



Isabelle Perrin

Harp Recital

Friday 13 February 2009

The Weston Gallery

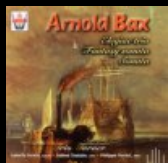
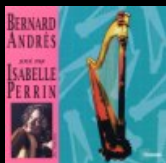
Royal Welsh College of Music & Drama  
Cardiff

Sponsored by



Dosbarthwr telynau Camac  
Distributor of Camac harps

# CREIGHTON'S COLLECTION



**Harp  
CDs and  
Sheet Music**

Online Retail CD & Sheet Music Sales

Sheet Music Distribution

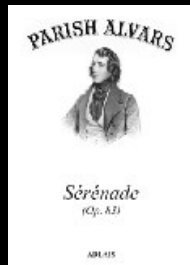
Music Publishing

Digital Printing

Web Design

secure online shopping at

**www.cccd.co.uk**



244 CATHEDRAL ROAD, CARDIFF, CF11 9JG, WALES, UK  
T. 029 2039 7711, F. 087 0487 7687, E. tim@creightonscollection.co.uk

Sunday 1<sup>st</sup> March 2009

## RWCMD Harp Day

A day of everything associated with the harp – classes, workshops, concerts and displays, as well as a recital of music by John Thomas, given by RWCMD harp students.

In association with **Telynu Morgannwg**.

Contact Joanne Buckland on 029 2039 1362 for further information & a booking form.

# Programme

**Suite** (BWV 996)

J S Bach  
(1685-1750)

**Sérénade** (op. 83)

Elias Parish Alvars  
(1808-1849)

**Suite: Children's Hour** (op.25)

Marcel Grandjany  
(1891-1975)

## Interval

**Sonata in G** (W 139)

C P E Bach  
(1714-1788)

**Elégie pour la mort d'un berger**

Bernard Andrès  
(b. 1941)

**Impromptu** (op.86)

Gabriel Fauré  
(1845-1924)



Dosbarthwr telynau Camac  
Distributor of Camac harps

Telynau Vining Harps is grateful to Ann Griffiths for her comprehensive and informative notes.

# PROGRAMME NOTES

by Ann Griffiths

## **Suite** (BWV 996)

Prelude; Allemande; Courante;  
Sarabande; Bouree; Gigue

**J S Bach**

(1685-1750)

Whilst it is now generally accepted that the only work by Bach which can unequivocally be associated with performance on the harp is the E major Suite (BWV 1006A), many other works for keyboard, and more especially for lute, have been transcribed for the harp. Here Isabelle Perrin plays not a transcription, but directly from the Urtext version of BWV 996.

Composed in Weimar, probably in 1714, it is the earliest of the Bach Suites normally played on the lute, and extensively recorded also on the guitar. There is also evidence which suggests that it may have been intended for the instrument known in Germany as the *lautenwerck* — a gut-strung harpsichord. Bach is known to have been very fond of this instrument, and indeed the inventory of effects taken after his death shows that he possessed two of them. Recent reconstructions of *lautenwercken* have revealed an instrument with a sound not dissimilar to that of a harp, though lacking the possibility of dynamic contrast available on that instrument. Whether for lute or *lautenwerck* therefore, a gut-strung instrument is indicated, and the work as we hear it played on the harp tonight may well be close to the sound Bach heard in his aural imagination.



CAMAC HARPS

## Sérénade (op. 83)

Elias Parish Alvars

(1808-1849)

2008 being the bi-centenary of his birth, 28 February 2009 sees the end of the year which has been designated The Year of Parish Alvars, and we are delighted that Isabelle Perrin's programme includes one of his most attractive and best-known pieces.

Along with the famous Grand Study in imitation of a Mandolin (op.84) and the Souvenir of Naples, Il Papagallo (op.85), Parish Alvars's Sérénade was composed during a family holiday in Italy in the winter of 1845-46, probably spent at a villa owned by the Countess Esterházy, to whom both the Sérénade and the Mandolin study are dedicated.

