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Harp Recital

ANNELEEN LENAERTS

Victor Salvi Room, Wales Millennium Centre, Cardiff

Monday 28 September 2009

Members of the harp community in Wales and other parts of England gathered in Cardiff to experience the musical talents of the young Belgian harpist Anneleen Lenaerts.

From the moment of arrival it was clear that this was going to be an event of high quality. The platform had been tastefully arranged with, of course, the beautiful Salvi Iris harp taking centre stage. The flowers throughout the evening complimented the colour of Anneleen's gown and the welcome extended by the staff of Holywell Music, Bow Brand and Salvi ensured that the audience felt part of this special evening from the start.

From the opening bars of CPE Bach's Sonata in G it was obvious that Anneleen's impressive technical ability was going to be used in service of the music. Clean playing, variety of tone and truly musical phrasing enabled the intentions of the composer to be communicated effectively to the audience. Anneleen exploited the range of tone available from the harp to great advantage, the depth and richness of the sound being harnessed throughout the evening.

The programme included three works based on other compositions. Spohr's Fantasy on Mehul's ariette 'Je suis encore dans mon printemps', Walter-Kuhne's transcription of Pabst's 'Fantasy on themes from Tchaikovsky's Eugene Onegin' and Trenecek's Fantasia on themes from Smetana's Vltava all provided a vehicle for Anneleen to display her technical mastery of the instrument, whilst the strength of the original compositions ensured that these pieces were more than an aural firework display. The audience clearly enjoyed recognising familiar music embellished with the imaginative touches of arrangers who had learned how to exploit the potential of the harp to engage the ear in a most attractive manner.

In writing his two works for the harp Faure had taken an

important step forward in developing works of some substance for an instrument that too often is used simply to entertain, rather than satisfy. The performance of one of these works, 'Une chatelaine en sa tour' captured the grace and beauty of the music, pace and dynamic range being carefully judged. How attractive it was to hear a harpist serving the music, rather than using it as a vehicle simply to display technical virtuosity.

This was a constant feature of the evening's performance, Anneleen's musicality being exemplified in Britten's Suite in C. It was appropriate that this work should in a sense be brought home to Wales as it was written for that most musical of harpists, Ossian Ellis, and in the last movement uses a Welsh hymn tune as the basis for five variants. The contrasts between the movements were well captured whilst retaining the unity of the whole suite. Once again the artist used her technical mastery to convey the spirit of the music, whether it be the grandeur of the 'Overture', the excitement of the 'Toccata', or the mystery of the 'Nocturne'. The three voices in the 'Fugue' sang with clear individuality and by the end of 'Hymn' the audience had been returned to a sense of peace and tranquillity.

Ann Griffiths' programme notes enhanced the enjoyment as did the wonderful reception held after the performance had concluded. Both aspects contributed to and sustained the feeling of high quality that had been a feature of the whole evening.

Brian Wilson, Harpist BA (Hons), ARCM



We are absolutely delighted that this series of concerts has become so popular with harp tutors, students and harp enthusiasts. The series continues this spring with the following dates:

Thursday 6 May 2010 • 7.30 pm

Trinity College of Music, Harp Department

Programme to include works by Smetana, Grandjany, Tournier and Renie

Friday 14 May 2010 • 7.30 pm

Royal College of Music, Harp Department

Programme to include Chopin, Scriabin, Grandjany and Glinka

Friday 21 May 2010 • 7.30 pm

Birmingham Conservatoire, Harp Department

Programme will include a performance of *Sun, Moon and Stars* by Harriet Adie along with works by Tournier, Grandjany and Mchedelov

Thursday 24 June 2010 • 7.30 pm

Royal Academy of Music, Harp Department

An evening of Solos and Duos by Britten, Parish Alvars, Mathias, Beamish, Patterson and Thomas

All concerts are held in the Holywell Music showroom.

Entrance is free, but please call in advance to make a booking as seats are strictly limited.



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NEW TITLES FROM LYON & HEALY PUBLICATIONS

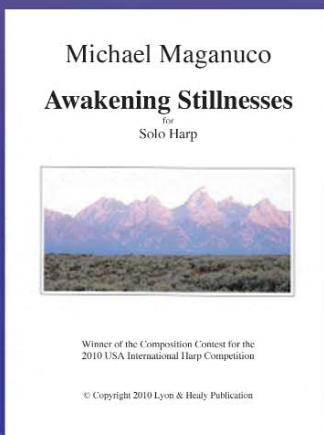


“Over the years, many people have asked me for my arrangement of Libertango by Astor Piazzolla. After performing this piece extensively, I am pleased to present this published arrangement that evolved over time.”



