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Concert and Recital Programs

11-5-2022

Emma Ross, Junior Harp Recital

Emma N. Ross

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

JUNIOR HARP RECITAL
OF
EMMA ROSS

SATURDAY, NOVEMBER 5, 2022
7 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

Viejo zortzico Jesús Guridi (1886–1961)

Suite in G Major, RCT. 6, from PIÈCES DE CLAVECIN, Book III
..... Jean-Philippe Rameau (1683–1764)
tr. Henriette Renié (1875–1956)

XVI. L'Égyptienne

Le cygne from LE CARNAVAL DES ANIMAUX
..... Camille Saint-Saëns (1835–1921)
ed. Carlos Salzedo (1885–1961)
Assisted by Christopher Stauffer, cello

Fantaisie pour harpe, Op. 95 Camille Saint-Saëns

The Lark from A FAREWELL TO SAINT PETERSBURG
..... Mikhail Glinka (1804–1857)
arr. Mily Balakirev (1836–1910)
tr. Ksenia Erdeli (1878–1971)

Emma is a student of Jackie Davis.

This recital is presented in partial fulfillment
of the Bachelor of Music in performance degree.

No flash photography, please.

Please turn off all cell phones.

Program Notes

Viejo zortzico

Viejo zortzico translates to "old dance." A Zortzico is a folk-dance rhythm that originates from the Basque Country in Spain, characterized by being in a 5/8 meter with a distinctive dotted rhythm. Jesús Guridi's *Viejo* contains the typical dotted rhythm of a Zortzico, but it also oscillates between tempos by adding in short cadential excerpts in between the main themes. These cadenzas regularly change the tempo and make this a terrible piece to dance to. It opens with a bold and rhythmic sparkle, contrasted with a delicate secondary theme. In between both themes, a slower singing melody is introduced, before the main themes are repeated. I love the contrast and fire in this piece and have enjoyed trying to make it as snazzy and rhythmic as possible.

L'Egyptienne

Why Jean-Philippe Rameau entitled this piece after Egyptians will forever remain a mystery to me—I am incapable of drawing any musical associations from the title. It comes from his third book of *Pièces de clavecin* containing suites written for the harpsichord. The first half of *L'Egyptienne* is written in the key of g minor. Broken arpeggios comprise the theme, interspersed with numerous ornaments. The second half contains similar material to the first, only this time in the relative key of B \flat Major. This short little piece is incredibly technical, and it has been a challenge for me to master the details. I love *L'Egyptienne* because of its personality. It flows without stopping and remains cheerful, staying unhampered from excess drama.

Le cygne

Le cygne, or *The Swan*, is the thirteenth and penultimate movement of Camille Saint-Saëns's popular *The Carnival of the Animals*. This playful work takes a tour through the zoo and gives musical life to many animals. It is a humorous collection with subtle jokes, including one movement entitled *Pianistes*, in which pianists are satirized as animals. *The Swan* (originally scored for cello and two pianos) is the only movement which Saint-Saëns allowed to be performed during his lifetime, as he feared the frivolity of the other movements would damage his reputation as a "serious" composer. Chris Stauffer concocted the idea of playing *The Swan* together while we were both part of the pit orchestra for a musical. This is the only piece I have played with a cellist, so I have been excited to see how the instruments work together. Harp and cello have a lovely blend, and *The Swan* fits those colors well. The harp creates a calm aquatic accompaniment, while the cello takes the steady melody. This swan is majestic and glides by unruffled, until a growing tension brings us to the climax before melting away. Chris is a fantastic musician and I'm honored to be able to work with him.

Fantaisie pour harpe

Camille Saint-Saëns's *Fantaisie for Harp* is a warhorse of harp repertoire. I like to think of this piece as a buffet – there is something for everyone. Big chords? Check. Ballet arpeggios? Check. Lyrical themes? Delicate, twinkle bits? Indeed. Fiery moments, soft parts, harmonics, and glissandos? This piece has sections with all of them. I fell in love with the main theme of this piece first. It is bold and dramatic, repeated three other times along the way. *Fantaisie* has been challenging to me because there are so many sections to tie together. I hope that you will find some part that stands out as special for you to enjoy along the journey.

Continued on the back

The Lark

Mikhail Glinka was a Russian composer who greatly influenced the Russian Five and the development of a distinctly Russian style of music. "The Lark" is one of twelve songs from his *A Farewell to St. Petersburg* cycle, written during a particularly challenging time during his life. The cycle includes songs for voice and piano with lyrics from famous Russian poets such as Alexander Pushkin and Vasily Zhukovsky. Glinka's friend Nestor Kukolnik wrote the lyrics to "The Lark" (copied below). This transcribed piece is a lovely journey in which the lark's character is heard throughout. I love how the sound of the lark is translated on the harp, with the melody soaring above the groundwork of the piece. "The Lark" begins simply, then the texture thickens towards the climax. After the climax, the tune of the lark winds down into a whisper. "The Lark" is a calming piece whose memory I savor in the brief moments of silence at its conclusion. I hope it blesses you with a moment of peace and leaves you with a longing for the day when Christians will enjoy perfect, beautiful, unimaginable rest, and the world will be restored.

*Between the sky and the earth a song is heard
An unending stream of sound pours louder, louder.
Unseen is the singer in the field here sings so loudly
Above his mate the sonorous skylark.
The wind carries the song, to whom, it does not know.
She to whom it is sung, she will understand who it is from.
Pour on, my song of sweet hope
Someone remembers me and sighs furtively.*

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