

Liberty University School of Music

presents

Student Recital Series

Junior Recital

Sabrina Vaughan, *harp*

March 13, 2021

Doug Oldham Recital Hall

MUSIC 170

1:00 PM

STUDENT RECITAL SERIES: JUNIOR RECITAL

Sabrina Vaughan, *harp*

Program

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| Sonata in C minor | Giovanni Battista Pescetti
(1704-1766)
<i>arr.</i> Carlos Salzedo |
| Sarabanda et Toccata | Giovanni Rota Rinaldi, "Nino Rota"
(1911-1979) |
| Le Cygne, "The Swan"
from <i>Les Carnival des Animaux</i> | Camille Saint-Saëns
(1835-1921)
<i>arr.</i> Daniel Burton |
| | Sara Phelps, <i>cello</i> |
| Entr'acte (pour Flute et Harpe) | Jacques Ibert
(1890-1962) |
| | Aliza Nogueras, <i>flute</i> |
| Vers la Source dans le Bois,
"Towards the Fountain in the Woods" | Marcel Tournier
(1879-1951) |
| Chanson dans la Nuit, "Song in the Night" | Carlos Salzedo
(1885-1961) |
| Impromptu Caprice | Gabriel Pierne
(1863-1937) |
| Turn Your Eyes Upon Jesus | Helen H. Lemmel
(1863-1961)
<i>arr.</i> Sabrina Vaughan |

- PROGRAM NOTES -

Sonata in C minor

This three-movement sonata was written originally for the keyboard by Italian composer Giovanni Battista Pescetti (1704-1766), an organist and opera composer from Venice during the Baroque period. While Pescetti was highly involved in opera composition and production (serving as director of the Opera of Nobility in London in 1736-1737), he also wrote works for harpsichord and keyboard, publishing a sonata collection in London in 1739. He later returned to Italy for the position of second organist at the San Marco Basilica in 1762.

The sonata's transcription in 1931 by harpist Carlos Salzedo (1885-1961) achieves a helpful scheme for fingering that also brings out the resonant quality of the harp. Effective placement of muffles keeps intricate passages clean while retaining the all-important voicing in both hands. Movement one, "Allegro," is structured in AABB form, a variation of the binary form found in Baroque instrumental music of Pescetti's day. The A theme in C minor is presented first in the right hand, echoed by the left, and continues to spin out in a variety of transposed repetitions. This theme is then re-created in the relative E major key, enjoying a moment of happiness before descending once more into a minor closing of the theme. The second movement, "Largo," functions as a contemplative resting period between movements one and three. It develops a gentle melody in E major, with ornamented trills in the right hand and a steady harmonic pulse (arpeggiating triplets) in the left. It ends, however, with a heavy sigh in C minor, preparing the hearer for a transition into a rousing Presto finale movement of that same key. Pescetti's sonata is a vibrant example of the typical Baroque instrumental sonata form arranged in three, fast-slow-fast movements. Its transcription for harp opens a fresh window into interpretation of a thickly textured, counterpoint work for modern-day Baroque connoisseurs.

Sarabanda et Toccata

Giovanni Rinaldi Rota, or "Nino Rota," (1911-1979) was a gifted Italian pianist and film composer who wrote soundtracks for over 150 films. His journey began at the Milan Conservatory and the St. Cecilia Conservatory in Rome. Later studies at the Curtis Institute in Philadelphia (1931-1932) exposed him to the American music styles of his day. He then traveled back to earn an arts literature degree from Milan University in 1937. Nino Rota composed 10 operas and 23 works for the stage, in addition to symphonies, concertos, and chamber music. He was also a prolific film composer, working with directors such as Federico Fellini, Luchino Visconti, and Francis Ford Coppola. His film score achievements include *La Dolce Vita* (1960), *Romeo and Juliet* (1968), and *The Godfather* (1972).

