

presents the 73rd concert of the 1988-89 season

H36  
1989  
4-4

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## Festival of Harps

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The University Harp Ensemble

*and*

Friends

Pamela Vokolek, *director*

*featuring works by*

Jiro Censhu

Carlos Salzedo

*and a World Premiere by*

David Kechley

*April 4, 1989*

*8:00 PM, Meany Theater*

School

of

Music

University

of

Washington

# Program

Pavane . . . . . UNKNOWN(16th Century)

Triptic Dance . . . . . PIERRE BEAUCHANT (1885-1961)

Chorale from Sketches, Book II . . . . . CARLOS SALZEDO (1885-1961)  
Festival Harp Ensemble, Pamela Vokolek, Director

Filled With Fragrance of the Field . . . . . JIRO CENSHU (b. 1934)  
Sonata for Four Harps (1985)

*Con tenerezza*  
*Mesto*  
*Vivo e giocoso*

Naomi Kato, Marian Sussman, Mary Frank, Jill Whitman

Ballade . . . . . CARLOS SALZEDO  
Juliet Olszewski

Triptych (1975) . . . . . LYNNE PALMER (b. 1919)

*Sonority*  
*Melody*  
*Rhythm*

Deette Bunn, Naomi Kato, Marian Sussman

Pavanne (Second Movement from . . . . . MORTON GOULD  
American Symphonette No. 2)

Karen Gottlieb, Deette Bunn

Cass 1A  
Cass 1B

Fusion for Four (1984) . . . . . SARAH VOYNOW

Pamela Vokolek, Jill Whitman, *harps*  
Mark Postlewaite, *drums*  
Doug Rothaus, *bass*

*Intermission*

Sonata for Flute and Harp (1970) . . . . . DAVID KECHLEY (b. 1947)

*Satira*  
*Sogno*  
*Strido*

Motter Forman, harp Becky Luck, flute

Bolmimerie: Music for a Film Pantomime (1919) . . CARLOS SALZEDO

Juliet Olszewski, John Carrington, Sylvia Augustavo,  
Mary Frank, Kathleen Duffy, Melissa Brennick, Deete Bunn

Cass 1B  
Cass 2A

Sonata for Harp (1955) . . . . . PIERICK HOUDY ( )

*Allegro moderato*  
*Lento*  
*Vivo*

John Carrington

DAT 1  
DAT 2

Chanson dans la Nuit . . . . . CARLOS SALZEDO

Fraicheur (Zephyrs) . . . . . CARLOS SALZEDO

La Joyeuse . . . . . JEAN-PHILLIPPE RAMEAU (1683-1764)

Soft Refrains and Gentle Whispers (1989) . . . . . DAVID KECHLEY

Festival Harp Ensemble

## Program Notes

• The opening group of short pieces includes two works often played by large ensembles. The stately unknown "Pavane" begins with all harps playing in unison. The second half repeats this material with an added part in the bass. The unique resonance of many harps is clearly demonstrated.

"Triptic Dance" is a short work scored for three harps.

Similar in form to the "Pavane", "Chorale" has an added second harp part at its conclusion. Published in a set of pieces Salzedo titled, "Sketches for Harpist Beginners" (second series), it was "composed in the train in between Iowa and Texas, October 22-24, 1942."  
— Pamela Vokolek

• "Filled With Fragrance of the Field" is a three-movement work for four harps, composed in September 1985. The movements take traditional western forms, calling forth various memories of the past through the image of "field." Each member of the quartet is treated as equally important, and is given a solo section.

The first movement, *Con tenerezza*, is in a modified sonata form. With a first theme in F major and a second theme in a minor, its emotional tone conveys the scene of a vast field. The second movement, *Mesto* (sadly), takes the form of an arch (a-b-c-b-a), and although it is technically in g minor, a recurrent stress on the fourth step of the scale lowers the sense of key center. A German melody that is popular in Japan appears momentarily, like a dream, as part of this movement's evocation of the past. The last movement, *Vivo e giocoso*, is similar to a rondo in form, and is scored in d minor. This very rhythmic movement truly depicts a fragrant field dancing in the sun and wind.

Jiro Censhu, an associate professor at the Osaka University of the Arts, holds a graduate degree in high polymer chemistry from Kyoto University. His works have been performed in Japan, the United States, and Europe.

— Naomi Kato, Karen Mathieson

• “**Ballade**” (from *Trois Morceaux*) 1910, is among Salzedo's earliest compositions, written just after he was engaged as solo harpist of the Metropolitan Opera Orchestra in 1909 under Arturo Toscanini. This virtuosic and romantic work requires mastery and endurance from the performer. Harp majors have among their highest goals a successful performance of *Ballade*. — Pamela Vokolek

• “**Triptych**” was written at the request of Lilian Philips, whose harp ensemble from Ball State University was to perform in Washington, D.C., during the bicentennial celebration. “We need something by an Indiana composer,” she said. — Pamela Vokolek

Only after the piece had been written, rehearsed and performed as planned did the composer's husband remind her that she may have spent many years as a resident of Indiana but actually had been born in Ohio.

