



SCHOOL OF MUSIC

Presents

“Celebrating Our Past, Present, and Future”

The TCU Harp Ensemble

With special guests:

**Dr. Laura Brandenburg, Sydney Howell, Dr. Mallory McHenry,
TCU Harp Studio Alumni, and TCU Music Preparatory Harpists
Kela Walton, Director**

April 29, 2023

3:00pm

PepsiCo Recital Hall

Program

Be Thou My Vision

Traditional Irish
arr. Nancy Hurrell*

Lyndsey Walker, Augusta Walsh & Kela Walton

Three Spanish Dances
Paraditas

Gaspar Sanz (1640-1710)
arr. Samuel Milligan (1932-2019)

Tarantella

Paul Beaumont (1839-1889)
arr. Lynne Abbey-Lee

Lyndsey Walker & Augusta Walsh

Suite of Eight Dances
Tango
Rumba

Carlos Salzedo
(1885-1961)

IsabellaGrace Ebo & Sima Galaganov

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Barcarolle from *The Tales of Hoffman*

Jacques Offenbach (1819-1880)
arr. Newel K. Brown (b. 1932)

Dr. Laura Brandenburg☆, Sydney Howell☆, Dr. Mallory McHenry☆, & Kela Walton

~ *Brief Pause* ~

Suite of Eight Dances
Seguidilla

Carlos Salzedo
(1885-1961)

TCU Harp Ensemble & TCU Music Preparatory Harp Ensemble

For the Beauty of the Earth

Tune by Conrad Kocher (1786-1872)
arr. Elizabeth Irene Hames*

Triptic Dance

Pierre Beauchant
(1885-1961)

TCU Harp Ensemble, TCU Music Preparatory Harp Ensemble,
Dr. Laura Brandenburg☆, Gabrielle Bernhard, Elizabeth Hames*, Sydney Howell☆,
Rachel Mazzucco*, & Dr. Mallory McHenry☆

* Indicates TCU alumni

☆ Indicates former TCU faculty

TCU Harp Ensemble: Lyndsey Walker & Augusta Walsh
TCU Music Preparatory Harpists: Charlotte Allen, Madeleine Allen, IsabellaGrace Ebo,
& Sima Galaganov

Program Notes

We celebrate Texas Christian University's 150th anniversary with a program of dance music and pieces that share connections with TCU's harp instructors and students throughout the the years.

Be Thou My Vision is a traditional Irish tune published in TCU alumna Nancy **Hurrell's book** *A Circle of Harps*. The piece begins with a repetitive motive in the harp 3 part that is meant to suggest a constant heart beat. Hurrell's seven books of solo and ensemble arrangements were initially inspired by her coaching the 'Sometimes Angels', a student harp ensemble in which current TCU Harp Instructor, Kela Walton was a founding member.

Gaspar **Sanz** wrote iconic examples of Spanish baroque music for Guitar, and Samuel **Milligan** is perhaps one of the most widely recognized arrangers of harp music. Yet Milligan's arrangement of *Three Spanish Dances* by Sanz remains unpublished. Milligan briefly studied, freelanced, and taught harp in north Texas in the 1950s before moving to work for the harp manufacturer Lyon & Healy. The company commissioned Milligan to write a method book, *Fun From the First*, to promote their new Troubadour lever harp in 1961. The Troubadour harp and the Milligan's book (included with every Troubadour purchase) remain the first introduction to harp for many new harpists to this day, including TCU's Music Preparatory students.

Sydney **Smith** composed several popular tarantellas for solo piano in the late 1800s and published this one under the pen name Paul **Beaumont**. The **Tarantella** is a southern Italian folk dance, characterized by a fast upbeat tempo and 6/8 meter. The tarantella dancer and musician may try to upstage each other by playing faster and dancing longer in an effort to tire out the other performer, as is depicted in this arrangement for two harps by Lynne **Abbey-Lee**.

Carlos **Salzedo** wrote the **Suite of Eight Dances** originally for solo harp in May and November of 1943. He later added second harp parts to *Tango* and *Rumba* in September 1956 which were published separately. Additional parts to *Seguidilla* were created by Marjorie Tyre and ShruDeLi Ownbey; though unpublished, they have been shared as part of the oral tradition among the students of Salzedo and within the Suzuki Harp tradition. TCU has a long history of Suzuki Harp teachers and students in the Music Preparatory program.

The **Barcarolle** “Belle nuit, ô nuit d’amour” duet for soprano and mezzo-soprano from **Offenbach’s** final opera *The Tales of Hoffman* is arguably one of the world’s most recognizable melodies. This version for four harps was arranged for four harps by Newel Kay **Brown** and recorded by the Octavia Harp Ensemble. Brown’s daughter Leslie Bluhm is a charter member of the ensemble along with former TCU Harp instructors Sydney Howell and director Dr. Laura Brandenburg.