The Sérénade is composed in the familiar style of Parish Alvars's many Romances, but very much extended. An unusual experiment with harmonics is featured in the lovely opening melody in triple and quadruple harmonics (two and three in the left hand, and one in the right) which although beautiful, is technically very difficult to execute. In the early editions of the work, another highly unusual effect with a chromatic glissando effected by the use of the metal end of the tuning key is notated at the end of the cadenza, though this is often omitted in later editions, probably due to the difficulty encountered in its execution. Another effect used is the pedal glissando, later adopted by many other composers for the harp, and the work ends with the ravishing combination of harmonics and glissandi (which Parish Alvars, incidentally, called *sdruciolandi*).



Dosbarthwr telynau Camac  
Distributor of Camac harps

## **Suite: Children's Hour** (op.25)

**Marcel Grandjany**

(1891-1975)

*Into Mischief (Espègle); Little Angel (Très sage); Giddap Pony (Au trot); Playing in the garden (Jeux dans le jardin); Parade (Militaire); The Sandman (Le Marchand de sable)*

Born in Paris, Marcel Grandjany gained his Premier Prix in 1905 in the Paris Conservatoire class of Alphonse Hasselmans, though at the same time he was studying privately with Henriette Renié. Obligated to set aside a promising career at the onset of the First World War, Grandjany resumed it afterwards, making his London debut in 1922 and his New York debut in 1924. He settled in New York in 1936, taught at the Juilliard School, and became an American citizen in 1945.

From about this time, Grandjany's music begins to become more "Americanised", and his earlier rhapsodic virtuoso style (as in the famous *Rhapsodie*) is replaced by American folk music influences — pieces like Colorado Trail, Erie Canal and Deep River Interlude (for three harps) come to mind and by a simpler style of composition, an innocuous "innocence" and an unsophisticated "American dream". The *Children's Hour Suite* was written in 1947, and each piece in this little set of interlinked pieces is dedicated to a different American pupil, amongst them Betty Paret and others whose names are well known in the harp world.

## **INTERVAL**



**CAMAC HARPS**

## Sonata in G (W 139)

**C P E Bach**  
(1714-1788)

*Adagio un poco; Allegro; Allegro*

The manuscript of CPE Bach's sonata, composed in Potsdam in 1762, bears the title 'Solo für die Harfe'. Born in Weimar and brought up in Leipzig, CPE Bach had been in Potsdam at the court of Frederick the Great of Prussia since 1738, having been appointed there at the age of 24. He remained there until his departure in 1767 for Hamburg, where he succeeded Telemann, his godfather. His fellow-musicians at Potsdam included Teresa and Franz Petrini (1744-1819), both of whom were early converts to the single-action pedal harp (*harpe organisée*), whereas their father played a double or triple harp. A contemporary source describes him as being able 'to play in all 24 keys with equal facility', which implies a triple harp. There is reason to believe that it was for the older Petrini and for the triple harp that CPE Bach's Solo was written. Triple harps were certainly being made and played in Germany as late as the 1790s and there are examples by Vetorazzo in both Berlin and Leipzig.

The manuscript, copied by 'Michel' from CPE Bach's notoriously unattractive and illegible handwriting, is in the library of the Royal Conservatoire, Brussels. The unusual movement order (Slow; Fast; Fast) is uncharacteristic: of his 150 keyboard sonatas there is only one which does not follow the sequence Fast; Slow; Fast. In his essay on the True Art of Playing Keyboard Instruments (1753), CPE Bach gives meticulous instructions on the interpretation of ornaments in his works, and if one follows these implicitly it becomes evident that this piece cannot have been played on any kind of single-action harp available in Bach's time. However, these problems do not arise when the work is played on the modern double-action pedal harp.

## Elégie pour la mort d'un berger

Bernard Andrès

(b. 1941)

Born in Belfort, north-east France, Bernard Andrès could read music before he could read his letters! A child virtuoso pianist, he was composing at the age of eight, but he was 19 before he discovered the harp and began lessons. Yet six years later, after only five years of study he gained the highest award (*Premier Prix, premier nommé*) of the Paris Conservatoire. He was appointed solo harpist of the Philharmonic Orchestra of Radio France in 1969, but “ the mysteries and challenges of composition continued to haunt him” and beginning with 'Narthex' for flute and harp, since 1971 he has composed more than fifty harp works ranging from music for beginners to concertos. *Les Danses d'Erzulie* for harp, strings and percussion were premiered in the USA by Isabelle Perrin, who has also recorded a CD entirely devoted to his music.