— Lynne Wainwright Palmer

*(Note: Washington rightly may claim former UW faculty member Palmer as well, as she has been a state resident for the many years of her most active composing.)*

• San Francisco Symphony harpist Douglas Rieth and Karen Gottlieb, who often appears with the orchestra, arranged this charming piece of Morton Gould's for a duo harp performance in the bay area. The positive audience reaction to “**Pavanne**” has encouraged repeated performances, including tonight's.

• Sarah Voynow describes her composition, “**Fusion for Four**”, as a “dialogue between two harps — one instrument providing harmony, rhythm, and a ‘set’ structure, while the other focuses on color, melody and is.....improvisational.” Jill Whitman and I heard the composer perform this work at the 1986 American Harp Society National Conference in Los Angeles. When asked for suggestions for tonight's concert, Jill recalled this piece and wrote Ms. Voynow, who happily provided the score, adding that the “....University of Washington is my mother's Alma Mater.” — Pamela Vokolek

• The “**Sonata for Flute and Harp**” by David Kechley was composed for Jerilee Tavernite, flutist, and Motter Forman, harpist, and was premiered on the flutist's Senior Recital at the University of Washington in 1970. The Sonata was again performed at the American Harp Society National Conference in Seattle in 1974 by Ms. Forman and Raye Terpenning.

The Sonata is in three movements, using Italian titles. The first movement, *Satira*, means satire and is a “spoof on jazz.” The harp imitates the rhythm section and the flute “improvises” the melody lines. *Sogno*, the second movement, means dreamy. It is lyrical and very chromatic. The third movement is titled *Strido*, or screech. The composer uses several effects geared towards a “kind of brilliance.” The movement is played entirely on piccolo. The harpist uses a guitar pick and pedal buzzes which produces startling sounds.

— Motter Forman

• Salzedo composed “**Bolmimerie**” for a film-pantomime for the great Russian dancer, Adolf Bolm. It was originally performed with seven harps and a dancer:

A gathering in the royal court  
Entrance of magicians  
Magical feats  
Electrical convulsions  
The wall panels detach themselves and dance A fugue (a la Brahms)  
A noisy country fair  
The Monarch congratulates magicians  
The magicians dissolve as curtain tumbles

— Pamela Vokolek

• Pierick Houdy was born in Rennes, France, and was accepted at the Conservatoire National Supérieur in Paris at age ten. He studied with Darius Milhaud, Olivier Messiaen, and Nadia Boulanger, among others, winning the first prize in composition, the Grand Prix de Rome and the Grand Prix de la ville de Paris. After teaching and conducting in Paris, he came to Canada on the invitation of Laval University in Quebec to teach composition. Since 1971, he has been professor of composition at the Quebec City Conservatory.

Houdy has composed numerous pieces for harp. The “**Sonata for Harp**” was written for his wife, harpist Ghislaine de Winter, and published in 1955. The work was given its American premier in 1957 by Pearl Chertok in New York and has since frequently appeared in international harp competitions.

— John Carrington, from an interview with the composer, *World Harp Congress Review*, May 1987, by Susann McDonald

• The three works in this group have been favorites at Harp Ensemble concerts over the past twenty years. “**Chanson dans la Nuit**” is the last of fifteen preludes in the famous *Method for the Harp* by Carlos Salzedo and Lucile Lawrence. “**Fraicheur**” is for harp alone or several harps in unison. Written in Salzedo's preferred 5/4 time, the theme of four harmonics occurs on the same four strings throughout, with constant pedal changes providing the changes in harmony. Originally from a suite of harpsichord pieces, Rameau's “**La Joyeuse**” was transcribed for two harps by Salzedo. — Pamela Vokolek

• “**Soft Refrains and Gentle Whispers**” is dedicated to Pamela Vokolek in recognition of her twentieth year of teaching harp at the University of Washington. As one of her former harp students and as an enthusiastic composer for the harp ever since, I owe her much. Although my harp career was extremely short, I still remember things she taught me and even more significant was her support of my composition. She has continued to encourage composers and to provide an inspiring example to them.

The prospect of writing a work for 20 harps is very exciting, as the possibilities seem almost endless. The problem, in this case, was in selecting which ideas would be exploited in this particular work. "Soft Refrains and Gentle Whispers" is a one-movement work which intersperses three different musical characters. The first consists of the tremolo sounds that harps do so well. The second and third characters both stem from the same thematic idea and take the form of a song-like refrain and a more rhythmic dance-like section. This faster section makes use of a number of percussive sounds and is not unlike *Satira*, the first movement of "Sonata for Flute and Harp" which was written in 1970. *Satira* was the first work which attempted to use a blues form and a jazz-rock rhythmic element. This approach has evolved and re-evolved in much of my music for the past 18 years, and this present work contains the most recent manifestation. The soft refrain maintains the overall character of the piece which is one of tranquility and simplicity.

