



1732

*The New York Folk Ensemble*  
*12/4/83*

*1732*

**MANOEL  
THEATRE**

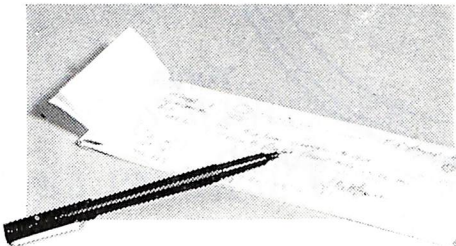
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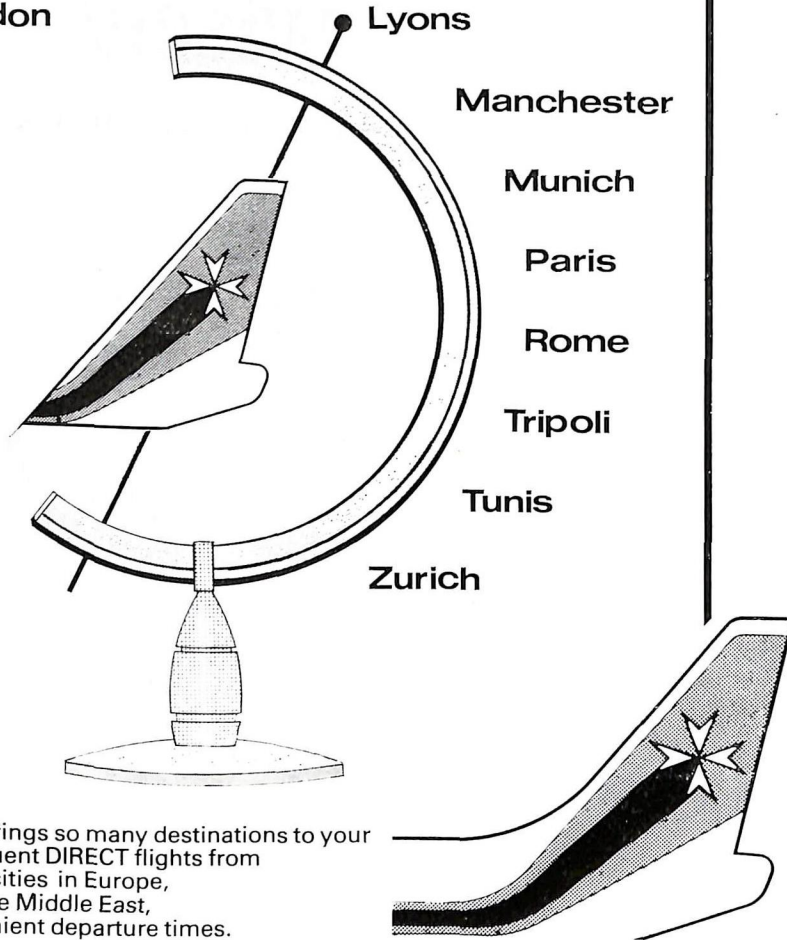
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present

**THE NEW YORK HARP  
ENSEMBLE**

ARISTID VON WURTZLER

Music Director and Soloist

BARBARA PNIEWSKA

EVA MARIA JASLAR

Narrator

SYLVIA KOWALCZUK

MARGERY FITTS

**TUESDAY, 12th APRIL 1983**

**AT THE MANOEL THEATRE**



NEW YORK HARP ENSEMBLE

Sylvia Kowalczyk

Aristid von Wurtzler  
Margery Fitts  
Ewa Jaslar

ARISTID VON WURTZLER, *Music Director and Soloist.* Aristid von Wurtzler received his musical education at the Franz Liszt Academy in Budapest where he studied composition with Zoltán Kodály. He was also awarded the degree of Doctor of Music by the London College of Music in England's capital city. Currently a professor of harp at the New York University, he has served frequently as a juror at various music contests in this country and abroad and has presided at numerous harp master classes in the United States and Europe, and, most recently, Peking and Shanghai. A composer and an author, Dr. von Wurtzler has written many compositions and made countless arrangements for the New York Harp Ensemble. He frequently publishes articles in the national music journals as well. In addition to appearances with the New York Harp Ensemble, Dr. von Wurtzler has toured 52 countries as a harp soloist. The artist has recorded for the Vox, Golden Crest and Musical Heritage labels.

