

DAT  
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University of Washington  
THE SCHOOL OF MUSIC

H36  
1995  
4-10

presents the

# University Harp Ensemble

Pamela Vokolek, *Director*

8:00 PM, April 10, 1995

Meany Theater

## PROGRAM

School

of

Music

University

of

Washington

47  
2 SIXTH FRENCH SUITE (17'50)..... J. S. Bach  
(1685-1750)  
*Allemande*  
*Courante* transcribed for Harp Ensemble  
*Sarabande* by Carlos Salzedo (1918)  
*Polonaise*  
*Gavotte*  
*Gigue*  
*Bourée*  
Alexis Odell, Amy Belleville, Karyn Fideline,  
Elizabeth Eaton, Bianca Ence

3  
3 SONATE FOR VIOLIN AND HARP (5'10)..... Gaetano Donizetti  
(1797-1848)  
*Larghetto*  
*Allegro*

5  
5 ENTR'ACTE (3'33)..... Jacques Ibert  
(1890-1962)  
for flute or violin and harp  
Coral Overman, *violin*; Karyn Fideline, *harp*

6  
6 SONATA IN C MINOR (7'24)..... Sophia Corri Dussek\*  
(1775-1847)  
*Allegro*  
*Andantino*  
*Rondo allegro*  
Bianca Ence, *harp*

\*This work had been attributed until very recently to Jan  
Ladislav Dussek, Madame Dussek's husband and prominent  
composer of the period. See program notes.

107 SONATE EN RE NO. 13.....(3'26)..... Mateo Albéniz  
(17??-1831)  
transcribed by Susanna Midonian  
Bianca Ence, harp

INTERMISSION

CASS SIDE A  
SIDE B

109 THE ENGULFED CATHEDRAL.....(6'30)..... Claude Debussy  
Prelude #10 from 12 Preludes, Book I (1910) (1862-1918)  
*arranged for seven harps by Carlos Salzedo (1918)*

Alexis Odell, Amy Belleville, Karyn Fidelity, Bianca Ence,  
Louise Novak, Mark Schneider, Laura Reiter

1010 from the SUITE OF EIGHT DANCES.....(4'32)..... Carlos Salzedo  
*Rumba* (1885-1961)  
*Tango*

Alexis Odell, Karyn Fidelity, Bianca Ence

1011 SUITE FOR FLUTE AND HARP (1956).....(12'16)..... George Frederick McKay  
*Night Poem* (1899-1970)  
*On a Sunny Morning (Serenata)*  
*From Ancient Mystery (Legend)*  
*Allegro Ostinato (Study in Motion)*  
Pablo Sepulveda, flute; Alexis Odell, harp

During his long career, legendary harpist Carlos Salzedo founded a number of musical organizations and ensembles. The Salzedo Harp Ensemble (Carlos Salzedo, Lucile Lawrence, Marietta Bitter, Grace Weymer, Thurema Sokol, Eleanor Shaffner, Carolin Howell) toured the United States illustrating contemporary harp technique as discovered by Salzedo. The SIXTH FRENCH SUITE was the opening work on those programs. "Transcribed for two harps, this Suite, which was originally composed for

the 18th-century harpsichord, has a grandeur that the piano cannot attain. This transcription sounds like a giant harpsichord."

Donizetti's opera "Lucia di Lammermoor" is known to orchestral harpists for its famous harp cadenza, the SONATE FOR VIOLIN AND HARP—a staple on audition lists. In addition to his best known operas (there are over 25 early operas no longer performed), he composed a considerable number of sacred and instrumental works.

Jacques Ibert, a student of Fauré, was for 23 years Director of Academie de France of Rome. This career administrator also was a prolific composer of opera, ballet and orchestral works. Aside from ENTR'ACTE, harp compositions include the *Trio* for Harp, Violin and Cello, and *Six Pieces* for Harp. Listeners more familiar with the often-performed flute and harp version of this work will be interested in comparing the violin and harp combination.

One of the benefits of membership in the American Harp Society is the American Harp Journal subscription. An article in the Winter 1992 issue by editor Jane B. Weidensaul gave a thorough account of Dussek's eventful and complicated life. For those who have known the SONATA IN C MINOR, Op. 2 as edited by Nicanor Zabaleta, it was an interesting surprise to learn these works were in fact among the "first successful works for harp by a woman composer," Dussek's harpist wife, Sophia Corri Dussek. "By 1979, Professor [Howard Allen] Craw had found confirming evidence that the three sonatas were by Sophia Corri Dussek. He wrote in a communication to the American Harp Journal: 'I found that the Three Sonatas for Harp, Op. 2, were published by Corri, Dussek, & Co., as being by Madame Dussek... There is a copy of this edition in the British Library in London.'"

Mateo Albéniz lived a generation prior to the eminent Spanish composer Isaac Albéniz. A life-long church organist, he was not a prolific composer. Harpist Susanna Midonian found SONATE EN RE NO. 13 attractive as a harp transcription. It takes us briefly to the composer's Basque origins.

This note for THE ENGULFED CATHEDRAL is from Salzedo's collection of program notes which he gave to Pamela Vokolek in 1961. One needs to remember this transcription was made in 1918, long before listeners' ears were jaded by the sounds of late 20th-century technology, ever-present radio and television. The imaginative titles of the various, then new and revolutionary harp effects originated by Salzedo helped listeners understand these previously unknown sounds coming from harps in concert.

"In Debussy's 'Sunken Cathedral', nothing can give a better impression of the mist muffling the chimes and bells of its gradual disappearance than an ensemble of harps. The climax of the work comes in the chorale which represents the sound of the organ of the Cathedral of Ys emerging from the sea. At the end of the chorale it faces away to an almost inaudible sound (the harmonics of the harp). After a second climax three distant tam-tams...foretell the engulfing of the Cathedral by the sea. While it is gradually submerged, the chorale theme is again heard, but this time muffled and absorbed by the waves. This striking effect which can be only produced by an ensemble of harps is called the 'rolling surf effect.' At the end of the work the organ is no longer audible. The Cathedral has disappeared. The elements alone are heard. This amazing aural effect is the combination of chords interwoven in the 'rolling surf effect' and the 'falling hail effect.'"

*Tango* and *Rumba* from Salzedo's SUITE OF EIGHT DANCES reflect the composer's Basque ancestry. The original solos were augmented by second harp parts many years after their composition.

Washington native Dr. George Frederick McKay was educated at the University of Washington and the Eastman School of Music. He returned to the Northwest where he taught composition at the University of Washington from 1941 to 1968. The Seattle chapter of Sigma Alpha Iota commissioned SUITE FOR FLUTE AND HARP. It won the Northern California harpists' Association prize in 1957.

#### 1994-95 UPCOMING EVENTS

*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 10-21, Lehmann Residency: Bela Siki, pianist.

April 11, Seventh Annual Sax Nite. 8 PM, Brechemin Auditorium.

April 12, Tibetan Buddhist Music with Kelak Lama, Visiting Artist in Ethnomusicology. 8 PM, Brechemin Auditorium.

April 13, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

April 17, Voice Division Recital. 7 PM, Brechemin Auditorium.

April 18, University Symphony with guest faculty artist, Julian Patrick, baritone. 8 PM, Meany Theater.

April 20, William Black, guest pianist. 8 PM, Brechemin Auditorium.

April 23, Alumni Association Arts Day. The School of Music Jazz Combos, Chamber Music Ensembles, and the cast of *West Side Story* will be featured in short performances. Call 543-0540 for information.

April 24, Contemporary Group. 8 PM, Meany Theater.