



SCHOOL OF MUSIC

Presents

**“Harp-o-ween”**  
**The TCU Harp Ensemble**  
With guest harpists from the TCU Music Preparatory  
Kela Walton, Director

October 30, 2023

7:00pm

PepsiCo Recital Hall

**Program**

Rusty Dance  
(Rustic Dance)

Franz Joseph Haydn  
(1732-1809)  
arr. Madeleine Allen

Madeleine Allen\*

Pumpkins Winking

Marlene Shepard Ledet  
(1933-2012)

Creepy Creepy Little Star

Folk Song  
arr. Harper Hook

Harper Hook\*

The Ghost of John

Traditional American Folk Song  
arr. Janet Witman

Madeleine Allen\* & Kela Walton

Halloween Pranks

Betty Paret  
(1923-2011)

Madeleine Allen\*, Harper Hook\*, & Kela Walton

*(Continued on page 2)*

Latha a Siubhal Slèibhe Dhomh Patrick MacDonald collection (published in 1784)  
(*One Day as I was Traveling the Mountains*) arr. Nancy Hurrell

Lyndsey Walker & Kela Walton

Trois Petite Pièces Faciles Alphonse Hasselmans  
*No. 2 Rouet (Spinning Wheel)* (1845-1912)

Contes Vagues Bernard Andrès  
(*Vague Stories*) (b. 1941)

Lyndsey Walker

Autumn Moon Frank Voltz  
(b. 1954)

Lyndsey Walker & Kela Walton

Harvest Hornpipe Scottish Dance  
arr. Jeannie Kern Chenette

IsabellaGrace Ebo\*, Lyndsey Walker, & Kela Walton

Chanson dans la nuit Carlos Salzedo  
(*Song in the night*) (1885-1961)

Trois Images Suite No. 1, Op. 29 Marcel Tournier  
*III. Lolita la danseuse (Lolita, the dancer)* (1879-1951)

IsabellaGrace Ebo\*

Cloud Patterns Nancy Gustavson  
(1920-1996)

For All The Saints Ralph Vaughan Williams  
(1872-1958)

IsabellaGrace Ebo\*, Lyndsey Walker, & Kela Walton

\* Indicates harpists who are currently TCU Music Preparatory students

### Program Notes

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

**Rusty Dance** and **Creepy Creepy Little Star** were arranged by the performers. They each chose a piece from their current repertoire to transform into a spooky serenade!

(Continued on page 3)

The exact origins of folk song *The Ghost of John* remain shrouded in mystery, though it may have originated in Appalachian Kentucky in the nineteenth century. The opening lyrics “Have you seen the ghost of John? Long white bones and the rest all gone. Ooooooh...Wouldn't it be chilly with no skin on?” were once very popular among school children at Halloween.

During *Halloween Pranks* the performers take turns improvising and using extended techniques on the harp to play musical “pranks” during the rests between the melodic phrases.

Patrick MacDonald's collection of Highland vocal airs, any number of which may have originally been played on the harp, was published in 1784. This collection is an early attempt to notate, understand, and explain Gaelic music. The arranger of this duet, TCU Alumna Nancy Hurrell writes, “The haunting melody in *One Day as I was Traveling the Mountains* suggests a journey, perhaps by foot. There are glimpses of beauty amidst the ponderous thoughts of the traveller.”

Belgian harpist, Alphonse **Hasselmans** became the professor of harp at the Paris Conservatory in 1884. He trained a generation of the most important harpist of the 20th century including Marcel Tournier and Carlos Salzedo, whose works are also featured on this program. Hasselmans composed dozens of solos for his students, and *Rouet* (Spinning Wheel) was dedicated, “to my student Nathalie Ferry.”

*Contes Vagues* (or Vague Tales) by French harpist and composer Bernard **Andrès** is inscribed with a poem by Marie Laheurte. “Little Thumb scattered handfuls of stone along his path: big ones, small ones, precious ones. The water from the springs was sloshing. The wind whistled through tall hallow trees. Suddenly, a house appears.” *Contes Vagues*, like much of Andrès' music, blends 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.

*Autumn Moon* was composed on October 15, 2011 by Frank **Voltz** in collaboration with participants in his “Inspired Composing” workshop at the Southeastern Harp Weekend. Originally published as a solo, this duet version of *Autumn Moon* was arranged by the performers in the same spirit of collaboration.

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.

After studying at the Paris Conservatory with Hasselmans, Carlos **Salzedo** came to the United States to play with the Metropolitan opera and eventually became the professor of harp at Curtis. As a composer, Salzedo developed new techniques for playing the harp and new notations for these techniques which he used extensively in his compositions after 1919. Many of these new sounds can be found in *Chanson dans la nuit* which was composed in Seal Harbor, Maine in 1927.

Marcel **Tournier** won the Prix de Rome in 1909, and his compositions expanded the harp's technical and harmonic possibilities. He succeeded his teacher, Alphonse Hasselmans, in 1912 as the professor of harp at the Paris Conservatory. Written in 1925, *Lolita la danseuse* is described by an anonymous French source (possibly Tournier's wife) thusly: “Fan in hand, cloak, flower at the lips, Lolita animates herself little by little... Her eyes shine... Her dancing becomes more nervous, her actions punctuate the rhythm... She seems happy to live... to dance... happy about everything.”

California composer, Nancy **Gustavson** began playing harp as an adult and published her first book of compositions in 1972. *Cloud Patterns* is from a collection entitled *Sparklers* published in 1975. The haunting tune and glissandi accompaniment evoke images of clouds moving through the sky on the sort of eerily moonlit night often found in the autumn.

*For All the Saints* was originally written as a processional hymn by William Walsham How in 1864 and included eleven verses. (Most modern hymnals publish only six or seven verses for this hymn!) The tune we recognize and sing today was written by Ralph **Vaughan Williams** and published in the 1906 English Hymnal for use on the Feast of All Saints on November 1st.

The use of recording equipment or taking photographs is prohibited.  
Please silence all electronic devices including watches and phones.