BARBARA PNIEWSKA began her musical education at age seven with her father, a well-known violist with the Warsaw Philharmonic. In 1964 she graduated *cum laude* from the Warsaw Conservatory where she received her Master's Degree. The same year she represented Poland in the International Contest in Geneva. An American juror offered her a scholarship to the University of Hartford where, in 1968, she achieved her second Master's Degree and later held the position of assistant teacher. She also taught at St. Joseph's College in Hartford and at the Bridgeport University. Miss Pniewska is an initial member of the New York Harp Ensemble.

EVA MARIA JASLAR, a native of Poland, began her music education at the age of six. In 1968 she obtained her Master's Degree from the Warsaw Academy of Music. In 1969 she represented Poland in the First International Harp Competition in Hartford, as a result of which she received a scholarship to study harp under the tutelage of Dr. von Wurtzler. In 1972 she won Second Prize in the American Harp Contest sponsored by the American Harp Society, and in 1974 she was awarded her second Master's Degree from New York University. Since the ensemble's establishment in 1970, Miss Jaslar has served a dual capacity as performing musician and as narrator. In 1978 she made her debut as a solo artist in the Carnegie Recital Hall. Presently she is working toward her Ph. D. degree at the New York University.

SYLVIA KOWALCZUK hails from Wroclaw, Poland. Her musical studies began when she was seven. She earned her Masters of Arts at the Warsaw Academy of Music in 1979, majoring in harp. As a student Miss Kowalczyk frequents various harp master classes and music festivals. Thus, she was able to meet and to study with many prominent harp teachers. In 1978 Miss Kowalczyk represented Poland at the International Harp Contest in Varese, Italy where her talents were rewarded with the First Prize.

After completing her studies in Poland, Miss Kowalczyk played in many concerts there and made several recordings for Polish Radio and Film. She also appeared in concerts in France and Italy. She joined the New York Harp Ensemble in 1980.

MARGERY FITTS began her musical studies on the piano at the age of seven. Three years later she began the harp at the Preparatory Department of the Eastman School of Music in Rochester, New York. During her years in High School she was harpist with the Rochester Youth Philharmonic Orchestra. She attended the University of Oregon School of Music where she held a Ruth Lorraine Close Scholarship and Presser Award. During her years at the University of Oregon she played with the major ensembles of the school in addition to soloing with the two orchestras. At school she encouraged composition students by performing many new works. She received a Bachelor of Music in Harp Performance in the Spring of 1981. She is a member of the international professional music fraternity Mu Phi Epsilon. Miss Fitts joined the New York Harp Ensemble in 1981.

## PROGRAMME

### *Partita in F major*

ALBRECHTSBERGER

Presto Adagio Un Poco Menuet Finale

Johann Georg Albrechtsberger, 1736-1809, was a Viennese composer and organist under whom Beethoven studied counterpoint. This Partita was recently discovered in the Esterhazy archives in Hungary, and is dated 1772. "Partita" indicated a composition of several movements. This has four in the order of sonata form, and is a pointer towards the classical sonata.

### *Concerto in D major (Estro Armonico Op. III)*

VIVALDI

Vivaldi, 1678-1741, wrote this for violin in 1739. It attracted the attention of J.S. Bach who arranged it for the keyboard along with eleven others of Vivaldi's numerous concertos. The arrangement for Harp Ensemble combines the virtuoso qualities of the violin line with the counterpoint of the Baroque era.

The first movement, Allegro, has a constant exchange of thematic material among the harps, with elaborate counterpoint and trumpet-like motifs. The short Larghetto for solo harp is followed by a vigorous third movement, Allegro, full of brilliant scales and passages.

