



Torsdag den 13. juli 2023, kl. 11:00

BASSE FØNNS SALEN (hovedbygningen, 1. sal)

Main building, 1st floor

Anaëlle Tourret, harpe

Gabriel FAURÉ (1845 – 1921)

Impromptu pour harpe Op. 86 (1904), 10'

Benjamin BRITTEN (1913 – 1976) (NEW 8/7-2023)

Suite for Harp Op. 83 (1969), 13'

Henriette RENIÉ (1875 – 1956)

Légende d'après *les Elfes* de Leconte de Lisle pour harpe (1901), 11'

Charles-Marie-René Leconte de Lisle (1818 – 1894): "Les elfes" (translation by Richard Stokes)

Crowned with thyme and marjoram,
The joyous Elves dance on the plain.

From the deer-frequented path,
A knight emerges on a black steed.
His golden spur glitters in the dark
night;
And, when he moves through a shaft
of moonlight,
You see a silver helmet
Shining fitfully on his head.

They surround him in a light throng
Which seems to hover in the silent air.
'Fearless knight, whither are you
bound so late
On this calm evening?' asks the young
Queen.
'Evil spirits haunt these forests;
Come and dance instead on the fresh
grass.'

'No, my fiancée, with her sweet and
clear eyes,
Awaits me, and tomorrow we shall be
wed.
Let me pass, Elves of the meadow.'

And spurred on, the black steed
departs.
He runs, he bounds and does not
tarry;
But the knight shudders and stoops;
He sees a white form on the way,
Walking without sound, holding out its
arms:
'Elf, spirit, demon, do not stop me!'

'Do not stop me, odious phantom.
I shall marry my sweet-eyed love.'
'O my dear husband, the eternal tomb
Shall be our wedding bed', she said.
'I am dead!'—And he, beholding her
thus,
Also dies with anguish and with love.

10:00 Kunstnermøde
11:00 Anaëlle Tourret, soloharpe
15:30 Blæserkvintetten V Coloris
20:00 Piotr Anderszewski, klaver

Anaëlle Tourret spiller på en harpe venligt
udlånt fra Danmarks Radios Symfoniorkester.
Mærket er Lyon and Healy Harfe Style 23 gold



About the music ...

Gabriel Faure's "Impromptu pour harpe" is a delicate exploration of the harp's tonal capabilities. Fauré (1845 – 1921), primarily known as a pianist and composer, demonstrates his appreciation for the harp's expressive qualities in this piece.

Britten was enthusiastic about composing instrumental pieces for friends and close colleagues, one of whom was the celebrated harpist Osian Ellis, who had appeared with great success at Aldeburgh. The **Suite for Harp** was composed during the spring of 1969 in response to Ellis' request for a solo piece, and Ellis gave the world première during the 1969 Aldeburgh Festival. Britten said of this suite, "I feel it is rather 18th century harp writing, but somehow it came out that way."

The Suite is a well-realized display piece, designed to show off the soloist's and the instrument's virtuosity. Britten has made splendid use of the harp's traditional resources – glissandos, arpeggios, etc., in a taxing work which nevertheless manages to display, particularly in the inward-looking Nocturne and the shadowy, reflective coda

in which the Suite fades out, that the harp is not all glitter and cascades of notes.

The suite consists of five movements: 1. Overture; 2. Fugua; 3. Nocturne; 4. Passacaglia; 5. Hymn (St Denio)

Henriette Renié (1875 – 1956) was a French harpist and composer who is known for her many original compositions and transcriptions, as well as codifying a method for harp that is still used today. She was a musical prodigy who excelled in harp performance from a young age, advancing through her training rapidly and receiving several prestigious awards in her youth.

In 1903, she composed her substantial work for Harp, *Legende D'Après Les Elfes*, inspired the poem of the same name by French poet, Leconte de Lisle.

Renié's composition is a musical depiction of mythical elves and transports listeners into a world of enchantment through delicate melodies, shimmering harmonies, and intricate arpeggios.

Anaëlle Tourret

French harpist Anaëlle Tourret is one of the leading soloists of her instrument. In March 2018, at the age of 25, she was appointed Principal Harpist of the NDR Elbphilharmonie Orchestra in Hamburg,

Anaëlle Tourret regularly performs with other distinguished ensembles around the world such as the Orchestre Philharmonique de Radio-France, the Lucerne Festival Academy Orchestra, the WDR Symphony Orchestra, the Helsingborg Symphony Orchestra.

From an early age, Anaëlle Tourret started winning an impressive number of prizes at international harp competitions. In 2015, she won four prizes at the 19th International Harp Competition in Israel.

In 2019, the Berenberg Group awarded her the prestigious Berenberg Culture Prize, recognizing her outstanding achievements.

Utilizing the new opportunities of modern technology, Anaëlle Tourret redefines the harp's role among other musical instruments; her performances are reaching out to millions, an unprecedented online following in the history of the harp. Anaëlle Tourret also commissions new musical works to expand her instrument's repertoire; she has so far created over twenty new pieces for harp.

Anaëlle Tourret was born in Orléans, France, in 1992. She studied the harp with Ghislaine Petit-Volta, Nicolas Tulliez, Andreas Mildner and Xavier de Maistre.

She teaches as assistant to de Maistre at the Hochschule für Musik und Theater in Hamburg.