

# Lamont School of Music

## Senior Recital

**Anastasia Arango**

Harp

**Damien Krzyzek**

Piano

Saturday, May 9, 2026

7:30 p.m.

Frederic C. Hamilton Family Recital Hall



**Robert & Judi Newman Center  
for the Performing Arts**

This recital is presented in partial fulfillment of a  
Bachelor of Music Degree in Performance

Ms. Arango is from the studio of Courtney Hershey Bress

Reception to follow in the  
Spencer Artist Reception Room

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# Program

## **Conte Fantastique (1923)**

**André Caplet**

(1878–1925)

Timoteo Cruz-Leyva, violin I  
Auty Maddock, violin II  
Veronica Gil Amarista, viola  
Hudson Schill, cello

## **Sonata for Harp (1983)**

**Pierick Houdy**

(1929–2021)

- I. Allegro Moderato
- II. Lento
- III. Vivo

INTERMISSION

## **Concerto in C Major for Flute, Harp, and Orchestra, K. 299, 297c**

**W. A. Mozart**

(1756–1791)

- I. Allegro

Ivy Cuda, flute

## **Concerto for Harp and Orchestra, Op. 74**

**Reinhold Gliere**

(1875–1956)

- I. Allegro Moderato

# Program Notes

## **Conte Fantastique for Harp or Piano and String Quartet**

André Caplet is a significant name in classical music unknown to many performers and audiences. A close friend of both Debussy and Ravel, he is best known as a conductor and arranger of several of Debussy's works for full orchestra including *Children's Corner*, *Claire de Lune*, and *Le martyre de Saint Sébastien*. Caplet won the Prix de Rome in 1901, pushing Ravel to third place, and was one of the first composers to include saxophone in his chamber writing. Caplet's early death at the age of 47 due to the long-term effects of exposure to poisonous gas in the trenches during World War I was widely considered a great tragedy for French music. His widow, Geneviève Perruchon, conducted many concerts of his music following his death.

*Conte Fantastique* for harp and strings is a tone poem based on Edgar Allan Poe's short story "The Masque of the Red Death". The original story depicts a prince who, fearful of a plague named the Red Death, locks up himself and his court within the walls of his palace. He throws a masquerade ball and decorates each room in a different singular color, the last of which is entirely black with red windows. In this same room an ebony clock stands, the chimes of which are so loud that they can be heard throughout the castle and all music and dancing must cease and wait for it to finish. At midnight, an uninvited guest appears, his mask the face of a corpse, his cloak a funeral shroud, and spots of blood on his face. The prince, angry at the interruption, confronts the figure and dies. The other partygoers, despite being fearful, attack the unwanted guest only to find that there is no one beneath the costume. They at once die, revealing the inescapability of the Red Death (Poe, "The Masque of the Red Death").

*Conte Fantastique* was published in 1924 and is one of Caplet's last finished works, standing with a foot in both the pre- and post-war soundscape. A harp concerto much in the same way as Debussy's *Danse Sacree et Danse Profane* and Ravel's *Introduction et Allegro*, Caplet reimagines the capabilities of the harp. He removes it from its traditionally beautiful, heavenly backdrop and instead shapes it as a force of breathless horror. The strings often take on a more supporting or affective role throughout, allowing the harp to shine.

Caplet begins the piece by asking the harp to play a short motive "haletant" or "breathlessly", developing it between moments of silence over a drone tone held by the lower strings. The harp's next motive becomes a descending cascade of chromatic notes to depict the

Red Death hunting the countryside for his next victim. The piece then suddenly moves into a quick waltz tempo, dropping its listeners into the masquerade festivities and debauchery. Caplet skillfully writes the warning clock chimes of eleven and twelve o'clock in the harp part, bringing the waltzing, laughing strings to an abrupt halt each time before returning to Death's theme. This work is edgy and eerie with all the expressive power one can expect of 20th century French music.

### **Sonate pour Harpe**

Pierick Houdy was born in 1929 in Rennes, France. He began his music studies in 1935 at the Conservatoire de Rennes before being admitted to the Conservatoire de Paris in 1939 where his composition teachers included Nadia Boulanger, Olivier Messiaen, and Darius Milhaud. Showing great promise as a young composer, his accomplishments included a Premiere Prix, a Prix de Rome, and a Grand Prix de la Ville de Paris.

While in Paris, Houdy met and fell in love with a young harpist at the Paris Conservatory by the name of Ghislaine de Winter. The couple married in 1954 and remained inseparable. Houdy wrote his harp sonata for her as a wedding gift. He moved to Canada in 1970 and built his career there alongside his wife, teaching composition at conservatories and judging harp competitions worldwide before eventually retiring back to France until his death in March of 2021.

The Sonata pour Harpe is a 3-movement work written in the neoclassical style, potentially reflecting Houdy's studies under Milhaud, another famous neoclassical composer. The first movement, an Allegro Moderato, begins with a large, open sound featuring open fourths and fifths before delving into complex counter melodies and the chaotic agility of a snowy day. The second movement, a contemplative Lento, turns inward as it wakes and slowly builds to a climax before returning to sleep. The third movement, an energetic Vivo, features perpetual motion in the form of running sixteenth notes, explosive glissandi, and an exciting ending.