Soloist: Barbara Pniewska

### *Prelude from Partita No. 3 in E major*

BACH

This prelude for solo violin has often been transcribed for other instruments. Bach himself orchestrated it within his Cantata No. 29. Schumann and Kreisler each arranged it for violin and piano, and Segovia for guitar. This version is for four harps, and emphasises the beauty of Bach's polyphony.

### *Asturias: Leyenda, from Spanish Suite No. 5*

ALBENIZ

A child prodigy, Albeniz (1860-1909) was a solo pianist at the age of six. His compositions reflect Spanish folk melody and rhythms. The brilliant character of his instrumental pieces inspired many musicians to transcribe them for other instruments.

### *Morceau de Concert, for four harps. Op 154*

SAINT-SAENS

In 1893 Saint-Saens published his "Fantasie for Harp" which illuminated many aspects of the character of the harp. Fourteen years later he composed a "Duo for Harp and Violin" in similar style. The "Morceau de Concert" published in 1919 was his last work written for this instrument. Here he emphasized the characteristics of the harp mainly by means of figuration, arpeggios, scales and glissandi. This work was originally written for solo harp with an orchestral accompaniment.

Soloist: Eva Jaslar

## INTERVAL

### *Island of Mysterious Bells*

HOVHANESS

Alan Hovhaness, born 1911, is an American composer, conductor and organist of American descent. His works are much influenced by the ancient music of the Middle East.

This work, specially written for the New York Harp Ensemble, has eight movements, but only the sixth bears a title, "Island of Blessedness." Bell-like melodies pervade the work. The composer uses no bar lines in the manuscript: it is like a free canon, reminiscent of "Row, row, row your boat, gently down the stream." It is quasi-improvisational.

### *Two of Three Prelude, Op 50*

SAYGUN

Ahmed Adnan Saygun is a contemporary Turkish composer who, in his youth, was closely associated with Bartok. "Three Preludes" was written for the New York Harp Ensemble and first performed in Ankara in 1972. The delicate and transparent quality of the first prelude is in strong contrast with the powerful second and third which have a wide dynamic range and interesting sonorous effects.

### *Romanian Folk Dances*

BARTOK

Dance with sticks, Waist-band dance, Stamping dance, Hornpipe, Rumanian polka, Quick dance, and Attaca.

Bartok, 1881-1915, presents authentic folk tunes with simple harmonies in this work written in 1915 for solo piano. The arrangement for four harps is by Aristid von Wurtzler.

### *Modern Sketches*

WURTZLER

Yesterday Today Tomorrow

"Yesterday" shows the harp as it was before 1820, with music in the Romantic vein. "Today" reflects the influence of Bartok and Kodaly with the harp as it is today. "Tomorrow", in which electronic effects are suggested without the use of electronic gadgetry, offers a pre-view of what the harp might be like in the future.

Soloist: Aristid von Wurtzler

### *Variations on "Yankee Doodle"*

WURTZLER

Aristid von Wurtzler wrote this piece to display the lighter side of the New York Harp Ensemble. He parodies the styles of Bach, Beethoven, Chopin, Debussy, Gershwin, and himself.

### *Spanish Dance No. 1 from "La Vida Breve"*

DE FALLA

Originally written by de Falla (1876-1946) as ballet music for his opera "La Vida Breve", it was danced as the "jota" at the opening of the second act during the celebration of Paco's and Carmela's betrothal. The Harp Ensemble transcription retains the passionate and fiery flavour of the Spanish character.

## Antonio Manoel De Vilhena

Grand Master *Antonio Manoel de Vilhena*, a Portuguese, was elected Grand Master in 1722. A man of great intellectual qualities, he was popular with all, and his "savoir faire" earned him everyone's love.

