Nicolay Rimsky-Korsakov

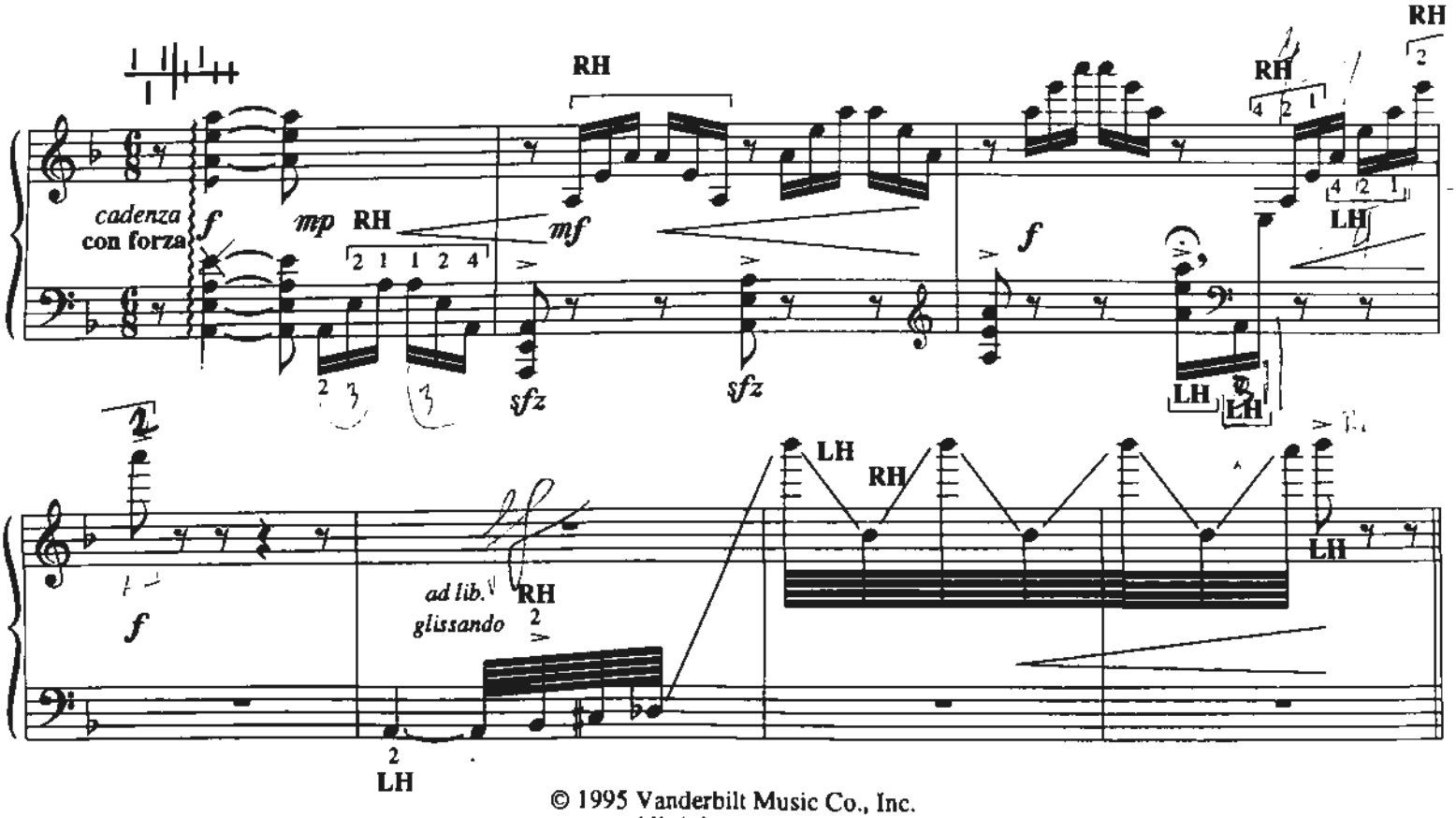
Capriccio Espagnol

Cadenza

Nicolay Rimsky-Korsakov (1844-1908) was a Russian composer who used the harp both as a solo instrument and as an integral part of the ensemble.

This entrance should be played with tremendous bravura. Place the large left-hand chord with the 4th and 3rd fingers firmly anchored. The second finger and thumb are placed as soon as the 4th finger is played. It is customary to hold back a little on the opening "A," which will decrease technical difficulty and increase dramatic effect.

