

SCHOOL OF MUSIC, THEATRE, AND DANCE

SERIES CONCERT
Virtuoso

KATHRYN HARMS | HARP

WITH

COPPER FERREIRA | CLARINET

ROMINA MONSANTO | CELLO

OCT. 16, 2023 | 7:30 P.M.

ORGAN RECITAL HALL



COLORADO STATE UNIVERSITY

VIRTUOSO SERIES CONCERT: KATHRYN HARMS, HARP

WITH

COPPER FERREIRA, CLARINET

ROMINA MONSANTO, CELLO

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GEMS OF THE HARP REPERTOIRE

Suite from The Victorian Kitchen Garden

Paul Reade (1943 – 1997)

- I. Prelude
- II. Spring
- III. Mists
- IV. Exotica
- V. Summer

Copper Ferreira, clarinet

Coruscate

Kurt M. Mehlenbacher (b. 1985)

Essence of Ruby

Brandee Younger (b. 1983)

Emerald's on Artemis

Carter Pann (b. 1972)

Rhapsodie

Marcel Grandjany (1891 – 1975)

Jewellery Box

Harriet Adie (b. 1980)

- Ruby
- Moonstone
- Sapphire
- Diamond

Romina Monsanto, cello

PROGRAM NOTES

Victorian Kitchen Garden Suite

Paul Reade

The music of Paul Reade (1943–1997) became a British household staple in the late 1960s when he began writing music for children’s programs on the British Broadcasting Network. Having studied piano at the Royal Academy of Music with Alan Richardson and already well established as both an orchestral composer and a concert pianist, Reade brought his talents to television shows such as *Playschool*, *Crystal Tipps*, and *Alistair and Ludwig*. He later moved on to serialized dramas such as *A Tale of Two Cities* and *Jane Eyre*, before composing music for nonfiction programs like *Antiques Roadshow* and *The Victorian Kitchen Garden*.

The Victorian Kitchen Garden first aired in 1987 as an exploration of the typical plants and gardening methods used during the Victorian Era. The show followed gardener Harry Dodson through a year in which he rehabilitated an abandoned garden over thirteen episodes, each focusing on a particular month of the year (as well as one episode focusing on the garden’s beginnings), and how a Victorian gardener would approach their work in each month. Reade’s music underscores the tranquil atmosphere of Dodson’s work, and his title music, which exemplifies a tonal, pleasant nature, won an Ivor award for “Best Theme for a TV/Radio Production” in 1991.

Victorian Kitchen Garden Suite, originally written for clarinet and orchestra in 1987 and arranged for clarinet and harp by Christopher Goddard, evokes images of long afternoons surrounded by flowers and friends in five movements, mirroring the atmosphere of the BBC program for which it was written. Movement I, “Prelude,” features a soaring clarinet solo accompanied by pleasant harp arpeggios, before the melody is briefly restated by the harp. The clarinet restates the original theme from the movement’s opening and the duo embarks on a journey through lightly bouncing harmonic movement. Movement II, “Spring,” comes as a lively conversation between the clarinet and harp, oscillating between major and minor themes with rubato clarinet interjections punctuating the relaxed atmosphere of the harp’s rhythmic motion. Movement III, “Mists,” lives up to its name, with its mysteriously light texture offering a subdued, reflective atmosphere typical of a foggy British morning. Movement IV, “Exotica,” offers a rousing theme from the clarinet accompanied by a driving harp accompaniment. Soloistic asides from the harp add color to this movement’s musical imagery. Finally, Movement V, “Summer,” offers the clearest picture of a Victorian Kitchen

Garden: elegant, simple, and pleasant. Chordal movement between major and minor comes through the effervescent harp accompaniment and is highlighted by sweet and light motives in the clarinet. Taken as a whole, *Victorian Kitchen Garden Suite* relaxes the mind, while piquing interest, and leaves the listener with a feeling of pleasant nostalgia.

