

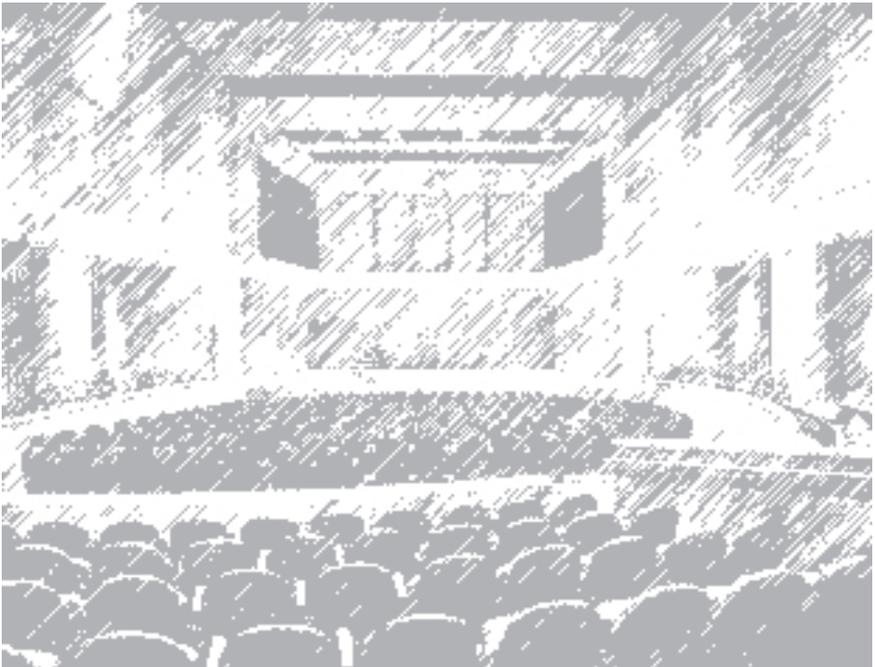
Kennesaw State University
College of the Arts
School of Music



presents

Senior Recital

Tyler Hartley, harp



Monday, December 1, 2014

7:00 p.m.

Music Building Recital Hall

Forty-sixth Concert of the 2014-15 Concert Season

program

CARL PHILIPP EMANUEL BACH (1714-1788)

Sonata for Harp in G Major, Wq 139 H563

I. Allegro

II. Adagio un poco

III. Allegro

MARCEL TOURNIER (1879-1951)

Quatre Préludes, Op. 16

EKATERINA WALTER-KÜHNE (1870-1930)

Fantasie sur un thème de l'opéra Eugene Onegin

Intermission

NINO ROTA (1911-1979)

Sarabanda e Toccata

ALAN HOVHANESS (1911-2000)

Nocturne, Op. 20, No. 1

MAURICE RAVEL (1875-1937)

Introduction and Allegro

Catherine Rothery, flute

Ryan Tang, clarinet

Ryan Gregory and Micah David, violins

Perry Morris, viola

Avery McCoy, cello

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

Ms. Hartley studies harp with Elisabeth Remy Johnson.

program notes

Sonata for Harp in G Major, Wq 139 H563 | Carl Philipp Emanuel Bach

The son of Johann Sebastian Bach, C.P.E. composed in the era between Baroque and Classical. C.P.E.'s compositional style is known as *empfindsamer Stil*, or "sensitive style", which is characterized by sudden and unexpected contrasts of mood and dynamics (although these contrasts do not seem especially dramatic to our modern ears). His *Harp Sonata* is one of the earliest works written for solo pedal harp; Bach's idiomatic writing for the instrument can be attributed to his close approximation with Prussian court harpist Franz Brennessell and an understanding of the chromatic abilities of the newly-invented single-action pedal harp.

Quatre Préludes, Op. 16 | Marcel Tournier

Tournier was a French composer, pedagogue and virtuoso harpist. His compositional style uses Romantic melodies and Impressionistic textures and forms. His four preludes are virtuosic and whimsical, with sudden and dramatic shifts in tempo and dynamics.

Fantasia sur un thème de l'opéra Eugene Onegin | Ekaterina Walter-Kühne

Tchaikovsky's 1879 lyric opera *Eugene Onegin* tells the story of a selfish hero who lives to regret his blasé rejection of a young woman's love and his careless incitement of a fatal duel with his best friend. The opening theme is nostalgic and wistful; the lyrics set to this music are "Have you not heard, from beyond the grove at night, the voice that sings of love and sings of sorrow?" The second theme is an exuberant waltz. This fantasy was originally arranged for piano by Russian composer and pianist Pavel Pabst, whose virtuosity was admired by Tchaikovsky.

Sarabanda e Toccata | Nino Rota

Rota was an Italian pianist, conductor, and composer best known for his film scores (Fellini's *La Strada*, Zeffirelli's *Romeo and Juliet*, and Coppola's *The Godfather*). In addition to more than 80 film scores, Rota wrote 12 operas, several ballets, and dozens of vocal, orchestral, chamber and solo instrumental works. Rota experimented with many different styles, but typically preferred neoclassical forms. Traditionally, a saraband is a dance in triple meter, and a toccata is a fast-moving, virtuosic work with an improvisatory feel.

Nocturne, Op. 20, No. 1 | Alan Hovhaness

Hovhaness was a prolific Armenian-American composer with well over 400 compositions to his name. His interest in meditation and mysticism is evident in his sparse and atmospheric *Nocturne*.

Introduction and Allegro | Maurice Ravel

In the early 1900's, two different types of concert harp existed: the chromatic harp had two rows of strings, one row that was tuned in C major, and the other row tuned in F-sharp pentatonic (much like the black keys of a piano); the pedal harp used one set of diatonically-tuned strings and a set of seven pedals to alter the pitch of each string up or down a half-step. After the Pleyel instrument company commissioned Claude Debussy to write *Danse sacrée et Danse profane* to flaunt their new chromatic harp, Erard, the principal manufacturer of the pedal harp, hired Ravel to write a piece demonstrating the expressive range of the pedal harp. Although Ravel uses only two main themes in this work, his orchestration explores a variety of breathtaking textures and colors.

biography

T Tyler Hartley began harp lessons at the age of six with Curtis graduate and Atlanta Opera harpist, Susan Bennett Brady. Throughout middle school and high school, Tyler pursued a variety of performance experiences including 12 years in the Atlanta Harp Ensemble and four years in the Atlanta Symphony Youth Orchestra. She began her collegiate studies at the Eastman School of Music, where she was a recipient of the Eileen Malone Scholarship and took lessons with Kathleen Bride. For the past two years, Tyler has been studying with Atlanta Symphony Orchestra harpist Elisabeth Remy-Johnson at Kennesaw State University. In addition to performing as principal harp for the KSU Symphony Orchestra and Wind Ensemble, Tyler frequently freelances with various regional orchestras, wind ensembles, and choral groups including the Gwinnett Ballet Theatre Orchestra, the Georgia Symphony Orchestra, the Atlanta Philharmonic Orchestra, the Georgia Philharmonic, the Atlanta Wind Symphony, Atlanta Freedom Band, Voices of North Georgia, and the Athens Choral Society. Tyler has attended Eastern Music Festival, Saratoga Harp Colony, and Miami Summer Music Festival, and has spent several summers at the Young Artist's Harp Seminar, first as a student and later as a theory instructor and counselor. Tyler continues to work closely with YAHS and Atlanta Harp Ensemble director Susan Bennet Brady, receiving coaching from Susan and working as her teaching assistant. Tyler teaches private lessons on both lever and pedal harp to students of all ages.