Sarabanda et Toccata is an expression of Rota's neoclassical style. Its structure uses forms from earlier periods: the Sarabande, a triple-meter dance from the 4-movement Baroque suite; and the Toccata, (also popular in the Baroque period), originally denoting a fast keyboard piece showing dexterity and skill of the player. The desire for clear organization and balance by 20th century composers revived pre-Romantic forms for modern day use. Neoclassical expansion of harmony is evident in Rota's work for harp. *Sarabanda* begins with steady chords in G minor, unfolding the melody in balanced, 4-bar phrases. After the first theme is presented, a free section transposes a motif from the key of D major, modulating through chromaticism until it arrives at a new flowing melody in F major. A slow, chordal passage in F minor then hints at the opening theme, and crescendos into a full, thickly textured reiteration in the home key of G minor. The piece finally ends, however, with a hopeful G major chord. This acts as the dominant chord "gateway" into the second movement, *Toccata* in C major. *Sarabanda* is restrained in manner, contrasting solemn chordal marches against respites of flowing lyricism. The second Allegro movement takes on a new character, working a repetitive eighth-note theme in quick figuration throughout. Right and left hands interlock exactly in rhythm, as if mirroring one another's movements. The harmonic scheme begins with C major and modulates through a series of motivic transpositions: a middle section beginning with G major, moving through Ab major and A major, resting at the recap in C major before climbing an intense chordal mountain top to E major. The joy for the listener lies in wondering how the composer will reach tonic by the end of the piece!

- PROGRAM NOTES -

Le Cygne, “The Swan,” from *Les Carnival des Animaux*

Camille Saint-Saens (1835-1921) is revered as one of the greatest composers of the French Romantic period. A child pianist prodigy, he was studying at the Paris Conservatoire by the age of thirteen, taking organ, composition, orchestration, and voice lessons. His early composing career was launched with winning first prize in two Société Sainte-Cécile competitions during the 1850s, while also excelling as a professional organist (gaining the position of organist at St. Merry in 1853.) Saint-Saens interacted with others in the Romantic community -- Berlioz, Liszt, Schumann, and Wagner – mutually supporting their work while receiving praise for his own talent as a composer and keyboard player. Saint-Saens’s influence spread significantly through his founding of the Société Nationale de Musique in 1871, and his personal fame through international concert tours around Europe, America, and Russia.

Le Carnival des Animaux (1886) was composed during one of Saint-Saen’s travels around Europe. He wrote the fourteen-movement suite in just a few days while staying in an Austrian village. Because of its light, dramatic subject matter, (musical descriptions of animal behavior, including kangaroos, tortoises, and elephants!), Saint-Saens forbade the entire suite being performed in his lifetime, except for the thirteenth movement describing the Swan with a little more dignity. The full suite was eventually premiered in 1922 after the composer’s death. *Le Cygne* is a lush cello solo originally scored with two pianos. The movement evokes delicate imagery of a swan gliding across the water. Daniel Burton’s transcription for harp and cello renders the accompanying harmony in continuous eighth-note triplets. The effect is calming and graceful, creating more space for the sound resonance of harp strings, in place of the original 16th notes used in the piano part. It also speaks to the versatility of the harp as an accompanying chamber instrument. Burton places the harmonies in lower registers to compliment the cello melody traveling in a higher range (tenor clef).

Entracte by Jacques Ibert

French artist Jacques Ibert composed in nearly every classical genre. His works include operas, ballets, solo instrumental, chamber, orchestral, and film score music. Studying at the Paris Conservatoire in 1910, Ibert’s early dedication to composing skills led to his receiving of the Prix de Rome award nine years later. He distinguished himself through holding prestigious positions as director of the Academie de France from 1937-1960; the administrator of Réunion des Théâtres Lyriques Nationaux in 1951; and the election to the Académie des Beaux-Arts in 1956. His most famous pieces for orchestra are *Escales* (1922) and *Diversissement* (1929), both lighthearted and witty in storytelling.

Entracte (1935) was originally composed as incidental music for the Spanish play *El médico de su honra* performed in France. The piece is flexible enough to be played by guitar and flute, harp and flute, or harp and violin. In this adaptation for flute and harp, the warm tamber of the harp pairs beautifully with the high, brilliancy of the flute. The harp employs techniques imitating a Spanish guitar, playing close to the soundboard (P.D.L.T) at times, and plucking quick series of chords at moments that remind one of *Rasgueado* strumming, an effect used in Flamenco music. After playing fast triplet patterns in 3/4 to accompany the flute’s melody, harp enjoys a syncopated solo moment at the Meno mosso. This is answered in turn by a flute candenza. As the listeners are transported back to the rousing dance steps at the a Tempo, the piece accelerates toward the ending with a flourish of exotic flute trills and rolled harp chords.

