



Perhaps the butterfly has passed within
the ending of the final movement,
to visit the butterfly flitting from here to
the next movement we return to the young
butterfly in a rare moment of freedom. She
chases it, an image that remains
in the movement. Does she catch the
butterfly for sure?

At the conservatory, Gabriel Pierné was one of
the composers of the early twentieth century.
In his oratorio "La Croisade des Enfants"
pieces, he wrote two pieces for harp in his
repertoire. The Concertstück for orchestra
and the Impromptu Caprice. The Impromptu
is typically performed on the shift between three
lyrical movements. I have always felt the piece
to view it as the background music for a
cadenza we meet the male and female
characters and courtship followed by
the middle of the piece the
lively folk dance. Following this the
characters and engage in a "dance off", as it
disbigliando passage reminiscent of a
prima ballerina. We conclude with the
prelude and the final cadenza. In
I learned that he not only was a pupil of
for his ballet and opera compositions
in only one year after the premier of
gaining credence to this

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Carthage

Department of Music presents

The Playful Harp

A Faculty Recital by:

Anne Morse Hambrock

Tuesday, November 12, 2013

7:30 p.m.

H. F. Johnson Recital Hall

Carthage College



Part one: The Playful Classical Harp

Pavane et Bransles
Francisque/Grandjany
(1570-1605)(1891-1975)

Pavane
Vivace molt Ritmico
First Bransle of Montirandé
Vivace
Second Bransle of Montirandé

Sonatina
Dean K. Roush
(b. 1952)
Allegro non troppo
Andante con moto
Allegro giusto

Impromptu Caprice
Gabriel Pierné
(1863-1937)

----Intermission----

Part two: The Playful Jazz/Celtic Harp

Original compositions and arrangements for harp by
Anne Morse Hambrock

Program Notes

Originally written for lute in 1600 by Antoine Francisque as part of the suite "Le Trésor d'Orphée", this transcription was done by Marcel Grandjany in 1947. Grandjany was a major force in the harp world, concertizing throughout the United States and Europe, founding the harp department at the Julliard School, and one of the most prolific and influential composers of music for harp in the twentieth century. French by birth and a product of the Paris Conservatory, Grandjany immigrated to America in 1936. His transcription of the Pavane and Bransles (two french dance types) is a reflection of the influences of his era rather than, perhaps, the true flavor the piece would have on lute in 1600. Some of Grandjany's transcriptions have been criticized for their overly lush romantic flavor and use of three handed arpeggiated chords. The challenge for the purist is to perform the piece with all notes intact while maintaining the flavor of the simpler timbre and clean line of the lute.

The Sonatina by Dean K. Roush was written in 1978 for harpist Ann Pemberton. Dr. Roush, currently on faculty at Wichita State University, has this to say about the piece: "The Sonatina is a compact work in which a conscious effort was made to incorporate figures which result from natural finger and hand motions associated with harp technique".

I have chosen to move beyond bare bones description and design a story that I feel captures one mood of the piece. In the opening movement "Allegro non troppo" we see a butterfly moving around a parklike landscape in fits and spurts, as butterflies will do. As the piece is composed to shift time signature and tempo on an almost measure by measure basis, this feels like a suitable parallel. In movement two "Andante con moto" we shift the scene to the upper window of a house where we see a young girl, perhaps eight years old or so, looking longingly out of the window. She is an invalid and spends little to no time outdoors playing with other children. Throughout the movement we hear her sense of longing to be as other children. In the middle of the movement comes a moment when we sense that she has dreamed a grand dream only to fall back again into her narrow reality. Occasionally, we hear small echoes of motives from the first

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