



SCHOOL OF MUSIC

Presents

**“French Impressions”
The TCU Harp Ensemble**

**With guest harpists from the TCU Music
Preparatory Kela Walton, Director**

November 9, 2022

7:00pm

PepsiCo Recital Hall

Program

Quatre Préludes pour deux harpes

Prélude No. 1

Prélude No. 3

Prélude No. 4

Marcel Tournier

(1879-1951)

Augusta Walsh & Kela Walton

Siciliana

Mary Kay Waddington

(b. 1952)

Madeleine Allen* & Kela Walton

Sonatine No. II

Andante grazioso

Sophia Corri Dussek (formerly attributed to J. L. Dussek)

(1775-1831)

Augusta Walsh

Arabesque No I.

Andante con moto

Claude Debussy

(1862-1918)

Transcribed for harp by Carlos Salzedo

Sima Galaganov*

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Dyades
Dyade No. 2
Dyade No. 3
Dyade No. 5

Bernard Andrès
(b. 1952)

IsabellaGrace Ebo* & Sima Galaganov*

La Désirade

Carlos Salzedo
(1885-1961)

IsabellaGrace Ebo*

Polka in C

Jacques Press
(1903-1985)

Augusta Walsh & Kela Walton

* Indicates guest harpists who are currently TCU Music Preparatory students

Program Notes

All of the pieces performed this evening share a French connection. **Tournier** was a French harpist, composer, and teacher. Tournier won the Prix de Rome in 1909, and his works expanded the harp's technical and harmonic possibilities. In 1912, he succeeded his teacher, Alphonse Hasselmans, as the professor of harp at the Paris Conservatory.

The musical origins of the **Siciliana** can be traced to Baroque era suites of dances that were popular in the court of King Louis XIV. **Waddington's** Siciliana is in the typical style with a slow 6/8 meter and minor key signature.

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 Sonatines, as well as the Sonatas, were published by Playel in Paris under only the name Dussek and thus formerly misattributed to her husband, J.L. Dussek for almost two centuries.

The two Arabesques were originally composed by **Debussy** for the piano between the years 1888 and 1891 while he was still in his twenties. Though one of the very earliest impressionistic works, the Arabesques illustrate the origins of Debussy's musical style.

French harpist and composer Bernard **Andrès** was born in Belfort in 1941. The Dyades, like much of his music, blend traditional structures with modern effects and extended techniques. He sees the future of music as the cooperation rather than opposition of the traditional and modern.

Carlos **Salzedo** also studied harp at the Paris Conservatory with Hasselmans. He later came to the United States to play with the Metropolitan Opera. As a composer, Salzedo developed new techniques and notations for these techniques, which he used extensively in his compositions after 1919. Some of these new sounds can be found in *La Désirade*, which was first published in 1929.

Russian-born Jacques **Press** studied composition in Paris and played piano for silent movies during his teen years. He immigrated to the U.S. in 1926. After first living in New York, he later moved to Hollywood, where he composed mostly scores for films.

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