

Pittsburg State University

Department of Music

Presents

Elaine Christy Bejjani
Harpist

In

A Program of Works for Harp.
by Harpists



7:30 P.M.

Tuesday, October 2, 2001

McCray Recital Hall

Program

La Danse des Sylphes
Rondo Brillant, Etude

Felix Godefroid (1818-1897)

Sonatas Españolas del siglo XVIII
(Spanish Sonatas of the 18th Century)

Sonata in C Minor

Cantallós (c. 1760)

Sonata in D Major

Mateo Albeniz (c.1755-1831)

Transcribed for harp by M. Rosa Calvo-Manzano

Images pour harpe

Marcel Tournier (1879-1951)

Les Anesses grises sur la route d'El-Azib

(Grey Donkeys on the Road to El-Azib)

Danseuse à la fontaine d'Ain-Draham

(Dancer at the Fountain of Ain-Draham)

Soir de fête à Sedjenane

(Evening Fete at Sedjenane)

Alla Turca from Sonata in A Major, K, 331

W.A. Mozart (1756-1791)

Transcribed for harp by E. Christy

Intermission

Haiku for the Harp (1986)

Susann McDonald and Linda Wood

A Flash of lightning! The sound of dew Dripping down the bamboo

Dance from one blade of grass To another, Pearls of dew

The old pond; A frog jumps in, The sound of water

Being chased, The firefly Hides in the moon

Even among the insects in this world, Some are good at singing, Some bad

Sacred music at night; Into the bonfires Flutter the tinted leaves

Striking the fly, I hit also A flowering plant

A stray cat Asleep on the roof In the spring rain

Distant lights; There they live This autumn night

The sparrows Are playing hide and seek Among the tea flowers

After the moon-viewing, My shadow walking home Along with me

Sweeping the garden, The snow is forgotten By the broom

Variations on a Theme of Paganini

Mikhail Mchedelov (1903-1974)

Duke (1985)

Andrès Bernard (b. 1941)

Program Notes

Felix Godefroid, a 19th century Belgian harpist, was well known throughout Europe during his lifetime as a virtuoso performer. He composed prolifically for the harp. His compositions are always technically difficult, ranging from an introspective quality to brilliant virtuosity. *La Danse des Sylphes* combines a teasing melody with dazzling technicality.

Maria Rosa Calvo-Manzano is harp professor at the Royal Conservatoire of Madrid and soloist with the RTVE Symphony Orchestra. She is President and founder of the Association ARLU (Arpista Ludovico) dedicated to rediscovering Spanish musical heritage. The works of Cantallos and Albeniz parallel those of Domenico Scarlatti, whose large output of sonatas bear considerable Spanish influence. Although these sonatas are keyboard compositions, common performance practice of the day allowed the same music to be played on keyboard, lute and harp. Each sonata is in single movement, two part form and are typical Spanish zapateados, a solo dance where the rhythm is marked by stamping the heels.

Marcel Tournier held the post of *Professeur de la Harpe au Conservatoire National de Musique de Paris* for 36 years (1912–1948), longer than any other professor before or after. During his tenure he composed extensively for the harp, creating a new repertoire of idiomatic music for the instrument. Jane Weidensaul, editor of the *American Harp Journal* from 1979–1997, writes, "When Debussy scored *L'Après-midi d'un faune*, he was the first symphonic composer to use the harp in an idiomatic character – before that, writings for the harp were identical with writings for the piano. Marcel Tournier will be most remembered for the works in which he used the harp in a characteristic and particular way; *Vers la Source dans le bois* and *Jazz-Band* could not be played on any other instrument." The 3rd Suite of *Images*, composed in 1930, is a set of three descriptive scenes of North African life which exemplify Tournier's predilection for the exotic. The place names in the titles are suggestive of Arabic culture. Although not specified by Tournier, the pieces are most likely derived from Algerian inspiration, a favored source of exoticism for French artists and composers of the 19th century.

Elaine Christy was introduced to various tunes of Middle-Eastern music featuring the "ud" or the "kanoun," complex melodic stringed instruments similar to early precursors of the Western harp. Of special inspiration was a popular adaptation of Mozart's *Symphony in G Minor*, third movement, with Arabic lyrics. Hence the impetus for transcribing one of Mozart's works to the harp reflecting these historical and cultural connections. The march, *Alla Turca*, final movement of the Sonata in A Major is especially reminiscent of the Turkish Janissary music when heard on the harp.

Susann McDonald /Linda Wood

Acknowledged throughout the musical world as one of the foremost performers and teachers of the harp, Susann McDonald is currently the Artistic Director of the World Harp Congress and is founder and Music Director of the USA International harp Competition. She served as head of the harp department of the Juilliard School for 10 years (1975-85) and chairs what has become the largest harp department in the United States at Indiana University, Bloomington, Indiana, where she holds the rank of Distinguished Professor of Music.

Linda Wood Rollo served as Assistant Professor of Music in harp at Indiana University with Susann McDonald. She has performed as a soloist throughout the US and Europe under the auspices of the National Endowment for the Arts and Columbia Artists. Currently, Ms. Wood is editor of the World Harp Congress Review. Together, McDonald and Wood have composed and arranged 15 volumes of original compositions, transcriptions and teachings materials for the harp.

Haiku is a form of Japanese poetry intended to evoke a wealth of visualizations and emotions. Each poem contains seventeen syllables (5+7+5) with a reference to a season of the year or a subject in nature. Because of its brevity, the effect of the haiku lies in its power of suggestion and its deliberate elusiveness – the reader must use imagination to “fill in” the outlines that have been drawn. In this collection twelve haikus have been used as settings for short musical studies which make use of unorthodox harp techniques such as tuning key slides, soundboard slaps and metal-rod tremolos.

Mikhail Mtchedelov, a graduate of the Moscow Conservatory, became well-known as an orchestral performer, teacher and composer of technical studies for the harp. This set of variations is based on the well-known Caprice No. 24 by Paganini, also the inspiration for Rachmaninoff's *Variations on a Theme of Paganini* for piano. Their technical brilliance effectively displays the high level of virtuosity associated with the Russian School of training.

Bernard Andrès, born in Belfort, France, was winner of the *Premier Prix de Harpe* from the Paris Conservatory in 1966. He has served as harpist of the Orchestre Philharmonique de Radio-France since 1969 and has published over 50 works for the harp, including a large number of pedagogical pieces and two concertos. *Duke*, a jazz work for solo harp, evokes the idiom of the great jazz musician, Duke Ellington.

Notes by E.Christy

Thank you for attending today's program.