

University of Washington
THE SCHOOL OF MUSIC

H36
1993
4-12

presents



THE HARP ENSEMBLE
Pamela Vokolek, *director*

honoring

LYNNE PALMER

with guest artists

John Carrington, *harp*

and

Rae Palmer Terpenning, *flute*

8:00 PM
April 12, 1993
Meany Theater

School
of
Music
University
of
Washington

DAT # 12, 149

Cass # 12, 150

	PROGRAM	
ID 2	GAVOTTE in G minor arranged by Lynne Palmer, 1992	J. S. Bach (1685-1750)
ID 3	TROUBADOUR TREK (1967) Hunt and Peck Second Chance Third Dimension Four in Hand Five by Five Sixth Sense Seven Up Eight Ball	Lynne Palmer (b. 1918)
ID 4	SONATINA, Op. 36, No. 1 arranged by Lynne Palmer, 1993	Muzio Clementi (1891-1953)
ID 5	PRELUDE in C minor, Op. 12, No. 7 for three harps, arranged by Lynne Palmer, 1993 Alexis Odell Mary Beth Hawkins Karyn Fideline Melissa Walsh	Sergey Prokofiev (1891-1953)
ID 6	GAVOTTE (transcribed by Dewey Owens) SARABANDE (transcribed by Dewey Owens) GIGA (transcribed by Carlos Salzedo) Alexis Odell	Arcangelo Corelli (1653-1713)
ID 7	PARVIS Alexis Odell Melissa Walsh	Bernard Andres (b. 1941)
INTERMISSION		
ID 9	RAGTIME CHIMES arranged by Lynne Palmer University Harp Ensemble	Van Alstyne
ID 10	SHADES OF BLUE (1980) SNATCH OF JAZZ (1980) Melissa Walsh	Lynne Palmer
ID 11	SIX POPULAR SPANISH SONGS for three harps (1946), arranged by Lynne Palmer El Paño Moruno Nana Cancion	Manuela de Falla (1876-1946)

Cass side A

side B

Compositions by Lynne Wainwright Palmer (*published)

SOLO HARP

- Classical Suite for Harp Alone*
- Harp à la Mode*
- Procession for Janet*
- Procession for Rae
- R.S.N.F. Waltz
- Shades of Blue and Snatch of Jazz*
- Sounds I and II*
- Theme and Whimsical Variations
- Toccatà

HARP ENSEMBLE

- Air and Rustic Dance
- Triptych for three harps

TROUBADOUR HARP (NON-PEDAL)

- Duet with beginning cello
- Parade for three players
- Prelude and Dance
- Troubadour Trek*

HARP AND VOICE

- Canticle of Praise (harp, narrator, speaking choir)
- The Gift, A Christmas Anthem (SATB)

HARP AND OTHER INSTRUMENTS

- Sonata for Flute and Harp
- Suite for Sweets (beginning flute and harp)
- 3 4 5 (harp and string quartet)

HARP AND ORCHESTRA

- Concerto for Debbie
- Concerto for Harp and Orchestra
- Conversation Piece (two harps and orchestra)

TRANSCRIPTIONS: POPULAR

- Carol of the Bells*
- Josephine*
- Nadia's Theme
- Night and Day*
- Ragtime Chimes
- Saint Louis Blues
- Star Dust*
- Sunrise, Sunset*
- There's a Small Hotel*
- Tico Tico*

When Johnny Comes Marching Home

TRANSCRIPTIONS: CLASSICAL

- J. S. Bach, GAVOTTE IN G MINOR for two harps*
- Clementi, SONATINA for two harps
- de Falla, SIX POPULAR SPANISH SONGS for three harps
- Galuppi, SONATA IN D for solo harp*
- Prokofiev, PRELUDE IN C MINOR for three harps

Compositions by Lynne Wainwright Palmer (*published)

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Classical Suite for Harp Alone*
 Harp à la Mode*
 Procession for Janet*
 Procession for Rae
 R.S.N.F. Waltz
 Shades of Blue and Snatch of Jazz*
 Sounds I and II*
 Theme and Whimsical Variations
 Toccata

HARP ENSEMBLE

Air and Rustic Dance
 Triptych for three harps

TROUBADOUR HARP (NON-PEDAL)

Duet with beginning cello
 Parade for three players
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 Troubadour Trek*

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When Johnny Comes Marching Home

TRANSCRIPTIONS: CLASSICAL

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 Prokofiev, PRELUDE IN C MINOR for three harps

SIX POPULAR SPANISH SONGS (cont.)