- PROGRAM NOTES -

Vers La Source Dans le Bois

Marcel Tournier played a prominent role as harpist in the Paris Conservatoire, beginning from his time as a student there in 1895 to his professorship of harp instructor from 1912-1948. His dedication and love for the instrument was evidenced by winning the Premier Prix for harp in 1899; his early career in numerous French orchestras (including the Théâtre National de l'Opéra and the Opera Comique); and his rich teaching legacy at the Conservatoire. He wrote twenty-four solo works for harp, and many more for chamber and orchestra, all while maintaining a thriving harp studio in which he passed on the foundational harp technique of his own teacher, harpist Alphonse Hasselmans. Tournier wrote a history of the instrument, *La Harpe*, in 1945, and influenced many succeeding generations of harpists through the established harp community in Paris.

Vers La Source Dans le Bois typifies the distinctive compositional style pioneered by Tournier. Its use of enharmonics creatively explores chromaticism on the pedal harp. The key signature is in Cb major, but the beginning and ending chords outline a tonal center of Fb Lydian. Its moody quality paints a wash of sound by reworking a motif up and down the harp: first through ringing harmonics, then through a warm statement in the middle registers, and echoed back again in higher octaves. A continual pattern between the left and right hand is sustained as a backdrop throughout the piece. The melody notes played by left hand can be interpreted as the stones in the flowing waters of the stream. Moments of dissonance create a swell of tension that plateaus before dipping down into the gentle, patterned flow once more. The depiction of a scene in nature, in addition to the use of dissonant chords delayed in their resolution, reflects the Impressionist values of Tournier's era.

Chanson dans la Nuit “Song in the Night”

French harpist Carlos Salzedo, a contemporary of Marcel Tournier, holds a respected place in the classical harp tradition of America. His training and success as premier prix prize winner at the Paris Conservatoire prepared him for becoming the first harpist of the Metropolitan Opera in NY, 1909. His contribution to the harp world in the 20th century cannot be overstated. During his career, he founded multiple organizations and groups to support learning of the harp, including the Salzedo Harp Ensemble (1917), the International Composer's Guild (1921), the harp department at Curtis Institute of Music (1924), and the Salzedo Harp Colony (1931). He also helped found the National Association of Harpists in 1919, sparking a movement of avid harpists in America that eventually morphed into today's American Harp Society. Salzedo's compositions and transcriptions for harp opened the door into a vast wealth of repertoire for modern harpists.

Chanson dans la Nuit, or “*Song in the Night*” depicts a host of night sounds with extended techniques. Enharmonic scales, glissandos played with the fingernails, P.D.L.T. (*pres de la table*, or “playing close to the soundboard”), and knocking rhythms create a mystical effect utilizing the more unique features of the instrument. The dynamics lend just as much character to the piece as the interesting chords. The form is structured in three sections that serve their own purpose in the piece while remaining connected in character. The Calme section welcomes the listener into a peaceful night world that gradually grows in energy. A series of glissandos and harmonics lead into the second section, a 6/8 dance with a swaying rhythmic beat. Several measures of finger tapping in the right hand interlocks with the familiar left hand dance pattern towards the end of the section. At Pochissimo piu lento, the movement transitions to a contemplative series of chords, and ends with whispery nail-glissandos that gently fade into the night.

- PROGRAM NOTES -

Impromptu Caprice

A thrilling solo piece that displays a variety of challenging techniques, *Impromptu Caprice* (1887) is a staple in harp performance literature. It is one of the few works for harp composed by the French composer and conductor, Gabriel Pierné, who distinguished himself early in his career at the Paris Conservatoire in organ and composition. He led the Concerts Colonne orchestra from 1903-1933, premiering the works of his French contemporaries, such as Debussy and Ravel. Pierné himself was a prolific composer of orchestral music, lyrical and opera works, ballet music, and a wealth of instrumental chamber music.