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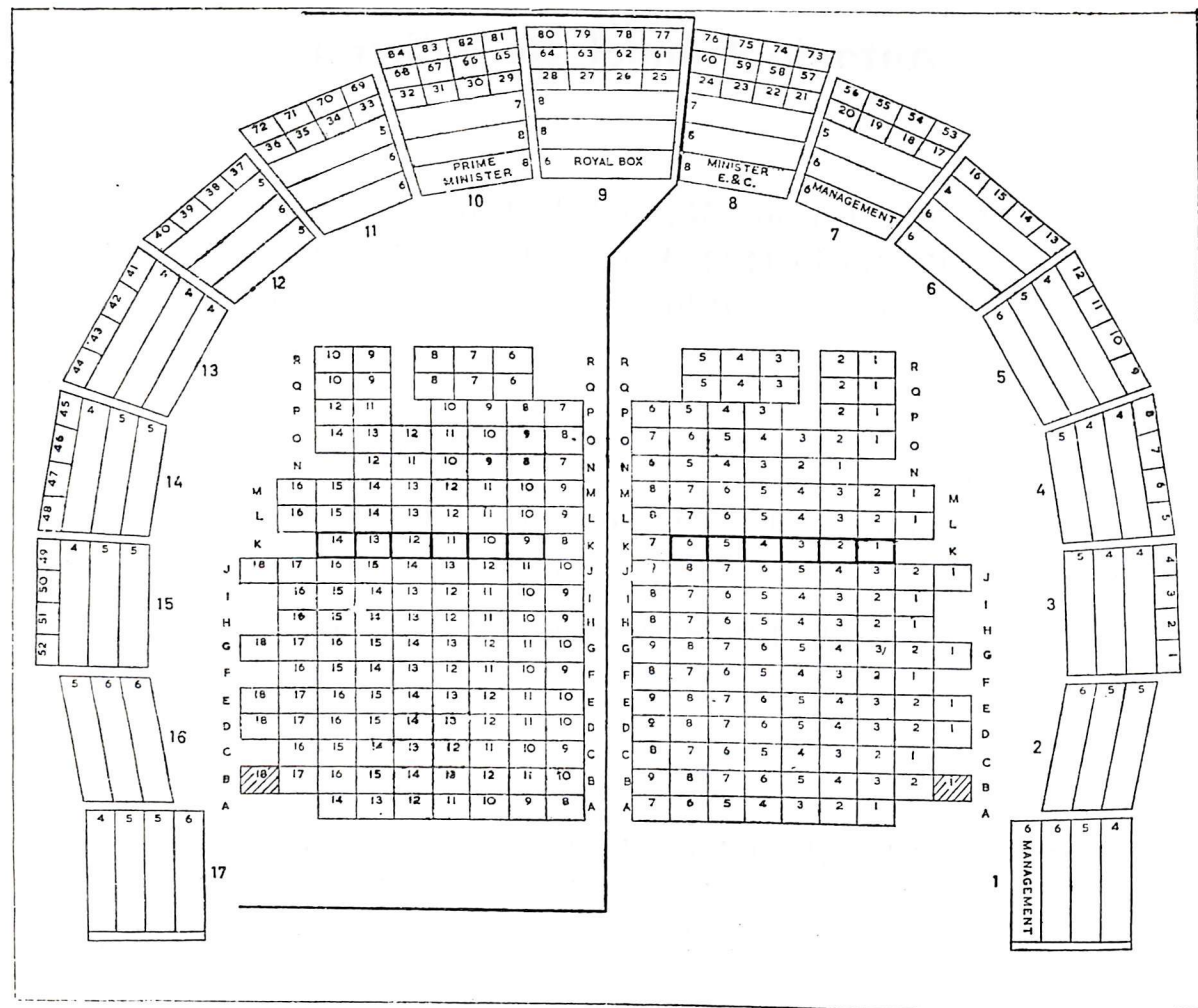
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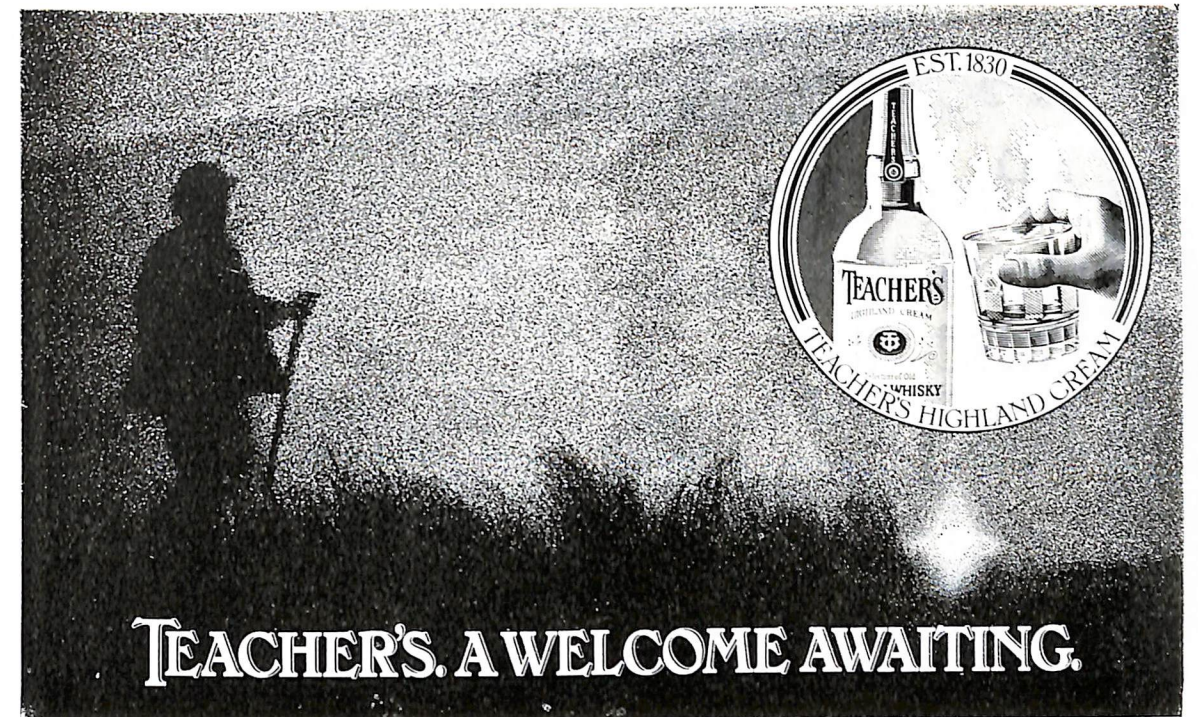
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The Management reserve the right to vary or omit any part of the programme without previous notice.

