



SCHOOL OF MUSIC

Presents

“Texas Connections”
The TCU Harp Ensemble
With guest harpists from the TCU Music Preparatory
Kela Walton, Director

April 13, 2025

3:00pm

PepsiCo Recital Hall

Program

Grand 1894 Opera House Waltz

Louise Trotter
(1923-2019)

Madeleine Allen*, Harper Hook*,
IsabellaGrace Ebo, Alexis Lizama, Silvia Torres Rodarte, & Kela Walton

Crickets' Song

Mary Kay Waddington
(b. 1952)

Madeleine Allen*, Harper Hook*, & Kela Walton

The First Garden

Tasha Smith Godinez
(b. 1984)

Silvia Torres Rodarte

Coilsfield House

Traditional Scottish
Arr. Mary Radspinner (1999)

Alexis Lizama, violin; IsabellaGrace Ebo, & Silvia Torres Rodarte

Etude de concert: Au matin

Marcel Tournier
(1879-1951)

IsabellaGrace Ebo

Sonata in Ré

Mateo Albéniz (1755-1831)
Arr. Whit Dudley (1957-1992)

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His Eye is on the Sparrow

Charles H. Gabriel (1856-1932)

Arr. Cindy Horstman (2021)

IsabellaGrace Ebo, Alexis Lizama, Silvia Torres Rodarte, & Kela Walton

Children's Corner

Claude Debussy

VI. Golliwogg's Cakewalk

(1862-1918)

Arr. Gayle Horn Barrington (1937-2013)

IsabellaGrace Ebo & Silvia Torres Rodarte

Deep in the Heart of Texas

Don Swander (1905-1996)

Arr. Jeff Walters (2018)

IsabellaGrace Ebo, Alexis Lizama, Silvia Torres Rodarte, & Kela Walton

* Indicates harpists who are currently TCU Music Preparatory students

Program Notes

This afternoon we explore Texas connections with a concert featuring harp ensemble music (mostly) composed and arranged by Texans, as well as music about springtime, nature, and of course Texas.

Inspired by The Grand 1894 Opera House in Galveston, Louise **Trotter** composed this original waltz for the International Society of Folkharpers and Craftsmen 1998 Conference in Galveston, TX. A native Texan, Trotter performed nightly at the Brownstone Restaurant in Houston, TX and was well-known for her concerts at pop and folk harp workshops and festivals across the globe. "The Grand" as the opera house is known by locals, survived the great storm of 1900 as well as many other subsequent hurricanes. One of the few remaining theaters of its era still in operation, in 1993 the Texas legislature named The Grand 1894 Opera House the "Official Opera House of Texas."

Mary Kay **Waddington** taught her first Suzuki harp lessons in 1975 after her studies with many Suzuki piano teachers. In 1981 she attended the Talent Education Institute in Matsumoto, Japan under the mentorship of Dr. Shinichi Suzuki and Dr. Toshio Takahashi, and upon her return to the U.S. The Suzuki Association of the Americas adopted harp as an official Suzuki instrument. Waddington gave several of the first Suzuki harp curriculum teacher training workshops in the 1980s, including workshops at TCU. Her original composition ***Crickets' Song*** is a milestone for students in the Suzuki Harp Book 1 repertoire, as it is the first piece in which they learn to play arpeggios, an idiomatic and signature harp technique.

San Diego based harpist and composer Tasha Smith **Godinez** is passionate about augmenting the repertoire for the harp. Silvia and I were both inspired to study ***The First Garden*** after hearing Godinez perform her work at the American Harp Society 2023 Summer Institute. Godinez writes, "Gardening fills me with joy. My garden is not one of those perfectly manicured landscapes you'll see in magazines, but rather an eclectic assembly of as many plants as I can fit into the space. Fruits, vegetables, flowers, succulents, and cacti – all mixed together in a glorious display of God's creativity. ***The First Garden*** is my interpretation of what it must of have felt like to be in that first garden on earth, to appreciate each flower and plant for its unique beauty and be given the assignment of naming them."

The traditional Scottish tune ***Coilsfield House*** was recorded by Mary **Radspinner** on the Harpers' Din album ***Banish Misfortune*** with herself and Karen McGarrett on harps and Bill Thurman on Fiddle. Thurman created the fiddle countermelody which he describes as heterophony, meaning to play around the melody in simultaneous variation. Radspinner established ***Melody's Traditional Music*** in Houston, TX and later Afghan Press with her husband John Gill in the 1990s. A specialist in Celtic music traditions, Radspinner is a past president of the Scottish Harp Society of America and chaired the International Society of Folkharpers and Craftsmen 1998 Conference in Galveston, TX.