The accented left-hand chords lay the foundation for this cadenza. The right hand merely ornaments each chord. Traditionally, the right-hand figure should begin slowly and should be well-articulated. Then the right-hand figure accelerates into the following left-hand chord. The excitement builds as each group becomes louder, faster, and more brilliant until the climactic final arpeggio. To dramatize the final arpeggio, take time to introduce the low "A" and begin at a lower dynamic level, such as mezzo-piano. Then rapidly build a tremendous crescendo into the high "A." The following glissandi are "ad libitum," and there is a wide spectrum of interpretations among harpists and conductors. Some want a long, extended series of glissandi, while others, myself included, prefer simply what is on the page. Regardless, it is essential to enter with strength and clarity on the low left hand "A." The right hand begins the glissando on the low "Bb", and it is very effective to accent that note. Always make the glissandi as colorful and dramatic as possible. Like the preceding arpeggios, each glissando should become louder, faster, and more brilliant until the climactic left hand "Bb."



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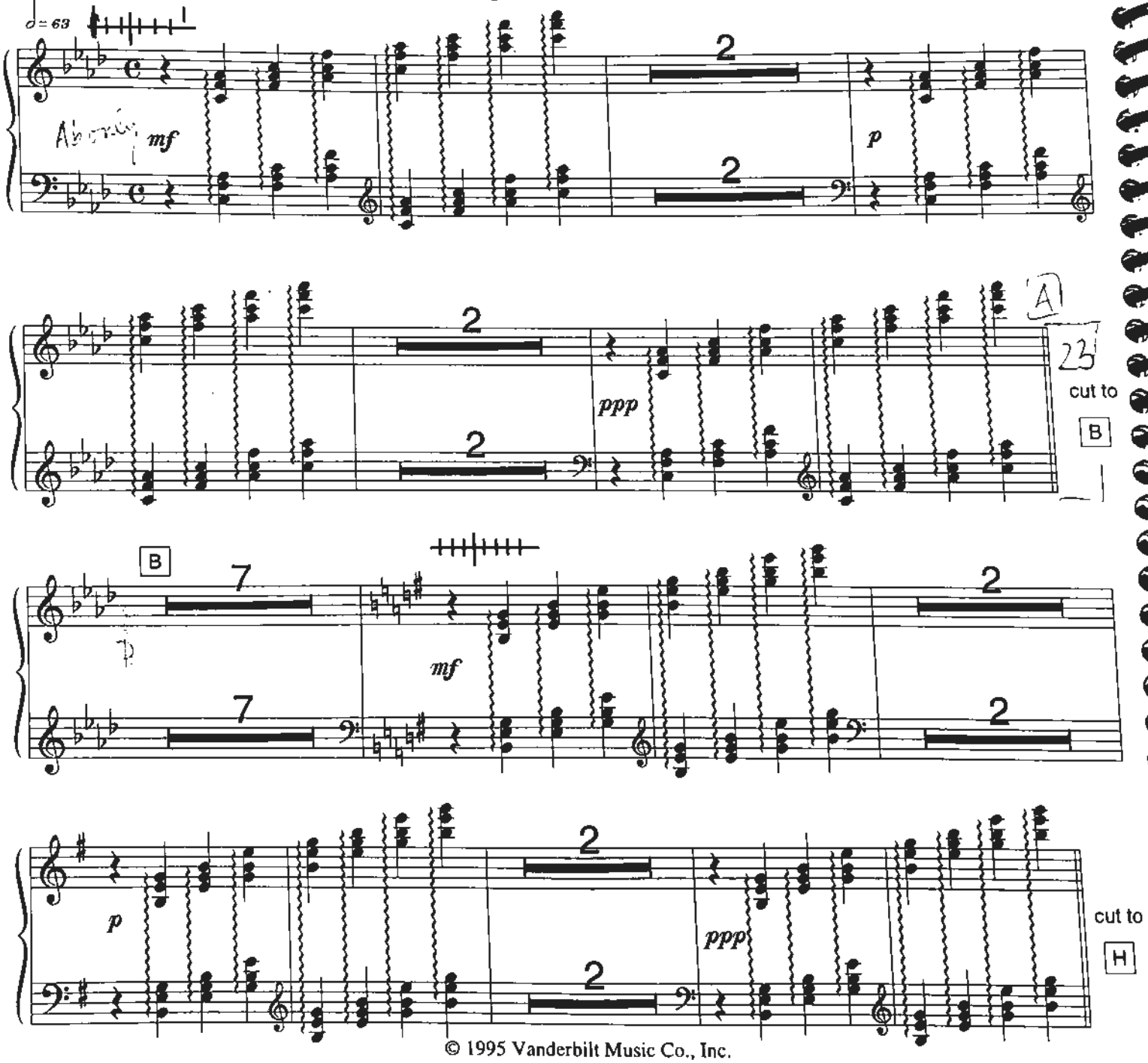
Peter Tchaikovsky

