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3-27-2021

Jacy Stahlhut, Senior Harp Recital

Jacy A. Stahlhut

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR HARP RECITAL

OF

JACY STAHLHUT

SATURDAY, MARCH 27, 2021
3 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

Sarabanda e Toccata per arpa Nino Rota (1911–1979)

Concerto for Flute and Harp in C Major, K. 299/297c

..... Wolfgang Amadeus Mozart (1756–1791)

II. Andantino

Assisted by Abigail Karn, flute; Emma Ross, piano

Ballade, Op. 28 Carlos Salzedo (1885–1961)

INTERMISSION

Le rossignol (The Nightingale), S. 250/1 Franz Liszt (1811–1886)

tr. Henriette Renié (1875–1956)

Morning by Morning L. K. Cina (b. 1998)

Assisted by Joanna Lauer, harp

Danses sacrée et profane Claude Debussy (1862–1918)

Assisted by Marion Johnson and Megan Gorog, violins; Ian Steptoe, viola;

Stephen White, violoncello; Rebekah True, contrabass

Jacy 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

Sarabanda e Toccata

Nino Rota is best known as a prolific film composer, having scored *The Godfather* and worked alongside Zeffirelli for *Romeo and Juliet*. However, Rota also composed numerous classical works, including a harp concerto and a sonata for flute and harp. *Sarabanda e Toccata* (1945) is Rota's only work for solo harp, but it demonstrates his keen understanding of the instrument and his gift for beautiful melodies. Anneleen Lenaerts, solo harpist of the Vienna Philharmonic, writes, "Rota's works for harp are real gems. You'd think he could play the instrument himself, because he makes it seem so natural and easy—though the music is not without technical challenges—and he always remains true to his own style."

Concerto for Flute and Harp

Mozart's *Concerto for Flute and Harp* is one of the most popular concertos in the harp repertoire, which is a bit ironic given Mozart's ambivalence toward the harp and general distaste for French music. The concerto was commissioned by a French aristocratic flutist to be performed by him and his daughter who played the harp and was taking composition lessons from Mozart. During the Classical period, the harp lacked the double-action pedal mechanism that enables harpists to play in various key combinations. Consequently, the harp was treated as a sort of "plucked piano" and rarely used in an orchestral setting. Despite these limitations, Mozart displayed the instrument's delicate, lyrical quality, especially in the Andantino movement. Moving into the Romantic era, the harp and flute would become a popular combination, perhaps thanks to Mozart's important contribution.

Ballade

The first of *Trois Morceaux (Three Pieces)*, *Ballade* was composed in 1910, shortly after Salzedo was engaged as solo harpist of the Metropolitan Opera. *Ballade* is one of Salzedo's earliest compositions and demonstrates the beginnings of his ambitious exploitation of the harp's soloistic capacities. Listen for the recurrence of two main themes that unify the work's rhythmically and texturally distinct episodes. Note also moments that foreshadow Salzedo's creative contributions to harp technique, such as the use of fingernails in the opening and strappato ("ripped") glissandi throughout. With large chords and leaps, 32nd note runs, and frequent pedal changes at a lively tempo, *Ballade* is a demanding yet rewarding undertaking for the harpist.

Le rossignol (The Nightingale)

The Nightingale began as an art song written by Alexander Alyabyev, a Russian composer, in 1825. The song was based on a poem by Anton Delvig that depicts a deserted lover asking her beloved, Where do you fly? Where do you fly? Where do you sing your trills all over the night? The tune was Alyabyev's most popular and gradually entered Russian tradition as would a folk song. Franz Liszt transcribed *The Nightingale* for solo piano in 1842, and Henriette Renié produced her impressive harp transcription circa 1950. Liszt's piano transcription presents chromatic challenges for the harp, but Renié's mastery of enharmonic combinations through the harp's pedals makes this passionate, theatrical piece a lovely addition to the harp repertoire.

Continued on back

Morning by Morning

"Morning by Morning features the melody from the well-known hymn *Great is Thy Faithfulness* by lyricist Thomas Chrisholm and composer William M. Runyan. The melody of this hymn is woven throughout the piece in various subtle and conspicuous ways and is accompanied by a light dance-like theme. The lyrics of *Great is Thy Faithfulness* remind us of God's constancy and steadfast love for his people. During times of uncertainty, these words serve as great encouragement: 'Great is thy faithfulness! Great is thy faithfulness! Morning by morning new mercies I see. All I have needed thy hand hath provided. Great is thy faithfulness, Lord, unto me!'"

Danses sacrée et profane

Debussy's *Danses sacrée et profane* are a supreme favorite in the harp repertoire. Interestingly, the *Danses* originated from rivalry between two harp companies. The Érard Company patented the double-action pedal mechanism in 1810, so by the late 19th century, it had risen to status as the lead harp manufacturer. In 1896, the Pleyel Company began building chromatic harps, which have two sets of strings that cross in the middle, forming an X. Gustave Lyon, the head of the Pleyel Company, commissioned Debussy to write a work showcasing the new instrument. Although the chromatic harp was overshadowed by the Érard harp's sophisticated double-action pedals, the *Danses* have endured as a standard work for harp and are a testimony to an intriguing part of the instrument's history.

Citations:

Sarabanda e Toccata: Warner Classics. "Anneleen Lenaerts plays Nino Rota's Toccata (Sarabanda e Toccata)." YouTube Video, May 2019.
<https://www.youtube.com/watch?v=t9avoKwFL18>.

Concerto for Flute and Harp: Briscoe, Doug. "Program Notes." Boston Classical Orchestra, 2006.
<https://web.archive.org/web/20081009190345/http://bostonclassicalorchestra.org/prognotes/05-06notes-prog5.html>.

Le Rossignol (The Nightingale): Delvig, Anton. "Nightingale." The LiederNet Archive, c. 2004.
https://www.lieder.net/lieder/get_text.html?TextId=22909.

Morning by Morning: Landon Cina

Danse sacrée et profane: Debussy, Claude. The Annotated Danses Sacree et Profane for Pedal Harp with Accompaniment of String Orchestra, ed. Carl Swanson. New York: Carl Fischer, 2016.