Marcel **Tournier** won the prestigious 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. An anonymous French source, possibly Tournier's wife, describes *Etude de concert: Au matin* (written in 1913) as "scrumptiously fresh with its murmurs of creeks, its gatherings of birds, its bright sky, all exuding the joy of a lovely calm morning."

Composer and priest Mateo **Albéniz** is best known today for his *Sonata in Ré*. Originally written for keyboard, the sonata was popularized by many transcriptions for other instruments including solo guitar, flute and harp duet, as well as this arrangement by Whit **Dudley**. Dudley began his harp studies with Patricia Wentworth Furley (Corpus Christi, TX) and Gayle Horn Barrington (Austin, TX). Both were members of Carlos Salzedo's famous "Angelaires" harp quintet, and undoubtedly instilled in Dudley a love of harp ensemble. Barrington reminisced, "Though he was the youngest member of the University of Texas Harp Ensemble, he would arrive at rehearsals with yet another new arrangement that he couldn't wait for the group to try." Dudley died in the prime of his life after a long battle with AIDS, but left a legacy of transcriptions and arrangements beloved by harpists everywhere. The Whit Dudley Endowed Memorial Scholarship in Harp was established with donations from his friends and admirers, as well as proceeds from the sale of his arrangements through Barrington Music Publications. I'm honored to have received this scholarship during my studies at the University of Texas at Austin.

Cindy **Horstman** is the co-founder of the critically acclaimed jazz duo 2tone. She is also the founder, director, and arranger of The Dallas Jazz Ensemble and the Brookhaven College Harp Ensemble. Horstman began her harp studies with Gayle Horn Barrington, performed with the UT Harp Ensemble, and was the very first recipient of a Master of Music in Harp Performance from the University of Texas at Austin. Horstman's 2021 arrangement of Charles H. **Gabriel's** classic gospel hymn *His Eye is on the Sparrow* has a jazzy, Latin feel. Inspired by Psalm 32 as well as the Gospel of Matthew, the lyrics by Civilla D. Martin include the hope-filled phrase "His eye is on the sparrow, and I know He watches me." Horstman dedicated this arrangement to Brook Boddie who passed away unexpectedly in 2020.

Claude **Debussy** composed the *Children's Corner* for solo piano between 1906 and 1908, and dedicated the six movement suite to his daughter Claude-Emma, "To my dear petite Chouchou, with tender apologies from her father for what follows." Golliwogg dolls: Black, plush rag-dolls with red bowties and wild hair reminiscent of minstrel shows, were popular at the time. The cakewalk was a dance developed by African American slaves in the mid 19th century and performed, often in pairs, on plantations with a comically formal style that may have been a subtle mockery of the formal dances of the slaveholders. Later appropriated into white culture, the cakewalk dancer with the most elaborate steps won the prize or "took the cake." French singer and dancer Eugénie Fourgère introduced the dance to Paris in 1900 upon her return from touring the U.S., and by 1903 Paris was in the grips of a cakewalk craze. In the final movement, Debussy takes the popular ragtime music of the cakewalk characterized by syncopation, a wide dynamic range, and banjo-like effects, and infuses the satirical nature of the dance with his own musical satire of Wagner's opera *Tristan und Isolde*. The opening uses the famous half-diminished "Tristan chord" but Debussy turns it into a jaunty syncopated arpeggio. The middle sections marked "Cédez avec une grande émotion" repeatedly interrupt the dance with the love-death leitmotif from the opera. This arrangement by Gayle Horn **Barrington** of Austin, TX utilizes many extended techniques to create musical colors and textures reminiscent of ragtime instruments.

Deep in the Heart of Texas is considered by many to be the de facto state song of Texas (the official state song is *Texas Our Texas*). Often played at sporting events throughout the state, the TCU Horned Frog Marching Band plays a particularly jazzy arrangement by Curt Wilson at football games. Yet this song guaranteed to get Texans everywhere to stomp and clap, was originally written in 1941 by two non-Texans: Don Swander of Iowa with lyrics by his wife June Hershey of California. Jeff **Walters**, international prize-winning jazz harpist and director of harp studies at Frisco High School, provides us with this fun arrangement for harp ensemble. Like many of the other arrangers on this program, Walters studied harp with Gayle Horn Barrington at the University of Texas at Austin.

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