“After dwelling on the music of JS Bach and Astor Piazzolla, I felt a need to continue my quest to expand the harp repertoire by arranging this keyboard sonata for harp. My mother used to play this sonata on the piano when I was a child. Thus I chose Sonata in F major K332 for a sentimental reason, and because it is one of the most charming sonatas ever written.”


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NOW AVAILABLE FROM HOLYWELL MUSIC

Pedal Exercises for the Harp

by Miriam Keogh

Highly respected professional harpist and harp tutor Miriam Keogh has produced this invaluable selection of melodic pieces for beginners to improve their pedal technique.

Reviews

“I was delighted to see Miriam Keogh's 'Pedal Exercises for the Harp'. These are excellent studies which will help the student to grasp the technique of silent pedalling and to learn how to gain a real control of the pedals. The exercises are progressive, gradually adding more pedals. The pedals are deliberately not written in, thus leaving it to the student to work out which pedals have to be moved at precisely the right moment. The final exercise is particularly attractive, incorporating glissandos in each bar. I feel sure that this will be a most welcome and useful addition to a students technical material.”

Daphne Boden, Professor of Harp, Royal College of Music

“This is a very well thought out collection of eight short attractive pieces of Grade 1-2 standard, designed to improve pedal technique. It is ideal for small hands – all the pieces can, if necessary, be managed with only three fingers. The note patterns are based around familiar shapes with lots of use of arpeggios; small intervals (3rds & 5ths); and dominant 7th patterns. The grand finale (no.8) features dramatic glissandos. The pedals have been planned to operate in logical sequence and common pairs and use a balanced mix of flats and sharps. The composer has wisely declined from printing any pedal changes, so that the student can also learn to mark up their own pedals. Highly recommended.”

Charlotte Seale, Professor of Harp, Guildhall School of Music & Drama,
Royal Academy of Music

“This pedal exercise book fills an important gap in the harp pedagogy. Well thought out in their conception, each exercise introduces pedalling in a logical and progressive way. Difficulty with feet and hand co ordination makes this book a much needed and useful tool for the teacher. It can also be used as a fantastic sight reading tool for the more advanced student.”

Gabriella Dall'Olio, Head of Harp Studies, Trinity College of Music

NEW SHEET MUSIC TITLES

Sonata in G op.8/2	F. Boieldieu ed. Isabelle Perrin	<i>Harp Solo</i>
Sonata V1	G. B. Pescetti ed. Isabelle Perrin	<i>Harp Solo</i>
Bach on Harp – Nine movements from the works for solo violin	Arranged by James Ellis Edited by Alison Martin	<i>Harp Solo</i>
Variations on Welsh Airs	J. Parry ed. Meinir Heulyn	<i>Harp Solo</i>
Top Ten Wedding Tunes for Pedal Harp	Arr. Glenda Clwyd	<i>Harp Solo</i>
Love Theme from <i>Cinema Paradiso</i>	E. Morricone	<i>Harp Solo</i>
Theme from <i>Dances with Wolves</i>	J. Barry	<i>Harp Solo</i>
French Classics for Flute & Harp	Arr. Meinir Heulyn	<i>Harp & Flute</i>
Spring Lambs	Arr. Gareth Glyn	<i>Harp Duet</i>
Petite Suite	C. Debussy Arr. Kari Vehmanen	<i>Two Flutes & Two Harps</i>
Six Birds	Gary Higginson Words by Neil Curry	<i>Harp & Female Voices</i>
Four Celtic Harp Trios	Arr. Thom Dutton	<i>Harp Trio</i>
Londonderry Aire	Arr. Thom Dutton	<i>Harp Trio</i>
Puccini Medley	Arr. Diane Michaels	<i>Harp Ensemble</i>
Twisted Elegy	Richard Bissell	<i>Harp, Flute & Viola</i>
Principal Harp Book Two	Sarah Bullen	<i>Harp Method</i>



EGAN RECORDS

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HARP EVENTS 2010

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29th Edinburgh International Harp Festival
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18 June

'A Night at the Arpera'
Harp Ensemble Concert
St Martins Church, Sherwood
Nottingham NG5 3FU
Tel: 0115 960 2436

20 June

Leamington Spa Competitive Festival
www.leafcompfest.org.uk
Tel: 01789 762343

26 - 30 July

Summer Harp Course for 7-18 yr old
London, SE1
Tel: 07798 525622 – Helen Sharp

3 - 7 August

International Harp Summer School
Benslow Music Trust
www.benslow.org.uk

10 - 14 August

Ibacus Summer Harp Course
www.ibacussharpcourse.com
Tel: 0207 254 0419 – Charlotte Seale

INTERNATIONAL

7 - 17 July

USA International Harp Competition
Bloomington
Sponsored by Lyon & Healy Harps, Chicago
www.usaihc.org

28 July - 8 August

International Harp Academy – HARP MASTERS
Switzerland
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