### **Concerto in C Major, K. 299, for Flute, Harp, and Orchestra**

When Mozart visited Paris for the third time in his life in the late 1770s, he was not especially well received. Other composers like Puccini and Gluck had already established their presence in the city's music scene, and the environment was not especially welcoming to the young composer. Baron von Grimm, Wolfgang's manager of a sort,

attempted to help him make the connections he needed within society but generally struck out. There was one, however, the Comte de Guines, who did become a patron of Mozart. Mozart was tasked with teaching De Guines' daughter composition, and he wrote that De Guines "plays the flute inimitably and [his daughter] the harp magnificently" (Mozart, May 14th, 1778). It was for them that he was commissioned to write this double concerto (Abert, 2006, 493-495). Mozart's relationship with De Guines later soured, as it seems he was never properly paid for either the concerto or the composition lessons (Mozart, July 31st, 1778).

Mozart had no great love for the flute, and few known opinions on the harp. This makes the fact that he composed this concerto at all quite curious. In reference to the flute, he commented to his father in a letter that he was "obliged to write for an instrument which [he could] not bear." Mozart was referencing the pieces he had been commissioned to write by Dutch amateur flautist, H. de Jean (Ward, 1954, 294). While Mozart never openly stated his opinions on the harp, it is likely that he was not particularly inclined toward the instrument and simply viewed it as a lesser version of a keyboard instrument, thus never contributing anything else to its repertoire.

While Mozart may not have particularly liked these two instruments, he still managed to pair them masterfully in a concerto that has become a staple for both instruments. Given that the single-action pedal harp was only in its early iterations and the double-action pedal harp not yet in existence, Mozart had to use minimal accidentals in the harp part – likely why he chose to write the concerto in C Major. Despite that, the entire work delights the ears with varied textures and themes from both solo instruments. The first movement, a charming Allegro, opens with chamber orchestra accompaniment introducing the theme before moving into a thoughtful conversation between both the harp and flute. The harp, while containing significantly more difficult material, often takes a supportive role to the flute in this movement, the latter whose quick, light melody line cuts above the rest of the orchestra.

### **Concerto for Harp and Orchestra, Op. 74**

Reinhold Glière was born in Kiev in 1875, then a part of the Russian Empire, the second son of a wind instrument maker. He began studying composition at the Moscow Conservatory in 1894, and shortly after graduating gave lessons to a young Sergei Prokofiev. Glière was appointed to the Kiev Conservatory in 1913 and remained there for seven years before moving to Moscow in 1920 where he taught Aram Khatchaturian among others. By this time Glière was quite famous,

known for his compositional blending of Glinka and Tchaikovsky while weaving in folk idioms and Slavonic color. This made him popular not only with the public, but also with Soviet leadership and his music is often described as distinctly Russian. Some of his best-known works include his Symphony No. 3, The Red Poppy ballet, horn concerto, and Concerto for Coloratura Soprano and Orchestra.

Glière's Concerto for Harp and Orchestra marks a historical benchmark in the harp repertoire. Prior to this piece's premiere in 1938 and later publication, no Russian composers had ever written a piece for solo harp and orchestra. The project was a direct result of Glière's friendship with harpist Katerina Erdeli, professor of harp at the Moscow Conservatory and principal harpist of the ballet pit orchestra. Erdeli first approached Glière about the possibility of a concerto for the instrument after working with him on his ballet *Krasniimak* as she was impressed by his writing. Glière worked closely with Erdeli throughout the compositional process in order to make the piece as idiomatic for the instrument as possible, so much so that he asked to co-credit her as a composer on the work. She declined, so Glière instead credited her as editor.

The work itself is a celebration of Russian romanticism and nationalist pride, with a touch of Viennese classical style. The first movement, an *Allegro Moderato*, is in sonata form and opens with a rich E-flat Major in the harp accompanied by murmuring strings. The second theme is dreamily delivered by the clarinet accompanied by the soloist and can be compared in lyricism to the music of Rachmaninoff. The development arrives in stormy, chromatic fragments of the main theme before dying down into an expressive cadenza, after which the main theme returns in a glorious ending.

# Upcoming Events

Wednesday, May 13, 7:30 p.m.

## **Mervine & Barbosa Jazz Small Groups**

Williams Recital Salon

Free admission, no ticket required

Thursday, May 14, 7:30 p.m.

## **Lamont Choirs**

Gates Concert Hall

\$5 for reserved parterre seats, or FREE general admission

Friday, May 15, 7:30 p.m.

## **Jazz & Pop Vocal Rep Ensemble & Jazz Small Group**

Williams Recital Salon

Free admission, no ticket required

Saturday, May 16, 7:30 p.m.

## **CPR Classical Presents The Spirituals Project Choir**

Gates Concert Hall

\$5 for reserved parterre seats, or FREE general admission



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