Impromptu Caprice is structured in ABA ternary form, with a brilliant introduction in Ab major that captivates the ear through a series of trills and broad dynamics. In the A section, the challenge comes in sounding a clear melody through a web of overlapping arpeggiations and chords in both hands, as the tune is passed between the hands, or even between two fingers in one hand. The B section in C minor contrasts the previous melody, with a 3/8 dance in chords ranging from heavy to light. An energetic momentum surprisingly dies away with a descent in cascading arpeggios to the final A section. The repeat hushes to a more reflective version of the initial theme, transposed in higher registers before ending in a triumph of marching chords and sweeping gestures that utilize the full range of the harp. It is a work of intense emotion and dynamic variety, showcasing the wonders of glissando, harmonics, and clever pedal action that lend the harp its unique place as a solo instrument.

Turn Your Eyes Upon Jesus

Helen H. Lemmel, the daughter of a British immigrant pastor, grew up in American mid-west from the age of twelve. She exhibited beautiful singing abilities as a young girl. After taking voice lessons as a child, she spent four years in Germany further developing her skills. Helen grew up to teach vocal music at the Moody Bible Institute in Chicago, IL, and the Bible Institute of Los Angeles, (Biola University), CA. The Lord used both her musical and literary abilities in the publishing of over five hundred hymns, a number of which were released in the hymnal *Glad Songs* by the British National Sunday School Union, 1922. She also served as a choral director in Billy Sunday's evangelistic meetings and wrote a popular children's book called *Story of the Bible*.

The song "Turn Your Eyes Upon Jesus" was published in 1918 (later included in the *Glad Songs* hymnal collection), under the original title, "The Heavenly Vision." It was inspired from these lines she read in a missionary pamphlet by Lilius Trotter: "*So then turn your eyes upon Him, look full into His face and you will find that the things of earth will acquire a strange new dimness.*" Upon reading the devotional, Helen immediately thought of a melody to go with the words, and the song was soon published. It has since been sung as a well-loved hymn throughout churches worldwide. The chorus has also appeared in modern worship compositions, including Newsboys' album "Not Ashamed" (1992), Michael W. Smith's album "Worship" (2001), and more recently, Lauren Daigle's recording of the song in "Look Up Child" (2018).

This hymn has remained close to my heart through my years of growth as a believer. Its tender message reminds us of the transience of our life's struggles when viewed in the light of Christ. My love for this hymn found expression one day on the harp during the turbulent summer of 2019 in our nation. The simple melody over chords morphed into a personal arrangement with added introductory and ending material. Rolled chords and glissandos create an emotional backdrop for the deep meaning of the text. It is my hope that this last piece will bring a sense of peace and joy as you lift your eyes back to the Savior, to Whom every musical offering ultimately brings the most glory and honor.

- PROGRAM NOTES -

Turn Your Eyes Upon Jesus, (cont . . .)

“O soul are you weary and troubled? No light in the darkness you see. There’s light for a look at the Savior and life more abundant and free. Through death into life everlasting he passed, and we follow Him there. Over us, since no more hath dominion for more than conquerors we are. Turn your eyes upon Jesus, look full in His wonderful face, and the things of earth will grow strangely dim in the light of His glory and grace.

His word shall not fail you, He promised. Believe Him and all will be well. Then go to a world that is dying, his perfect salvation to tell. Turn your eyes upon Jesus, look full in His wonderful face, and the things of earth will grow strangely dim in the light of His glory and grace.”

“I will praise You with the harp for Your faithfulness, O my God; I will sing praises to You with the lyre, oh Holy One of Israel. My lips will shout for joy when I sing praises to You; my soul also, which You have redeemed.” (Psalm 71:22-23) This recital is dedicated first to Christ, in thanksgiving of all He has done for me, and for His salvation and continual mercy. He is faithful. Being able to share this program is in itself a testimony of His power made perfect in weakness (2 Cor. 12:9).



I would like to thank my parents, Rudy and Shelly, and my brother, Josiah, for their loving support of my musical studies. They have remained my constant encouragers in every season. Thank you for always shining truth into my heart when I needed it most.

Thank you, Aliza and Sara, for blessing me with your talent and grace as fellow musicians! It is a joy to play with you. Finally, I want to thank Miss Kristin for bringing me a long way from my first freshman semester! You challenged me to give it my all, and to push through with patience and diligence. You are a continual inspiration to me as a thoughtful musician, amazing harpist, and friend.

Sabrina Vaughan is a student of Mrs. Kristin Szandzik.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Science in Music Instrumental degree.

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The School of Music Administration, Faculty, and Staff

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