to Washington, holds degrees in music and education. She studied harp with Lynne Palmer. Locally she long served as principal harpist and soloist with the Cascade Symphony and Bellevue Philharmonic orchestras and conducted the Harp Ensemble for the Bellevue School District. Pat has served the American Harp Society as national President and is currently Secretary of the World Harp Congress. She is a faculty member of the Evergreen Music Festival and the University of Puget Sound.

THE BELLINGHAM HARP ENSEMBLE:

Naegeli resided in Zurich, Switzerland, where he founded a choral society and conducted a mixed choir and a children's choir. He learned to play the harp and added an accompanying harp ensemble to his choirs in 1808. This manuscript, along with songs, cantatas, and motets, was recently discovered in a Zurich library and was published by Eric Schubert in 1986. (Additional adaptations and editing for this performance by Jill Whitman.)

Deborah Henson-Conant is prominent among a new generation of harpists focusing on contemporary jazz and Latin styles. Henson-Conant has been featured at American Harp Society national conferences and tours regularly, performing and giving jazz workshops for harp.

JILL STROMING WHITMAN studied with Pamela Vokolek at the University of Washington, earning Bachelor of Music/Bachelor of Arts degrees and continued her education with a Master of Music from Western Washington University. She and Kenichi Ueda, flutist, were honored as American Harp Society Concert Artists for the 1991-1993 seasons. She tours extensively with the trio Harps International. Having established the first Suzuki harp program in Washington in 1986 she is its pre-eminent teacher and has twenty pupils.

THE UNIVERSITY HARP ENSEMBLE:

Impromptu Caprice, whose title means "in a extemporaneous and free style," reflects Pierne's light side: sparking, and somewhat frivolous. Although the performer is not asked to improvise, the opening introductory section is very much at the harpist's discretion. The lovely melodic theme is followed by a light, playful section, a restatement of the theme, and a bravura ending if not profound, certainly delightful.

Morton Gould, American composer and conductor, often drew on American subject matter and jazz idioms. He was also known for his music for theater and cinema. San Francisco Symphony harpists Douglas Roth and Karen Gottlieb (UW 1977) arranged this *Pavane* for their harp duo.

Gavotta by G. B. Martini was transcribed by Salzedo for harp ensemble to represent a period where little original ensemble music for harp is available. Martini was both priest and scholar and highly esteemed by Mozart as a teacher. This charming work is a short sample of this 18th century composer's style.

Steel is the first movement of a five part suite for two harps. Its many effects include various ways of muffling or dampening the strings, xylophonic sounds, metallic taps with a metal tuning key all combining to leave the listener aware that the concept of steel and harps is not as unrelated as one might have thought.

PAMELA VOKOLEK is a versatile performer whose full performing schedule includes opera, chamber music, symphony orchestra, and theater. A first-call free lance musician, she views consistent performing as vital to her teaching. Her interest in new music has resulted in many Seattle premiers on School of Music Harp Concerts each spring. Studies with Lynne Palmer, Alice Chalifoux and Carlos Salzedo have continued to inspire her thirty years of harp teaching.

BELLINGHAM HARP ENSEMBLE

Jill Whitman, *director*

1D9 *HARFEN-DUO*..... (4'37)..... Hans Georg Naegeli
Allegro moderato (1773-1836)

1D10 *NEW BLUES*..... (3'47)..... Deborah Henson-Conant
Holly Hudson, Annalisa Johnson, Jason Cushing,
Julie Trott, Sonja Ronning

INTERMISSION

CASS SIDE A /

CASS SIDE B \

UNIVERSITY HARP ENSEMBLE

Pamela Vokolek, *director*

1D11 *IMPROMPTU CAPRICE*..... (7'18)..... G. Pierne (1863-1937)
Alexis Odell

1D12 *PAVANNE*..... (3'45)..... Morton Gould (b. 1913)
Second Movement from American Symphonette No. 2 for Two Pianos
Karen Fidelity, Amy Belville, Alexis Odell

1D13 *GAVOTTA*..... (2'39)..... G. B. Martini (1706-1784)

1D14 *STEEL*..... (2'33)..... Carlos Salzedo (1885-1961)
from Pentacle, Suite for Two Harps
Karen Fidelity, Amy Belville, Elizabeth Eaton, Alexis Odell

COMBINED ENSEMBLES

1D15 *PAVANE*..... (2'47)..... unknown 16th century, transcribed for
two harps by Carlos Salzedo (1927)

1D16 *TRIPTIC DANCE*..... (1'32)..... Pierre Beauchant (1885-1961)

1D17 *HORALE*..... (1'38)..... Carlos Salzedo
from Sketches

UPCOMING 1993-94 CONCERTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

- April 12, *FACULTY RECITAL*: Splendor in the Brass. 8 PM, Meany Theater.
- April 13, Sax Night. 8 PM, Brechemin Auditorium.
- April 14, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- April 16, Ryan Layne Whitney: Piano Music of Russia's Romantic Period. 2 PM, Brechemin Auditorium.
- April 19, University Symphony. 8 PM, Meany Theater.
- April 20, Music of North India and Indonesia. 8 PM, Brechemin Auditorium.
- April 21, *BENEFIT RECITAL FOR SCHOOL OF MUSIC SCHOLARSHIPS*: Robin McCabe & Rachelle McCabe, *pianists*. 8 PM, Meany Theater.
- April 25, Fourth Annual Electro-Acoustic Music Festival. 8 PM, Meany Theater.
- April 28, Graduate Wind Quintet. 8 PM, Brechemin Auditorium.
- April 30, Systematic Musicology Concert. 7 PM, Brechemin Auditorium.
- May 1, *FACULTY RECITAL*: Soni Ventorum Wind Quintet. 3 PM, Brechemin Auditorium.
- May 2-13, *SCHOOL OF MUSIC RESIDENCY*: Distinguished Hans and Thelma Lehmann Professor: William Bolcom, *pianist/composer*. (Information: 685-8384).
- May 4, Joan Morris, soprano: Master Class. 1:30 PM, Brechemin Auditorium.
- May 4, Voice Division Recital. 3:45 PM, Brechemin Auditorium.
- May 4, Mina Miller, pianist. 8 PM, Brechemin Auditorium.
- May 5, William Bolcom Celebrated: A Musical Homecoming. 8 PM, Meany Theater.
- May 6, Jazz Studies Concert Series. 8 PM, Brechemin Auditorium.
- May 8, An Afternoon of Gospel Preludes for Organ by William Bolcom, composer. Featuring Pat Wright and the Total Experience Gospel Choir. 4:30 PM, University Methodist Temple.
- May 11, William Bolcom's Piano Etudes. 5 PM, Brechemin Auditorium.
- May 12, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- May 13, Contemporary Group. 8 PM, Brechemin Auditorium.
- May 13 and 14, Littlefield Organ Series: Paul Klemme, *organ* and Jerry Webster, *trumpet*. 12:30 PM on May 13 and 8 PM on May 14, Walker-Ames Room, Kane Hall.
- May 18 and 19, Jazz Combos. 8 PM, Brechemin Auditorium.
- May 18, UW Opera: THE MARRIAGE OF FIGARO. 8 PM, Meany Theater.
- May 20, Collegium Musicum. 8 PM, Brechemin Auditorium.
- May 20, UW Opera: THE MARRIAGE OF FIGARO. 8 PM, Meany Theater.
- May 21, Collegium Musicum. 8 PM, Brechemin Auditorium.
- May 22, UW Opera: THE MARRIAGE OF FIGARO. 3 PM, Meany Theater.