Coruscate

Kurt M. Mehlenbacher

Born in 1985 and currently calling Colorado home, composer Kurt M. Mehlenbacher describes his music as “an exploration of different parts of me and my desire to tell stories.” His influences range from Western European art music to video game soundtracks to pop music of the late 20th century, and he prioritizes the experiences of both the performer and audience in every one of his compositions. His music has been performed throughout the United States and in Europe, and he co-founded the Colorado New Music Ensemble in 2013, laying the foundation for what is now the Boulder Altitude Directive. His commissions include works for the Central Arizona Chapter of the American Guild of Organists, the Paradise Winds, the Phoenix Art Museum, the American Harp Society, and the Arizona Singers Collective, and he has participated in both European American Musical Alliance and the Oregon Bach Festival Composer’s Symposium. Mehlenbacher seeks a “broader definition of the ‘concert stage’” through his compositions and he views each piece as “its own island built for whomever requested its creation.”

To “coruscate” is to “give off or reflect light in bright beams or flashes.” This piece, written specifically for Kathryn Harms, explores different textures and sounds of the harp through virtuosic flashes and sparkles. Harmonic notes punctuate the undulating texture in the harp’s high register before oscillating between reflective rubato sections and cascading octave lines. The piece journeys through complex melodic and harmonic movement with shifting tempos and intensity, relying on Harms’s musical intuition and interpretation to execute shining moments of brilliance. This is the premiere performance of **Coruscate**.

— notes by Brian Tremper

Essence of Ruby

Brandee Younger

Brandee Younger (b. 1983) is an outstanding and unique artist, equally proficient as composer, performer, and educator. She found her musical voice through the harp at the age of eleven

and eventually earned degrees at the Hartt School of Music and New York University, Steinhardt. Currently she teaches at New York University and the New School College of Performing Arts.

Although Younger is trained in classical music, her compositional language hints toward jazz, and transcends any established genre, resulting in a canvas that is very rich in sounds, colors, rhythms, and textures. Her primary aim is making music that avoids pretentious complexity, so that it can be enjoyed by anyone. Her “classical harp” music thereby occupies a non-conventional spot that encourages new performers and different audiences.

Essence of Ruby was recorded on Younger’s 2016 album *Wax & Wane*, for harp and ensemble. More commonly performed is the harp solo version. The piece starts with a repeated bass line that serves as an ostinato, defining a rhythm and groove that follows. Melodies are smooth and nostalgic, with a slight touch of mysticism. A bright and peaceful tone immerses listeners in deep tranquility but still moves forward. Each episode is decorated with sparkling glissandos until the ostinato and main theme return.

— notes by Cesar O. Reyes

Emerald’s on Artemis

Carter Pann

Carter Pann (b. 1972) aims for joy and accessibility in his compositions, focusing on melodic and harmonic concepts that “the common man can listen to” and understand. Pann has composed works in nearly every medium of art music, including vocal music, solo works, orchestral pieces, wind ensemble music, and pieces for small chamber groups, and his compositions have been performed by symphonies and wind ensembles across the world. His work has won five ASCAP awards and his albums have received two Grammy nominations. He currently teaches composition at the University of Colorado at Boulder and conducts the Boulder Altitude Directive new music ensemble.

Emerald’s on Artemis was written to celebrate the birth of Emerald, the first daughter of one of Pann’s childhood friends. Harpist Morgan Black’s instrument—named Artemis—provided additional inspiration for the piece’s name, which is inscribed as “a music box for Emerald Weber.” Beginning with a simple and elegant tonal melody, this piece’s reflective mood is

established through the use of shimmering texture and slow rubato, reminiscent of a half-wound music box. The music then moves to more steady rhythmic footing, punctuated by virtuosic flourishes and harmonics, while moving toward a climax of cascading melodic lines. The end of the piece, a music box now more fully wound, finishes with a pleasant rhythmic ostinato that leads to an unresolved conclusion, conjuring thoughts of the unknown promise of a child's future.

