TCU COLLEGE of FINE ARTS

School of Music

presents

4th Annual “Harp-o-ween"

The TCU Harp Ensemble
With the TCU Music Preparatory Harp Ensemble
Kela Walton, Director

October 25, 2026 | 3:00 PM | PepsiCo Recital Hall

Program

Halloween Pranks — Betty Paret (1923-2011)

The TCU Music Preparatory Harp Ensemble: Madeleine Allen, Ian Davis, Harper Hook, Capri Oakes, Atalia Terrell, & Laura Thielke

Old Black Cat — Julie Gaisford Keyes (b. 1970)

Atalia Terrell*

Jack O’Lanterns — Julie Gaisford Keyes (b. 1970)

Harper Hook*

Aaaahllegro! — Shinichi Suzuki (1898-1998), Arr. Ian Davis

Ian Davis*

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Harvest Hornpipe — Scottish Dance
arr. Jeannie Kern Chenette (b. 1955)
The TCU Harp Ensemble: Lauren Holder, Denise Smith, & Silvia Torres Rodarte

Passacaille — George Frideric Handel (1685-1759)
Theme and selected variations — Arr. Tiny Béon
Denise Smith

The Harmonious Blacksmith — George Frideric Handel (1685-1759)
Air & Selected Variations — Arr. Carlos Salzedo
Silvia Torres Rodarte

Sonatine No. II — Sophia Corri Dussek (formerly attributed to J. L. Dussek)
I. Andante grazioso — (1775-1831)
Lauren Holder

Requiem in D minor, Op. 48 — Gabriel Fauré (1845-1924)
III. Sanctus — arr. Lynne Abbey-Lee

Las casas del rio — Bernard Andrés
(1941-2026)
The TCU Harp Ensemble: Lauren Holder, Denise Smith, & Silvia Torres Rodarte

Brief Pause

No Escape (2022) — Barbara Bartee
(b. 1967)
The TCU Harp Ensemble & The TCU Music Preparatory Harp Ensemble

* Indicates current TCU Music Preparatory Harp students

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Program Notes

Many of the pieces performed this afternoon share a connection with the moods, sounds, and celebrations of autumnal harvest festivals and the allhallowtide liturgical season. Allhallowtide encompasses All Saints' Eve (also known as All Hallows' Eve or Halloween), All Saints' Day, All Souls' Day, and Remembrance Sunday.

Betty Paret (1923–2011) best known for her *First Harp Book* a collection of progressive solos for the beginning harp student, Paret also published two volumes of duets for multiple harp students of various levels. ***Halloween Pranks*** is one of her compositions to appear in both the solo and ensemble collections. In the ensemble version, Paret encourages the performers to take turns improvising and using extended techniques to play musical and Halloween inspired "pranks" during the rests between the melodic phrases.

Julie Gaisford Keyes (b.1970) has composed, arranged, and published over 200 pieces focusing on religious and children's music for the lever and pedal harp. Her collection *Harpy Halloween* includes thirteen tunes for lever and pedal harp designed to introduce students to unique harp sounds as well as communicating stories and feelings through music. Through extended techniques and the optional lyrics we hear an ***Old Black Cat*** and perhaps a mouse who are still capable of some mischief on Halloween night, but decide it would be safer to take a nap inside. In ***Jack O'Lanterns*** pumpkins try to survive halloween night with a bunch of teenagers who didn't like their treats.

Shinichi Suzuki (1898-1998) was a Japanese violinist, philosopher, composer, and influential pedagogue that founded the Suzuki method of music education. He often spoke about young children's ability to excel as musicians, especially when provided an environment that nurtures growth. Many Suzuki students still celebrate his birthday each October, and this year Ian Davis chose to transform one of Suzuki's most famous melodies, ***Allegro,*** into a spooky *Aaaahllegro*!

Jeannie Kern Chenette (b. 1955) An American harpist based in the midwest, Chenette has twice resided in the British Isles while pursuing Celtic music sources, composing, and creating arrangements for harpists on all types of harps. A hornpipe can refer to a dance or the musical instrument used to play it. Found in Irish, Scottish, and English traditions, the dance is in 4/4 time and is often done in hard shoes or clogs. ***Harvest Hornpipe***, or *A Harvest Home* as it is also known, is one of the most performed and recorded tunes in the tradition.

George Frideric Handel (1685-1759) published his first eight harpsichord suites in 1720, after having left his native Germany to accept a position at the Royal Academy of Music. Originally published in the Harpsichord Suite No. 7 in G minor, HWV 432, the ***Passacaille*** (or Passacaglia) is the last movement. The Passacaglia originated in early 17th century Spain as an interlude between dances or songs. The Italian composer Frescobaldi transformed the it into a series of continuous variations over a bass line that is typically 4 to 8 measures long. Very little is recorded about French harpist and arranger Tiny Béon, who flourished in the early 1900s, and she is best remembered for this transcription of Handel's *Passacaille*.

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The final movement of the Harpsichord Suite No. 5 in E major, HWV 430 was originally titled *Air and Variations*. The name ***The Harmonious Blacksmith*** was not given by Handel and the title was not recorded as such until the early 19th century when the movement became popular on its own after Handel's death. There are several unproven theories about the origin of the name including one story that Handel heard a blacksmith singing the Air. Another unproven story is that a blacksmith turned musician in Bath, who gave himself the nickname Harmonious Blacksmith, popularized the movement in performances and sold the music to it individually. The repeated notes in the first variation can certainly give the impression of a blacksmith hammering.

Sophia Corri Dussek (1775-1831) In 1792 Sophia Corri, a well-known soprano and composer of songs, married the composer **J. L. Dussek**. The six Sonatines were first written in London in 1799. The pair moved to France in 1807 where they remained until his death in 1812. During this time editions of the harp Sonatines as well as the Sonatas were published by Playel in Paris under only the name Dussek, and thus formerly mis-attributed to her husband J.L. Dussek for almost two centuries.

Gabriel Fauré (1845-1924) ***o***riginally composed his ***Requiem*** as a choral and orchestral setting of the shortened Catholic Mass for the Dead. The *Requiem* was first an performed in 1888 and later revised in 1900 for full orchestra. Of the *Requiem's* seven movements the harp only plays in the three movements that reference heaven and eternal rest: *Sanctus*, *Pie Jesu*, and *In Paradisum*. This arrangement of the *Sanctus* for three harps by Lynne Abbey-Lee utilizes Faure's original harp part of continuous sixteenth notes, which move between the three harps as the movement progresses, combined with condensed choral and orchestral melodies in the other two parts.

Bernard Andrés (1941-2026) An innovative French harpist and composer, **Andrès** developed his own notation for many extended techniques on the harp. His numerous compositions for harp - at every level from beginner to concerto soloist - blend traditional structures with modern effects. He passed away on July 14, 2026, at the age of 84. In the tradition of remembering those who recently departed at this time of year, we chose to program his unpublished manuscript ***Las casas del rio*** for harp ensemble in his honor.

Barbara Bartee (b. 1967) is a harpist, composer, and teacher in Utah. She loves to compose and arrange music for students that reflect their personal tastes and musical abilities. Premiered at the 2022 Intermountain Harp Education Association Haunted Harps Concert, Bartee describes ***No Escape*** as, "a spooky tune where the listener can feel the panic of being chased, un able to escape."

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