Patrons are reminded that the taking of photographs during the performance is not allowed.

Children even when accompanied by their parents, will be required to occupy a seat.



Enquiries: Tel. 624109

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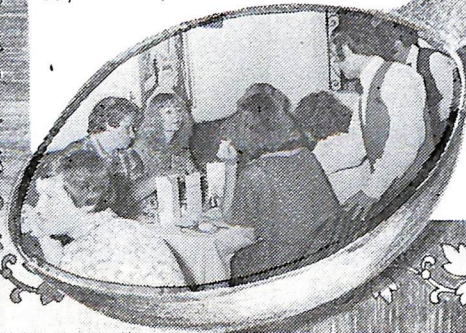
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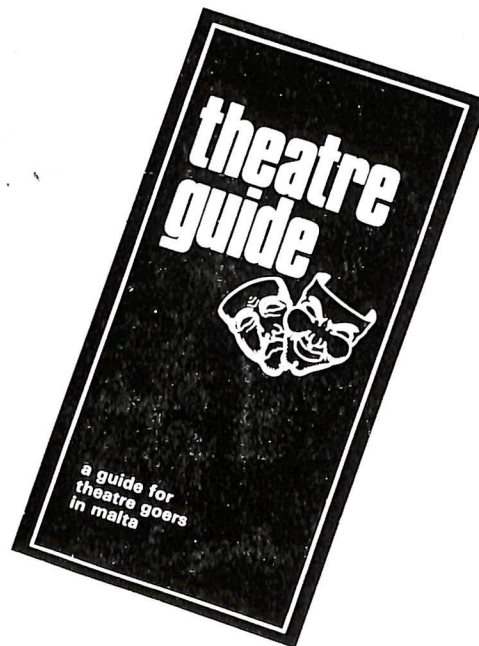
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