For the Beauty of the Earth was commissioned by Dr. Laura Brandenburg for the 2017 Harp in Worship Conference and arranged by TCU alumna Elizabeth Irene **Hames**. The hymn is often attributed to F. S. Pierpont, but the tune was originally written by Conrad **Kocher** in 1838. Pierpont’s text first appeared in an 1864 book of Eucharistic Hymns and Poems with the original refrain “Christ our God, to Thee we raise, This our sacrifice of praise.” The refrain is sometimes changed to “Lord of all, to Thee we raise, This our hymn of grateful praise” depending on the denomination, and often sung during the Thanksgiving holiday period in America.

Triptic Dance for harp duo or trio was actually written by Carlos **Salzedo** and published in 1931 under the pseudonym Pierre **Beauchant**, to differentiate it from his other compositions for more advanced players. This iconic work is often the first harp ensemble piece many students learn, and a beloved standard in the harp ensemble repertoire as it is well-suited to performances by multiple harps and large ensembles.

Guest Artists

Dr. Laura Logan Brandenburg served as Harp Instructor on the TCU School of Music faculty from 2001-2020. In addition, she maintained an active pre-college studio through the TCU Music Preparatory department, teaching Suzuki harp students age five through young adult. She currently teaches and coaches private students of all ages in her home studio.

She is founder, director, and member of the Octavia Harp Ensemble, performing in the Dallas-Fort Worth area and beyond since 1993. Laura frequently plays with the Fort Worth Symphony Orchestra as a substitute harpist since 1990 and has most recently served as Principal Harp with the Lewisville Lake Symphony. Laura enjoys performing with Cindy Horstman and Kimberly DeRosa as The Dallas Jazz Harp Ensemble. She also collaborates with Jeff Walters as The Logan/Walters Harp Duo, performing all original transcriptions and arrangements for two harps.

Active as a clinician specializing in harp ensemble repertoire, Laura has presented workshops locally and nationally for the past 25 years. She has been honored to serve in various positions on the American Harp Society Board of Directors, and she is currently on the Board of Directors of the Harp in Worship Conference.

Sydney Howell has been performing and teaching harp for 40 years. She grew up in Ft. Worth and has degrees from North Texas University and The New England Conservatory of Music in Boston. She was under contract with the Fort Worth Symphony for 15 years and taught harp at TCU for 29 years. She maintains a Suzuki Harp studio at her home. She has taught at several summer Suzuki Institutes in Texas, Wisconsin, and Utah. Her students are in demand as soloists as well as in ensemble. She

performs with Octavia (an eight-harp ensemble) as well as many instrumental ensembles in the metroplex.

Dr. Mallory McHenry is currently Lecturer in Harp at the Butler School of Music at the University of Texas at Austin. Previously, Mallory served on the TCU School of Music faculty from 2020-2022 as the Harp Instructor and Professor in the department of Theory and Composition. Mallory is a registered Suzuki harp teacher and a member of the Suzuki Association of the Americas as well as a Nationally Certified Teacher of Music. She has served on the Board of Directors for the Dallas and Austin Chapters of the American Harp Society.

As an avid performer, Mallory has made appearances with the Austin Civic Orchestra, the Laredo Philharmonic, the Valley Symphony Orchestra, and the Dallas Winds. Most recently, Mallory appeared as a soloist with the Dallas Symphony Orchestra. Mallory also recently presented recital programs and lectures with the American Harp Society Southern Region as well as the American Harp Society in Dallas in collaboration with the Mu Phi Epsilon Dallas Public Library concert series. Mallory was named a Young Artist in Residence with American Public Media and YourClassical's program, Performance Today. She was the first harpist to air on the show. The program was recorded at Minnesota Public Radio and aired on local National Public Radio stations. Mallory returned to MPR as a founding member of the chamber group, *e(L)ement* for the academic school years 2020-2023 as a concert artist with their Class Notes series.

Elizabeth Irene Hames is a native of Fort Worth, Texas. She earned both her Master of Music and Bachelor of Music in Theory and Composition from TCU, studying composition with Blaise Ferrandino and Till Meyn. During her time at TCU, Elizabeth was awarded the Presser Scholarship, Senior Scholar in Music, and the Jonathan Durlington composition award. Elizabeth is the music theory instructor and lower division choir director at Travis Academy of Fine Arts, serves as the music ministry coordinator at Grace Community Presbyterian Church, and teaches private lessons in piano, voice, and composition. In addition, Elizabeth is an active composer and has built up a substantial portfolio of original works. Her orchestral work, "Winter Solstice," was read by the TCU Symphony Orchestra in December of 2009. Her major work, "Ecclesiastes," a cantata for four voices and organ based on text from the book of Ecclesiastes was performed in its entirety in her senior recital in 2010.

Rachel Mazzucco is currently Lecturer of Harp and Music Theory at Texas Tech University. She has been playing Principal Harp for Lubbock Symphony Orchestra since 2013 and the Amarillo Symphony Orchestra since 2014. Though harp is her primary instrument, Ms. Mazzucco also studied voice at TCU, is active in choirs, and on special occasions, she accompanies herself. Rachel holds a B.M. in Music Performance and a B.S. in Mathematics from Texas Christian University, and a M.M. in Music Performance from Texas Tech University. She is currently finishing her PhD in Music Theory at Texas Tech. Her research interests include Musical Form and 20th century harp music, and she is currently exploring the applications of set theory and pattern completion in the works of Paul Hindemith.

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