— David Kechley

**The Festival Harp Ensemble**

**Pamela Vokolek, Director**

- Margaret Allen . . . . . lab technician
- Sylvia Siddons Augustavo . . . . . 1979; fabric consultant
- Vicki Bowman . . . . . 1979 Art History; housewife
- Melissa Brennick . . . . . 1989 Music Education; student
- Jennifer Briar . . . . . student
- Deete Bunn . . . . . 1982 M.M. Harp; free-lance harpist
- John Carrington . . . . . 1987 B.A. Harp; free-lance musician
- Kathleen Duffy . . . . . 1979 B.A. Harp; loan officer
- Motter Forman . . . . . 1973 B.A. Harp; harp teacher, performer
- Mary Frank . . . . . 1976; harp and piano teacher, performer
- Ann Gauger . . . . . 1989 Ph.D. Zoology; graduate student
- Karen Gottlieb-Bleaken . . . . . 1977 Harp, Phi Beta Kappa; free-lance harpist, teacher
- Mary Beth Hawkins . . . . . student
- Naomi Kato . . . . . 1984 B.A. Harp; musician
- Anne Larson . . . . . 1987 B.A. Harp; medical student
- Susan McLain . . . . . 1988 B.A. Music; musician, drafter
- Louise Novak . . . . . 1991 psychology student
- Juliet Olszewski . . . . . 1985 B.A. Harp; free-lance harpist, teacher
- Titan Rodick . . . . . 1989 B.A. Music; student, waiter
- Marian Sussman . . . . . 1981 B.A. Harp, Phi Beta Kappa; musician
- Lynne Trepennig . . . . . B.A. Harp; student
- Jill Stroming Whitman . . . . . 1983 Harp, German, Phi Beta Kappa; harpist, Suzuki teacher

**Former UW Harp Program members not performing**

- |                        |                        |                     |
|------------------------|------------------------|---------------------|
| Paul Baker             | Karla Ekblau           | Soyna Helicz        |
| Gwyneth Black          | Joyce Birchman         | Carole Hendrickson  |
| Jill Peterson Black    | Fankhauser             | Janet Inahara       |
| Alice Bridgforth       | Judy Finney            | Bryndis Jonsson     |
| Claudia Caruthers-Eick | Julie Gustavson        | Bronn Journey       |
| Joan Clark             | Elizabeth Oas Havlicek | Carrie Kourkoumelis |

- |                   |                  |                         |
|-------------------|------------------|-------------------------|
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| Daisy Lu          | Andrea Mickelson | Cheryl Kruzmark Walker  |
| Elizabeth Lussier | Marlene Ota      | Kathy Kirschner Wanzer  |
| Leslie McMichael  | Maria Peralta    |                         |
| Holly McMillen    | Sandy Salstrom   |                         |

**The University Harp Ensemble**

Upon her appointment to the faculty in 1968, Pamela Vokolek started the University Harp Ensemble. It has performed on annual concerts on campus for the past twenty years, becoming an essential part of the harp program. It is typical for a harp student to have only one part per concert. Therefore, the experience gained at rehearsals and concerts is but a small percentage of that enjoyed by the other orchestra members. Weekly harp ensemble rehearsals give harpists additional ensemble training the large ensembles cannot provide.

The University Harp Ensemble has also appeared off campus, most notably at Portland State University, in a featured concert at the 1974 American Harp Society National Conference, at Harborview Hospital, and at Evergreen College in Olympia. In January of this year, a group from the Ensemble appeared on the KING television program "Music Magic."

Special thanks must go to Professor James Beale and present School of Music Director Daniel M. Neuman for their continuing support of the harp program.

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- Seattle Youth Symphony

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### Upcoming Concerts

**University Masters Series: Bisi Adeleke, Music of Nigeria;**  
Endo Suanda, Topeng Dance of Indonesia, April 11, 8:00 PM, Meany Theater  
**Faculty Recital: Soni Ventorum Wind Quintet, April 14, 8:00 PM, HUB Auditorium**  
**Percussion Festival, April 14, 8:00 PM, Brechemin Auditorium**  
**Percussion Festival, April 15, 9:00 AM - 10:00 PM, Meany Studio Theater**  
**Collegium Musicum, April 16, 8:00 PM, Brechemin Auditorium**  
**University Symphony, April 19, 8:00 PM, Meany Theater**  
**University Wind Ensemble and Symphonic Band, April 25, 8:00 PM, Meany Theater**  
**Faculty Recital: Margriet Tindemans, viola da gamba; Carol Terry, harpsichord, April 27, 8:00 PM, Brechemin Auditorium**