

Harpist Marcel Tournier (1879-1951) studied at the Paris Conservatoire under Alphonse Hasselmans. In 1912, he took over Hasselmans' position and became the harp professor at the Conservatoire. Tournier remained on faculty for the next 36 years and had much influence as a teacher. Additionally, his compositions are quite important to harp repertoire and are frequently performed in competitions. *Feèrie*, or "Fairyland," is a mischievous character piece that is filled with extreme dynamics and abrupt mood changes. It features harmonics, glissandi, and flurries of runs. *Feèrie* begins with a prelude which is followed by an increasingly frenzied dance.

Bernard Andrès (b. 1941), a French harpist, began composing at the age of 8. He explores different tonalities, and many of his pieces are based on altered scales. Additionally, Andrès incorporates numerous extended techniques into his compositions and likes to exploit the full potential of the harp. *Parvis* is one of his earlier compositions. It is a duet that features driving irregular meters, a broad range of dynamics, and many unique sounds. Some of these sounds include tapping on the strings with a wooden object, hitting the bass wires with the palm of the hand, and snapping the strings together.



Presents

# Gina Bombola

harp

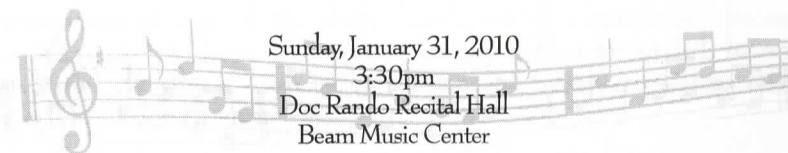
Masters Recital

with

*Clare Birmingham, flute*

*Emily Montoya, harp*

*John Pollock, viola*



~ Program ~

Sonata for flute, viola, and harp

Claude Debussy  
(1862-1918)

*Pastorale*

*Interlude*

*Finale*

Clare Birmingham, flute  
John Pollock, viola

Intermission

Chanson Dans le Nuit

Carlos Salzedo  
(1885-1961)

Une Chatelaine en sa Tour

Gabriel Faurè  
(1845-1924)

Feèrie

Marcel Tournier  
(1879-1951)

Parvis

Bernard Andrès  
(b. 1941)

Emily Montoya, harp

Claude Debussy (1862-1918) was one of the most prominent composers of the Impressionist period. Desiring to break away from the use of thick harmonies which dominated Romantic music, the Impressionists instead focused on open sonorities and instrumental colors. Many of Debussy's works demonstrate his interest in working with different timbres, such as the *Sonata for flute, viola, and harp* (1915). One of this piece's trademarks is a blending technique called *klangfarbenmelodie*, where phrases or sections of phrases are connected by transitioning a melodic line from one instrument to another. In fact, Debussy used this technique in the first four bars of the *Pastorale*. The movement begins with the melody in the harp, then the flute, and finally the viola. *Klangfarbenmelodie* is employed throughout the entire sonata, especially in the first two movements.

Carlos Salzedo (1885-1961) was one of the premier harpists of the 20<sup>th</sup> century. A few of his accomplishments include: graduating from the Paris Conservatoire at the age of 16, performing as the first principal harpist of the Metropolitan Opera under Toscanini, and founding the Salzedo Harp Ensemble. Additionally, he composed many works for the harp. Salzedo explored the instrument's different colors and incorporated many of its extended techniques into his compositions. *Chanson dans le Nuit* (Song in the Night) features many of these, such as tapping on the soundboard, brushing the wire strings with the palm of the hand, and plucking strings with fingernails.

Gabriel Faurè (1845-1924) was a composer, organist, and pianist. Like Debussy, he was one of the transitional composers from the late Romantic to the 20<sup>th</sup> century. Faurè only wrote three solo pieces for the harp. *Une Chatelaine en sa Tour* is the last of the three and was composed for harpist Micheline Kahn in 1918. *Une Chatelaine* was based on a setting of a poem from *La bonne chanson* by Paul Verlaine. The title derives from the second line of the song, *Une Sainte en son aureole* (A Saint in her halo), and translates to "a chatelaine in her tower." In Medieval times, a chatelaine was a woman in charge of the daily functions of a castle or chateau and keeper of its keys. This piece begins with a beautiful, bitter-sweet melody which undergoes a series of transformations until the ethereal conclusion.