— notes by Brian Tremper

Rhapsodie pour la Harpe

Marcel Grandjany

Marcel Grandjany (1891–1975) was a renowned French composer, harpist, organist, and educator. He was born in Paris in 1891 and eventually studied harp and composition at the Paris Conservatory. His faultless technique allowed him to perform across Europe, Canada, and the United States, where he spent the rest of his life teaching at the Julliard School of Music, the Manhattan School of Music, and the Montreal Conservatory. His students remember him as an outstanding mentor and human being; they all agree that his devotion for the harp and music is beyond compare.

Rhapsodie pour la Harpe was written around the 1920s and dedicated to the great harpist-composer Henriette Renié, the composer's former harp teacher. At the time, he was the organist of the Basilica of Sacré Coeur in Montmartre, which explains why this piece finds its soul in two melodies from chants of the Catholic tradition, specifically "Salve festa dies" (Hail, festal day), an Easter text that refers to the resurrection of Jesus Christ as he assumed victory against death, sin, and eternal suffering. Once the theme is stated, the harpist moves forward, demonstrating their virtuosity, layered with impressive colors and expressiveness. Three sections develop organically, as if whole piece was a great and structured improvisation. In doing so, the composer brings out the best qualities one would expect from such an instrument as beautiful as the harp. Several techniques, such as harmonics, glissandos, and rhythmic inflections, provide especially interesting atmospheric changes. This iconic showpiece of the harp repertoire is undoubtedly a dream to perform, and a sublime gift for the audience that hears it for the very first time.

Jewellery Box

Harriet Adie

Harriet Adie was born in London in 1980 and moved to Oman in 1984 where she began harp lessons at the age of nine. By 1994 she returned to England and continued her musical studies at the Royal College of Music and Balliol College, Oxford. Years later she finished her musical education at Trinity Laban Conservatory in London, while continuing a successful career as soloist and chamber musician. She is a founder member of the ensemble Four Girls, Four Harps, and the Swan Duo with the cellist Jessica Burroughs. Adie is also a prolific composer with a long list of works for solo harp, as well as chamber music. She is also the creator of a series of books focused on sight reading for harp students and runs a marvelous workshop called “harp exam boot camp” that helps students improve their technique and performance skills.

Jewellery Box was written in 2005 and is typical of Adie’s writing style. The piece was premiered the same year by the composer and cellist Burroughs at a recital in Mickleover, Derby, England. Each of the work’s four movements represents a different precious stone—Ruby, Moonstone, Sapphire, and Diamond. Tonight’s performance marks the piece’s United States premiere.

— Cesar O. Reyes

PERFORMER BIOGRAPHIES

CLARINETIST COPPER FERREIRA has enjoyed a professional career that has taken her across North America and overseas. She completed her undergraduate degree at Brevard College (NC), under the tutelage of David Kirby where she attended the prestigious Brevard Music Center in 2002. In 2005, Copper completed a Masters in Clarinet Performance at Arizona State University under Dr. Robert Spring, after which she made her international debut at the Xi'an International Clarinet and Saxophone festival in Xi'an, China. She also attained a Masters of Arts in Music Theory at the University of Western Ontario in 2007.

Copper moved to Canada in 2005, and while there served as principal clarinet with the Stratford Civic Orchestra, the Charlottetown Festival Orchestra in their production of *"Anne"* and as second and bass clarinetist with Symphony New Brunswick, Symphony Nova Scotia, and the Prince Edward Island Symphony. She also held a position teaching music theory and studio clarinet at Mount Allison University (Canada).

Since relocating to Colorado in 2011, she has performed regularly with the Colorado Ballet, Greeley Philharmonic Orchestra, Fort Collins Symphony, Cheyenne Symphony Orchestra, Opera Steamboat, Boulder Philharmonic, Boulder Chamber Orchestra, and holds the position of bass clarinetist with the Wyoming Symphony. She has toured Europe as part of the CSU Faculty Chamber Winds, and she also maintains a thriving private clarinet studio of students who regularly win seats in local, regional, and state-wide honor bands. She appears as a performer on several clarinet albums on the labels Summit Records, Potenza Music, and OClassica.

