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Student Recital: Dana Wallace, harp

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Dana Wallace, *harp*



APRIL 6, 2001, 7:30 PM
PERKINSON RECITAL HALL

... PROGRAM ...

Sonata no. 2 in A minor, BWV 1003
Andante

J. S. Bach
(1685-1750)
trans. Marcel Grandjany

Suite of Eight Dances
Siciliana
Tango
Seguidilla

Carlos Salzedo
(1885-1961)

with
Mary Jane D'Arville, harp

Concerto in B-flat major, HWV 294
Andante allegro
Larghetto
Allegro moderato

George Frideric Handel
(1685-1759)
trans. Carlos Salzedo

... INTERMISSION ...

Cinq Melodies Populaire Grecques

- I. Chanson de la mariée
- II. Là bas, vers l'église
- IV. Chanson des cuilleuses de lentisques
- III. Quel gallant m'est comparable

with
Erin Stults, soprano

Maurice Ravel
(1875-1937)
trans. Carlos Salzedo

First Arabesque

Claude Debussy
(1862-1918)
trans. Carlos Salzedo

Baroque Flamenco

Deborah Henson-Conant
(b. 1953)

Impromptu-Caprice, op. 9

Gabriel Pierné
(1863-1937)

... NOTES ...

Bach wrote six sonatas and partitas for solo violin in 1720 while he was the Kapellmeister to the court of Anhalt-Cohen. Bach's great knowledge of the violin is demonstrated by his use of *senza basso* throughout these pieces, while still achieving harmony, counterpoint, and definite rhythms. This is clearly demonstrated in the Andante of Sonata no. 2 in A minor. The melody and bass line are very distinct, and it is thought that this two-part Andante was originally a duet for violin and basso continuo.

Ernest Bloch once wrote that Salzedo opened the door to a new concept of harp playing. Salzedo developed a new technique and inventive methods that expanded the variety of sounds and effects possible on the harp. His Suite of Eight Dances, composed in 1943, is quite different from the Baroque dance suite as it incorporates more contemporary dance styles while still keeping some of the historic dances. The Siciliana is characterized by its dotted rhythms and lyrical melody. The sultry Tango uses syncopated patterns in a 2/4 meter, and is comprised of two sections that remain in the original key. The Seguidilla is a Spanish dance in a moderately fast triple meter. It is characterized by sudden pauses at the end of each phrase.

Handel wrote six organ concertos for performance in his oratorios. However, the sixth of these concertos, HWV 294, was originally written for the harp and was later transcribed for the organ in order to be included in Op. 4 (1738). This concerto was intended for performance with *Alexander's Feast* and follows the recitative concerning the Greek bard Timotheus. Consisting of three brief movements, it is a staple of the harp repertoire. Salzedo's transcription was first performed with the Philadelphia Orchestra during WWII and was written so that the harp could play continuously through the *tutti* parts, thus making it an effective solo piece as well.

Ravel was a contemporary of Debussy and Fauré. Like these composers, he wrote in the Romantic style and was influenced by both the music and literature of this time. These influences are particularly seen in his songs based on French poetry. *Cinq melodies populaires grecques* were written for piano and either male or female voice. "Chanson de la mariée" (Song of the Bride) uses octaves to create a tinkling bell or rain effect. "Là bas, vers l'église" (Over There, Toward the Church Tower) has a definite dance rhythm,

as the vocal motifs and chords evoke a dreamlike quality. "Chanson des cueilleuses de lentisques" (Song of the Lentisk Gatherers) is a beautiful love song. The vocal line establishes and changes the harmony of the airy accompaniment. "Quel gallant m'est comparable" (Which Gallant Can Compare With Me) is very bright and confident as the singer boasts boldly of his pistol and sabre. However, his thoughts do turn to his beloved as the mood becomes more quiet and tender. These pieces were transcribed for the harp by Carlos Salzedo, with the approval of Ravel, and were performed in 1930 at Boston's Symphony Hall.

Debussy composed *Deux Arabesques* in 1888. While romantic in style, "First Arabesque" does adhere to several traditional tonal and formal conventions. Its impressionist nature lends itself well to the harp. In Carlos Salzedo's transcription, the key is transposed from the original E to E flat. This change in key better utilizes the harp's lyrical nature.

Deborah Henson-Conant, a renowned jazz harpist, based her *Baroque Flamenco* on the theme of Minuet in A Minor by Jean-Jacques Rousseau. She effectively combines 18th century music with the unique rhythms of Spanish flamenco music. With the use of slap bass and guitar-like strums, one can almost see the clapping and dancing of flamenco dancers!

Gabriel Pierné was both a conductor and composer in Paris during the early twentieth century. He composed a great deal of chamber music, as well as operas and ballets. While his forms remained Classical, he incorporated many of the new Romantic styles and ideas into his works. His *Impromptu-Caprice* for harp has a distinct melody that is interrupted by a fiery dance.