

FRIENDS OF CHAMBER MUSIC  
 in cooperation with  
 SAN JOAQUIN DELTA COLLEGE  
 and  
 UNIVERSITY OF THE PACIFIC  
 present

## NICANOR ZABALETA – Harp

### PROGRAM

- Pavana con su Glosa (for Harp).....A. de Cabezon  
 (1510-1560)
- Suite in G Major, No. 14 (Extracts).....G. F. Handel  
 Allemande (1685-1759)  
 Allegro  
 Menuet  
 Gigue
- Sonata in B Flat Major.....G. B. Viotti  
 Allegro Brillante (1755-1790)  
 Adagio  
 Allegretto Vivo
- Pastoral Variations on an  
 Old Christmas Carol.....M. Samuel-Rousseau  
 (1882-1955)

### INTERMISSION

- Basque Sonata (1946).....F. Madina  
 Dedicated to Nicanor Zabaleta (1912-1972)  
 Allegro  
 Menuet  
 Toccata
- Two Impressionists  
 Une Chatelaine en sa Tour Op. 110.....G. Faure  
 (1845-1924)  
 Vers la Source dans le Bois.....M. Tournier  
 (1879-1951)
- Sonata.....M. Albeniz (18th Century)  
 Malaguena.....I. Albeniz (1860-1909)  
 Danza de la Pastora E. Halffter (1905- )

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## NICANOR ZABALETA

The world-famous harpist, Nicanor Zabaleta, was born in San Sebastian, Spain. He began his musical studies at the age of seven and gave his first public concert in his native city at nine. Later, his musical education was developed in Paris, where he studied harp with Marcel Tournier and counterpoint and fugue with Eugene Cools and Marcel-Samuel Rousseau. It was during the first years of his career there that he won from Maurice Ravel the praise, "In Zabaleta the artist is as great or even greater than the harpist."

After his successes in Europe, Zabaleta took his harp and his career to Latin America, to the United States and to the Orient. A measure of his success and demand is the fact that he has already given about 4000 concerts around the world.

He has played as soloist with more than 200 symphony orchestras, among them the Berlin Philharmonic, Budapest Philharmonic, Israel Philharmonic, Orchestre de Paris, NHK of Tokyo, Philadelphia Orchestra, London New Philharmonia Orchestra, the Madrid National Orchestra, Munich Philharmonic, New York Philharmonic, Salzburg Mozarteum Orchestra, Warsaw Philharmonic, etc.

He has also been in demand for important music festivals, among them: Berlin, Casals, P. R., Edinburgh, Granada, Stresa, Venice, Lucerne, and Osaka.

Since music for the harp was scarce when the artist began his career, he searched through libraries in Europe, turning up some surprising finds: harp music by Bach's sons; Beethoven, Handel; Viotti; early Spanish, Portuguese and Italian composers, etc.

Many modern composers have written works especially for Zabaleta: J. M. Damase; P. Glanville-Hicks; A. Hovhaness; E. Krenek; D. Milhaud; W. Piston; J. Rodrigo; G. Tailleferre; V. Thomson; Villa-Lobos; Josef Tal, etc.

Discussing harp music, Zabaleta has pointed out that "people think of the harp only as an accompanying instrument." On the contrary, Zabaleta says, it is an "instrument with tremendous means of response that allows a tremendous range of nuances. It has, too, a much larger repertoire than we think. You must take into account that it is one of the oldest instruments. In 1546 the first music for harp was published. There have been thousands of pieces written since, so the problem is to select enough good music to make a career."

Mr. Zabaleta plays on a special harp, built to his own specifications. Every harp has seven pedals with which to make the chromaticisms--Zabaleta's has eight, the additional one to stop the vibrations of the lower wire strings.

He records for Deutsche Grammophon and Angel. In 1959 he was awarded in Paris the Grand Prix National du Disque, and in 1971 the Grand Prix Edison in Holland.

Zabaleta's artistry has been appreciated by audiences of many countries. In fact, it is no exaggeration to say that he has played his way in our hemisphere from Patagonia to Alaska. He concertizes extensively in all the musical centers of the Old World and Orient.

News of such activity usually elicits the question, "How do you manage the transportation problem?" Zabaleta claims he has transported his harp on everything but a mule. He takes it without a case and prefers to go by air; but boats, trains, taxi cabs and gondolas offer no problems. He says: "One must not worry..."