Copper is currently a Senior Instructor at Colorado State University, teaching music theory and performing with faculty chamber ensembles, while also fostering an active freelance career in and around the Northern Colorado area.

Based in Boulder, CO, **HARPIST KATHRYN HARMS** performs throughout the western region of the US as an orchestral harpist, chamber musician, and soloist. For the 2018-2019 season, she was acting principal harpist with the New Mexico Philharmonic and principal harpist with Opera Southwest. She regularly performs as substitute principal harpist with various ensembles including the Colorado Symphony, Colorado Springs Philharmonic, and Fort Collins Symphony; and, she has appeared on stage with artists including Bernadette

Peters, Ben Folds, and the Indigo Girls. She has been principal harpist of the Colorado Mahlerfest Orchestra since 2017 and is a frequent guest artist with ensembles such as the Ars Nova Singers.

An avid promoter of new music, Harms regularly collaborates with composers to encourage quality and inventive composition for the harp. In 2019, she was selected to perform at the American Harp Society National Institute in Winston-Salem, NC, in a new music concert titled, "Collaboration, The Heart of Innovation." She was also an invited soloist at the Society of Composers, Inc. 2018 National Convention in Tacoma, WA. A recipient of an American Harp Society (AHS) grant to commission a chamber piece, she commissioned composer Kurt M. Mehlenbacher to write a piece for harp and string quartet that integrates the harpist as a true chamber musician: *I ran out of black paint and sunshine.*

Harms joined the applied music faculty at Colorado State University as harp instructor in Spring 2022. In addition to her teaching at CSU, she maintains a thriving private studio with students of all ages and abilities. She is the Vice President of the AHS Mile High Chapter and serves on the national AHS Chapter Ambassador committee.

Harms received her M. M. in harp performance from the University of Colorado Boulder as a student of Janet Harriman, and she received her B. M. in harp performance from Ball State University as a student of Elizabeth Richter. At the Ball State University School of Music, she received the prestigious Presser Scholar award and made her international solo recital debut at Mukogawa Women's University in Nishinomiya, Japan, as the Ball State-Japan exchange soloist.

CELLIST ROMINA MONSANTO is a versatile performer and educator originally from Venezuela. She has performed as a soloist and ensemble member in Venezuela, Mexico, Brazil, and the United States. She performs in varied styles, from orchestral, new music ensembles, to diverse chamber music ensembles.

Ms. Monsanto served as the principal cellist of the Porto Alegre Symphony Orchestra in Brazil and served as faculty in the 17th Encontro de Violoncelos in Porto Alegre, Brazil, Festival de la Musica Orquestal in Jalisco, Mexico, and chamber music camp Point CounterPoint Session 2 in Leicester, Vermont.

An avid performer of contemporary music, she is a founding member of the oboe and cello duo New Duobus, and the new music-focused group Uncommon Ensemble at the University of Northern Colorado. She has performed new commissions, including *Portraits Bizarre: Quartet Miniatures* Based on the Paintings of Edward Hopper and Andrew Wyeth by C.L. Shaw, and *Six Questions* by Paul Elwood. She has appeared for four seasons in the Open Space Festival of New Music, where she performed works by Paul Elwood, Andrew Norman, Augusta Read Thomas, and Ellen Fullman.

Ms. Monsanto participated in album recordings, including *Portraits, Moods, and Places* by C.L. Shaw, *The Akari Sessions* by Anne Lanzilotti, *Heaven? Indeed* by Julian Cary and *The Uncommon Ensemble at The TANK*. She recorded sound effects for Ludek Drizhal in the Polish movie *Solid Gold* and Daniel Wakefield's movie score for *The Forgiving*. *The Akari Sessions* featured in the Noguchi Museum in New York during the *Akari: Sculpture by Other Means* exhibit.

Ms. Monsanto is a Cheyenne Symphony Orchestra tenured member, principal at Opera Steamboat, and participating member of the Fort Collins Symphony and Greeley Philharmonic Orchestra.

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