

3-23-2018

## Rachel Blizzard, Senior Harp Recital

Rachel Blizzard

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### Recommended Citation

Blizzard, Rachel, "Rachel Blizzard, Senior Harp Recital" (2018). *Junior and Senior Recitals*. 242.  
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THE CEDARVILLE UNIVERSITY  
DEPARTMENT OF  
MUSIC AND WORSHIP

PRESENTS THE

SENIOR HARP RECITAL  
OF  
RACHEL BLIZZARD

FRIDAY, MARCH 23, 2018  
7 P.M.

RECITAL HALL  
BOLTHOUSE CENTER FOR MUSIC  
DIXON MINISTRY CENTER

## PROGRAM

*La source*, Op. 44 ..... Alphonse Hasselmans (1845–1912)

*Sonate pour flûte, alto, et harpe* ..... Claude Debussy (1862–1918)

I. Pastorale

II. Interlude

III. Finale

Assisted by Shannon Chow, flute; Chris DeShields, viola

*Conte fantastique* ..... André Caplet (1878–1925)  
with narration of “Masque of the Red Death” by Edgar Allen Poe  
(1809–1849)

Assisted by Ellen Raquet and James Ryan, violins;  
Brianna Patricca, viola; Hanna Bahorik, cello;  
Joshua Graham, narrator

*Introduction et allegro* ..... Maurice Ravel (1875–1937)

Assisted by Ellen Raquet and James Ryan, violins;  
Brianna Patricca, viola; Hanna Bahorik, cello;  
Jacob Ludwig, clarinet; Sharri Hall, flute

Rachel is a student of Jackie Davis.

This recital is presented in partial fulfillment  
of the Bachelor of Arts in music degree.

*No flash photography, please.*

*Please turn off all cell phones.*

## Program Notes

### La source

The title of this piece can be translated as "The River." As you listen, the rapid sixteenth notes played in each hand should depict the sounds that a river makes. The piece will begin peacefully and softly as the river slowly flows, but will gradually increase in volume and intensity as the river begins to grow and swell. As the piece comes to a close, you will hear the sounds of the river subsiding and returning to its normal capacity.

### Sonate pour flûte, alto, et harpe

Debussy is widely considered one of the most influential composers of the 20th century. This sonata was part of a projected cycle of six sonatas planned at the end of Debussy's life. It is full of beautiful colors and techniques for each instrument. Debussy once described the piece as, "Terribly melancholy – should one laugh or cry? Perhaps both at the same time." The first movement is notated *Pastorale* and is marked by changes in tempo and expressive markings. The second movement, marked *Tempo di minuetto*, follows the standard dance form and hints at similar ideas from the first movement. In the final movement, Debussy has done everything possible to make this movement distinctly different from the others. He uses the momentum of the plucked strings of the viola and harp together to propel us toward a breathless finish.

### Conte fantastique

This piece, written for harp and strings in 1908, was inspired by Poe's tale, "The Masque of the Red Death," which he wrote in 1842, several years prior to Caplet's composition. This piece demonstrates Caplet's determination to rethink instrumental capabilities. He takes the traditional, pastoral, and lovely harp sound and transforms it into something unexpected. While the beginning of the piece exposes untraditional sounds from the harp, Caplet retains the harp's grace and "fairy tale" sound in the middle of the piece. Poe's story takes place in a time of plague, which causes immediate death and hence was known as "The Red Death." Caplet's depiction of the Red Death is present at the onset of the piece. The harp begins with the instruction of "haletant" – breathless sounds. Obviously, the harp does not need to breathe, but the hurried notes are used to paint the picture of the Red Death stalking the countryside. The piece continues by painting an ominous picture of the horror-filled country. As the piece progresses, the listener can discern a change from the horror to the arrival at Prince Prospero's masked ball. While the ball is certainly more lively, the music still contains a sense of coming dread. The climax of the piece comes with the striking of the ebony clock that occurs twice in the piece. Caplet gives the harpist the chiming of eleven o'clock and later, the fateful striking of midnight upon which the Red Death appears at the ball. The buzz or murmur of the group of guests assembled is expressed in the tremolos of the strings. As the piece draws to a close, the clock remains silent as the Red Death kills everyone in attendance at the ball. The piece finishes with the same breathless sounds as the beginning of the piece to depict that the Red Death remains to roam the countryside back

## **Introduction et allegro**

Written in 1905 by Maurice Ravel, this piece was composed after the recent introduction of the chromatic harp into society. The chromatic harp was originally introduced in the 1800s. It had two necks, two bodies, and two columns that crossed in the middle, each double-strung with 40 strings. A simplified version was constructed in the late 19th century that had one body, one column, and a wider neck with two sets of strings that crossed and attached at the sounding board. Ravel's piece was originally composed for the double-action harp in competition with Claude Debussy's *Danse sacrée et danse profane*, which was written for the chromatic harp. Two primary instrument companies of the day, Pleyel and Erard, felt the need to discover which composer was superior and thus which version of the harp. *Introduction et allegro* was the first piece to explore and exploit the full resources of the harp as a solo instrument. This piece is often described as a miniature harp concerto, but is more generally classified as a chamber work.