On the inspiration for the Elegy on the Death of a Shepherd, Isabelle Perrin writes: “Bernard Andres was out walking with his wife. As they passed the home of an old friend, a shepherd, they both heard music coming from his cottage - a cottage which had no electricity, no running water and so of course no television, no radio or CD player. When they arrived home, Bernard Andrès sat at his harp and started playing to his wife the music they had both heard. As he went to his desk to start writing it down, the old shepherd's daughter-in-law came to tell them that their friend had just passed away, at home in his cottage. Bernard and his wife could never find out where the music they heard was coming from, but this is the music Bernard remembered and committed to paper for his 'Elegy'. They just wondered if it was not coming directly from Heaven..”



CAMAC HARPS



## Impromptu (op.86)

**Gabriel Fauré**

(1845-1924)

Fauré's sublime masterpiece is one of the best-known and best-loved of all the pieces ever written for solo harp. Fauré was probably the most influential French musician of the early twentieth century, but since he had never studied at the Paris Conservatoire, controversy surrounded both his appointment to teach there in 1896 (his students included Ravel, Koechlin, Enescu and Nadia Boulanger) and his eventual appointment as Director in 1905.

It was in 1904, and in order to fulfil the prosaic commission of writing a piece for the annual prize examinations (*concours*) of the Conservatoire, that he created his masterpiece, dedicating it to Alphonse Hasselmans (1845-1912), professor of harp from 1877-1912. So successful was it considered to be as an examination piece that it was set again in the annual prize examinations in 1907, 1913, 1919 and in 1946, when the professor was Marcel Tournier.

In 1904, when the piece was composed, Marcel Tournier, along with Raphael Martenot, was one of Hasselmans's teaching assistants. One of Marcel Tournier's last students was Elizabeth Fontan-Binoche, who was Isabelle Perrin's teacher, and so it is certain that, having inherited this grand tradition, the performance with which Isabelle Perrin closes tonight's recital will be a magisterial, authentic interpretation of this classic of the French harp repertoire.

©Ann Griffiths 2009



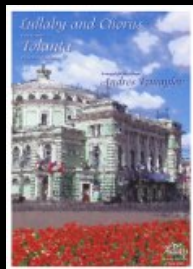
Dosbarthwr telynuau Camac  
Distributor of Camac harps

# ADLAIS ON LINE

[www.adlaimusicpublishers.co.uk](http://www.adlaimusicpublishers.co.uk)

The online Catalogue of **Adlais Harp Music** with score information & samples, front covers images, grading information and notes for over 125 scores. Ordering could not be easier, just click the **Buy Now Link** to start shopping and our distributor will post it to you anywhere in the world!

## Andres Izmaylov



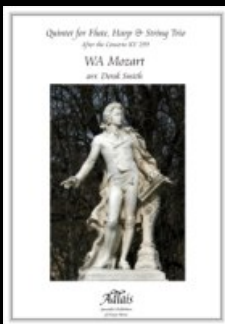
Adlais publishes eight works by this remarkable young Russian composer and coming soon is the **Lullaby & Chorus** from the opera **Iolanta** arranged for three harps and as performed by the Composer, with his son Artemy Izmaylov & Benjamin Creighton Griffiths at the 10<sup>th</sup> World Harp Congress, Amsterdam, July 2008.

## Derek Smith

Derek Smith's *Quintet for Flute, Harp & String Trio* after the Concerto KV 299 was performed at the Mozart Memorial Concert, Kjarvalsstadir, Reykjavik, Iceland, 27 January 2009.

