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
PROGRAM

1. GAVOTTE in G minor ........................................ J. S. Bach
   arranged by Lynne Palmer, 1992 (1685-1750)

2. TROUBADOUR TREK (1967) ..................................... Lynne Palmer
   Hunt and Peck
   Second Chance
   Third Dimension
   Four in Hand
   Five by Five
   Sixth Sense
   Seven Up
   Eight Ball

3. SONATINA, Op. 36, No. 1 ........................................... Muzio Clementi
   arranged by Lynne Palmer, 1993 (1891-1953)

4. PRELUDE in C minor, Op. 12, No. 2 ......................... Sergey Prokofiev
   for three harps, arranged by Lynne Palmer, 1993 (1891-1953)
   Alexis Odell
   Mary Beth Hawkins
   Karyn Fideline
   Melissa Walsh

5. GAVOTTE (transcribed by Dewey Owens) ...... Arcangelo Corelli
   SARABANDE (transcribed by Dewey Owens) ..... (1653-1713)
   GIGA (transcribed by Carlos Salzedo) ..... Alexis Odell

6. PARVIS ......................................................... Bernhard Andres
   (b. 1941)
   Alexis Odell
   Melissa Walsh

7. RAGTIME CHIMES ............................................... Van Alstyne
   University Harp Ensemble

8. SHADES OF BLUE (1980) ........................................ Lynne Palmer
   SNATCH OF JAZZ (1980) ........................................ Lynne Palmer
   Melissa Walsh

9. SIX POPULAR SPANISH SONGS ...................................... Manuela de Falla
   for three harps (1946), arranged by Lynne Palmer (1876-1946)
   El Patio Moruno
   Nana
   Cancion

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
   Toccata

HARP ENSEMBLE
   Air and Rustic Dance
   Triptych for three harps

TROUBADOUR HARP (NON-PEDAL)
   Duet with beginning cello
   Parade for three players
   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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Harp à la Mode*
Procession for Janet*
Procession for Rae
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Shades of Blue and Snatch of Jazz*
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**SIX POPULAR SPANISH SONGS (cont.)**

<table>
<thead>
<tr>
<th>Polo</th>
<th>Asturiana</th>
<th>Jota</th>
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<tr>
<td>Melissa Walsh</td>
<td>Alexis Odell</td>
<td>Karyn Fideline</td>
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**SONATA FOR FLUTE AND HARP (1979)**

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<tr>
<th>Declamato / Moderato / Scherzando</th>
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<tbody>
<tr>
<td>Andante calmo</td>
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<tr>
<td>Allegro con spirito</td>
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<tr>
<td>Rae Palmer, flute</td>
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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 Stokowski’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 Lucille 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 canonc 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.

LYNN 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.