Romeo and Juliet

The opening chords are very soloistic. Enter with a lush, relaxed sound. Follow the written dynamics carefully.

At rehearsal J keep your hand still and relaxed. Use a delicate approach and be careful not to buzz. Avoid the tendency to drag in this passage by listening to the ensemble.

The chords at 23 after rehearsal U are very exposed and should be played with a full, rich sound.



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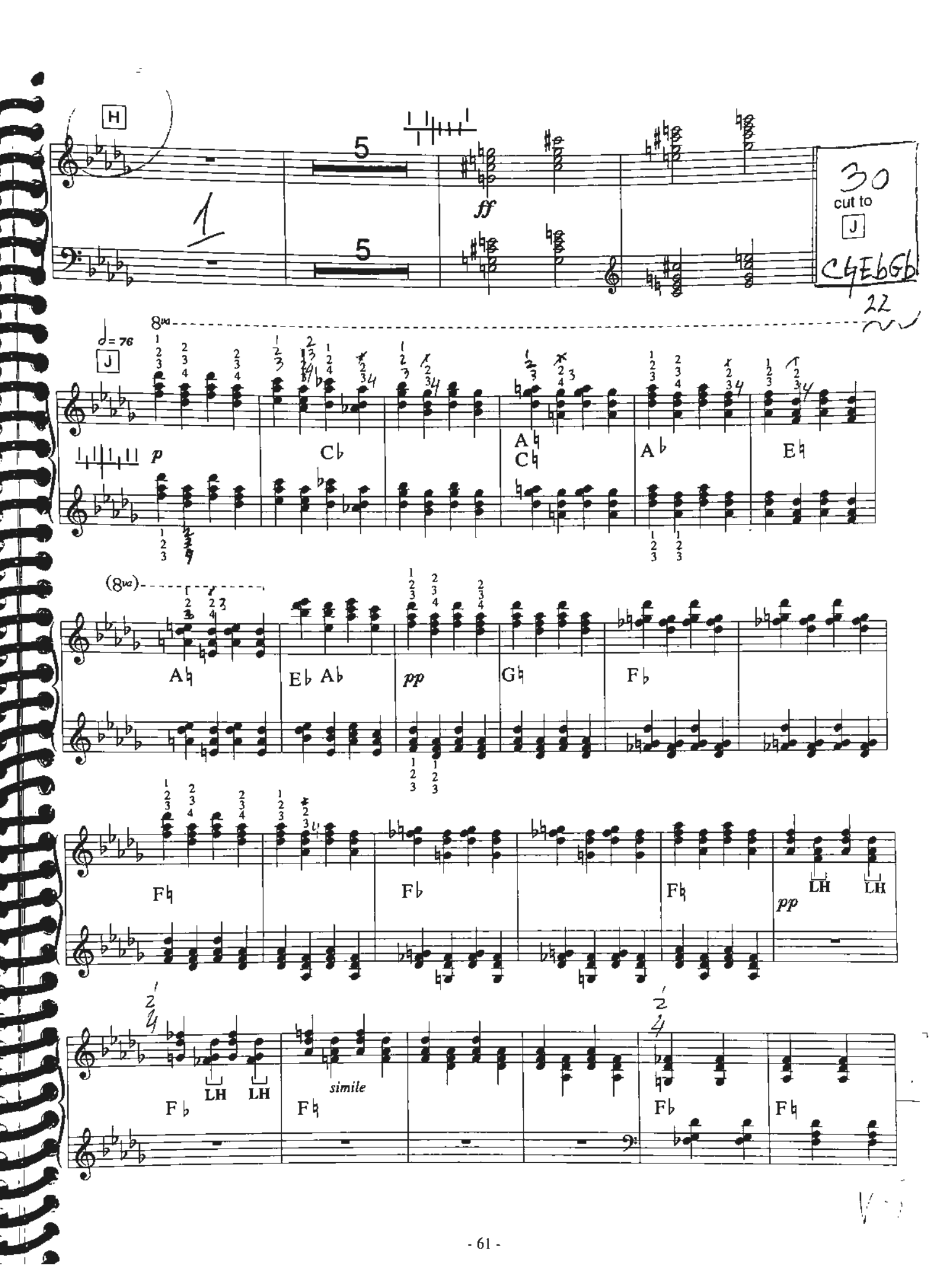
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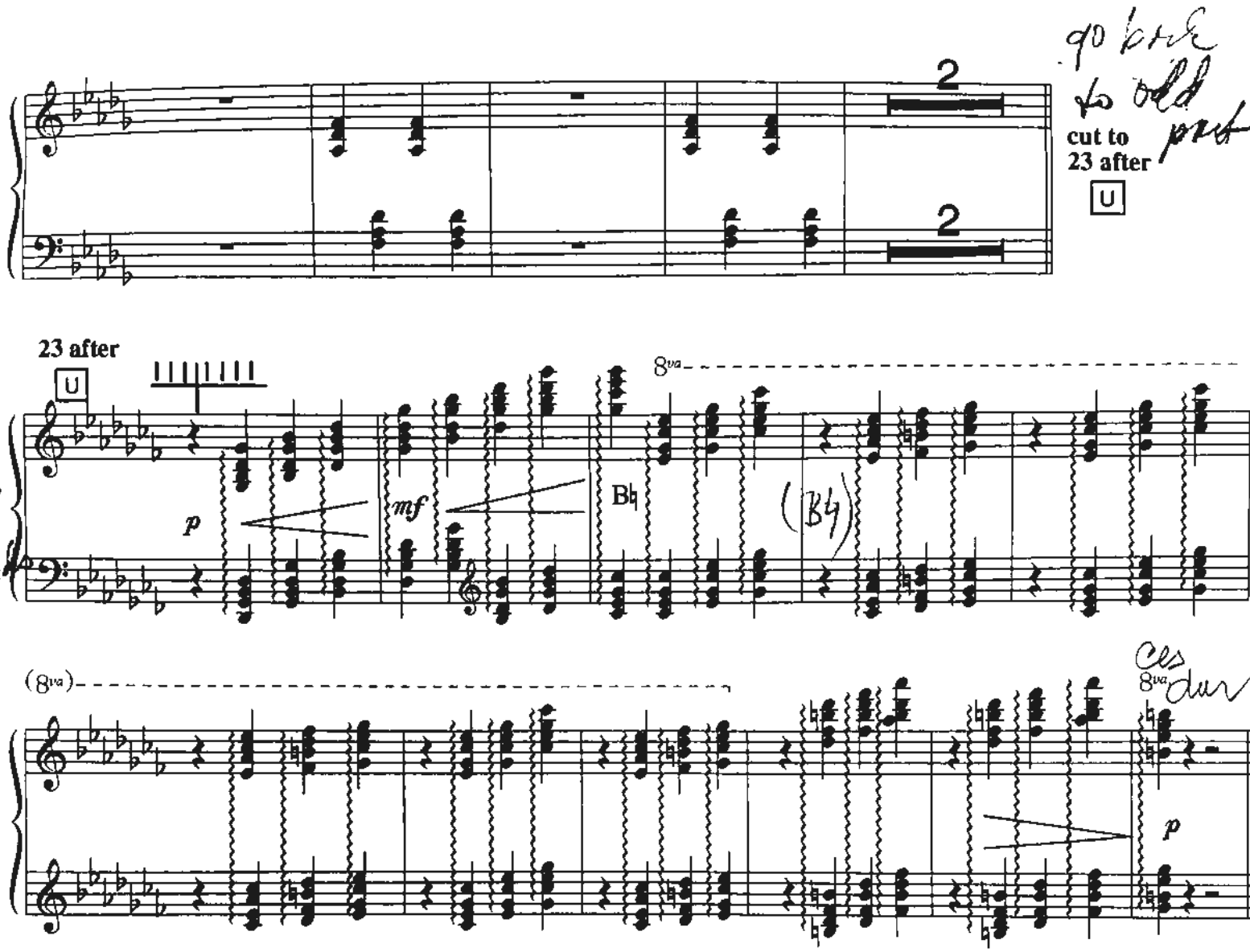
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