*"...The best piece was the Quintet in C major which was a world premiere of an arrangement by Derek Smith of the Concerto for flute, harp and orchestra. The arrangement uses 3 string players as an orchestra. They succeed in forming a suitable frame around Elisabet's Waage harp playing that was rich of feeling. Here the harp was not drowned as tends to happen with a whole orchestra. No, Derek Smith's arrangement was both tasteful and inventive, even better than the original!....."*

Jónas Sen  
Writing in the Morgunbladid



## PARISH ALVARS



*Sounds of Ossian*  
*Grand Fantasia*  
*(posthumous)*

ADLAIS

## Elias Parish Alvars

During 2008, in honour of the bi-centenary of his birth, Adlais extended its range of Parish Alvars music. **Serenade** (op.83) and **Grand Study in imitation of the Mandoline** (op.84), both of which have figured in the Adlais catalogue for many years, are joined by the witty, amusing **Il Papagallo** (op 85) completing the 1843-1844 series written in Naples. The publication of **Souvenir du Bosphore** & **Armenian Air** completes our editions of Voyage d'un Harpiste en Orient (Op. 62). The Andante from his **Concertino in D minor** (Op. 91) is our latest duet. **Sounds of Ossian - Grand Fantasia**, composed in the last year of his life, is possibly his last composition for solo harp, and was never published so it was fitting that during 2008, the year of his bi-centenary, Adlais made it available in print for the first time.

P.O. Box 28  
Abergavenny  
Gwent  
NP7 5YJ  
Wales

**Adlais Music Publishers**

Tel/Fax: +44 (0)1291 690517  
E-mail: [adlais@btinternet.com](mailto:adlais@btinternet.com)  
[www.adlaimusicpublishers.co.uk](http://www.adlaimusicpublishers.co.uk)

*Adlais*  
Specialist Publishers  
of Harp Music

# ISABELLE PERRIN

Having excelled in her harp studies at the Conservatoire de Nice and given her first major harp recital at the age of seventeen, Isabelle Perrin left for New York where she spent three years as a student at the Juilliard School. Her first professional post was with the prestigious San Francisco Symphony Orchestra, but in 1990, having returned to France, she was appointed co-principal harp of the *Orchestre National de France*. In the same year she was honoured to be chosen as a participating soloist by the Menuhin Foundation, and in 1999 she was a laureate of the *Torneo Internazionale de Musica* in Rome.

An international solo career has followed, and Isabelle Perrin tours regularly in Europe, Russia, North and South America (USA, Canada, Mexico, Brazil), Asia (China, Japan, Korea, Singapore) and Australia and performs with many prestigious ensembles from the BBC Now here in Cardiff to orchestras in Canada, Czechoslovakia, Ireland and the Concertgebouw in the Netherlands, where, in the summer of 2008 she gave a performance of Parish Alvars's Concertino for Two Harps with Isabelle Moretti.

Her ever-increasing output of CDs includes a recital of works by Bernard Andrès, another (with the Turner Trio) of works by Arnold Bax, a world-premier recording of works for harp by F.A. Boiëldieu including the famous C major Concerto recorded on a period instrument, a recording of works for harp by Pierick Houdy, among them the *Concerto français* he wrote and dedicated to her, and most recently a CD of French music entitled simply *Isabelle Perrin – Harpe*.

Isabelle Perrin is professor of harp at the *École Normale* in Paris and a visiting professor at the Royal Academy of Music in London. She is a member of the governing body and Vice-President of the World Harp Congress, and in 2008 she was given an appointment of the highest distinction as an Officer of the French Order of Arts and Letters, 'in recognition of her exemplary career and her involvement in the musical world'.



Dosbarthwr telynuau Camac  
Distributor of Camac harps

METICULOUSEXCELLENCE  
PASSIONATEDETAILS

Love for harpmaking has compelled Jakez Francois to initiate the unparalleled process of individually designing each disc thus creating intonation accuracy in every string.

"We could certainly have reduced our workload and achieved an adequate result with half of the differing sizes, but to offer mere adequacy to our harpists is to perform below our standards."

**JAKEZ FRANCOIS** setting the harpmaking standard  
CAMAC PRESIDENT



**CAMAC HARPS**  
FRANCE

THE HARPMAKER OF THE 21ST CENTURY

WORKSHOP & OFFICES

La Richeraiis BP15 - 44850 Mouzeil - France

[www.camac-harps.com](http://www.camac-harps.com)

PARIS SHOWROOM

92 rue Petit - 75019 Paris - France



UK & Ireland Distributor of Camac Harps  
**Telynau Vining Harps - Rowlands Music**  
8-10 High Street Arcade, Cardiff, CF10 1BB  
Tel: 029 2022 1199  
[www.camacharps.co.uk](http://www.camacharps.co.uk)