Polo

Asturiana

Jota

Melissa Walsh

Alexis Odell

Karyn Fideline

12 SONATA FOR FLUTE AND HARP (1979).....12/12.....Lynne Palmer

Declamato / Moderato / Scherzando

Andante calmato

Allegro con spirito

Rae Palmer, flute

John Carrington, harp

Tonight we honor the acclaimed harpist, teacher (School of Music faculty, 1958-1968), and composer, Lynne Wainwright Palmer. After a brilliant early career which included principal harp positions in Stowkowski's All-America Youth Orchestra, the Indianapolis Symphony, the Philadelphia Orchestra, and teaching positions at Louisiana State University and the University of Michigan, where she started the harp department, her arrival in Seattle in 1947 brought the Salzedo Method and Salzedo's music to the Northwest. Her decades of performing and dedicated teaching have had a profound musical influence.

Carlos Salzedo's death in 1961 meant the loss of the foremost composer of harp music. Lynne then resolved to study and compose with the goal of contributing useful and original works for harp. Her years of study with School of Music professor Gerald Kechley have produced a great variety of works. A recital of her compositions opened the American Harp Society National Conference in Minneapolis in 1984. In June, 1992, John Carrington premiered her latest solo for harp, *Harp à la Mode*, at the AHS National Conference in San Diego.

The University Harp Ensemble thanks Lynne Palmer for making works not yet published available to us for this concert.

The opening group for harp ensemble includes three arrangements of familiar works. As Bach and Clementi did not write for harp, access to these composers through these versions is most useful. The PRELUDE in c minor is familiar as a harp solo. Its technical difficulty limits it to advanced harpists. Palmer's arrangement for three harps has more easily mastered parts, making the work more accessible.

TROUBADOUR TREK is written for the non-pedal harp. The famed harp maker Lyon and Healy developed the "troubadour" model in the late 1950s. Palmer indicates these pieces can be played as solos or in this ensemble version. The titles refer to the intervals upon which each piece is based.

The importance to harpists of quality transcriptions was addressed by Lucile Lawrence in her collection, *Solos for the Harp Player* in which the three Corelli works heard this evening appear.

Bernard Andres' compositions are finding increasing popularity on competitions and harp recitals. *PARVIS* is noteworthy for its rhythmic interest and subtle use of special effects such as the striking of individual strings with the tuning key.

RAGTIME CHIMES and the two jazz solos are examples of Palmer's ongoing interest and appreciation of popular idioms. The Van Alstyne rag is particularly suited to the harp in this arrangement for two harps. There is an increasing interest among harpists in jazz and pop music. Many young artists are specializing in this music and may be heard at several annual pop festivals. These solos enable harpists to sample this style.

The de Falla *SEVEN POPULAR SPANISH SONGS* have previously been accessible only to virtuoso harpists in Salzedo's transcription for two harps and soprano. This three-harp arrangement features the six most suitable of the seven songs, ending with *JOTA* instead of *POLO*.

PAMELA VOKOLEK

The *SONATA FOR FLUTE AND HARP* was premiered at Seattle Pacific University on March 2, 1980 by the composer and her daughter, Rae Palmer Terpenning, to whom the work is dedicated.

After the opening statement, the first movement is characterized by a persistent ostinato in the harp underlying the flute's melodic lines. This is interrupted by a playful scherzando which presents the harp in canonic imitation of the flute. The return of the ostinato is shared by the flute as the harp assumes the melodic role.

The lyrical second movement is written in 7-4 meter, but the pedal line persists in 4-4 as does the high octave "bell" line, although both are spaced in such a way to lend a pleasant rhythmic ambiguity to this section.

The last movement, although very rhythmic, is unmetered, highly spirited, and highly spiced with chromaticism.

LYNNE PALMER

Tonight we feature 1987 School of Music graduate, **John Carrington**. Since graduation he has studied with Lynne Palmer as well as earning a Master of Music degree at the Cleveland Institute of Music with Alice Chalifoux. In demand as a free-lance harpist, he is also Principal Harp of the Tacoma Symphony and performs regularly with the Anchorage Symphony and the New World Symphony in Miami Beach.

After her graduation from the New England Conservatory and study in France as a Fulbright Scholar, **Rae Palmer Terpenning** returned to the Northwest where she is a prominent teacher and performer. A faculty member at Seattle Pacific University and Pacific Lutheran University, she is also a member of the Pacific Northwest Ballet Orchestra and has performed often with the Seattle Symphony and Seattle Opera.