



YST

Yong Siew Toh
Conservatory
of Music

Asmaraloka

a harp recital by *Felita Eleonora*

Friday, 27 November 2020
12:00 PM SGT (GMT +8)

Livestreamed on YouTube:
YST Conservatory of Music

Performing works by

G. F. Handel, G. Faure, G. Tailleferre,
and Felita Eleonora

Featuring

Nigel Foo, *Harp*
Chong Zhia Chee, *Harp*
Viktoriya Klyukina, *Flute*
Cao Lan, *Viola*

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About the Concert

Love. A strong word with multi-dimensional definitions that transcends beyond emotion. Experience the diversity of love and passion through these musical works.

Programmes

George Frideric HANDEL
(1685-1759) Harp Concerto in B flat Major
(transcribed by Marcel Grandjany)
Allegro Moderato

Gabriel FAURÉ
(1845-1924) Impromptu Op. 86 No. 6

Germaine TAILLEFERRE
(1892-1983) Sonata for Harp
Allegretto
Lento
Perpetuum Mobile

Felita ELEONORA
(b. 2000)

Asmaraloka

Nigel Foo, harp
Chong Zhia Chee, harp
Viktoriya Klyukina, flute
Cao Lan, viola

Biography – Felita Eleonora



Felita Eleonora is a young and spirited harpist from Indonesia. She started her passion in music by learning piano at the age of 3. Going out of her comfort zone, she started to pursue harp at the age of 15, not knowing it would take a huge part in her life. She fell in love with the instrument, her passion in harp bloomed. Finally, she entered the Harp Performance program in Yong Siew Toh Conservatory of Music after learning to play the instrument for only three years.

Felita is currently under tutelage of Mrs. Gulnara Mashurova. She has joined important harp events, namely World Harp Congress 2017 in Hong Kong, and Ticino Musica 2019 in Switzerland. She also had masterclasses with well-known harpists, such as Fabrice Pierre and Ieuan Jones.

Felita has also taken part in several music productions. She was one of the founders of Deep Blue Sea Project, an inclusive concert for children with ASD. She was also the music director for NUANSA: Lukisan Jati, a student-led musical organized by Indonesian Students in NUS.

Felita defines herself as an individual with vast range of interests. She has diverse experiences in different fields, such as finance, entrepreneurship, filming, modelling, cooking, and even baking. She even started her own coffee business with her friends. In the past, due to this characteristic of hers, she spent a lot of time trying to figure out which interest is truly her passion. However, she realized that whatever she does, she always comes back to music. She is a proud passionate musician with tons of interests.

Finally, Felita believes her diverse interests can complete each other and create greater impact in the society. Social media is one of the examples. She believes that social media is a good platform to express herself. Thus, she loves to share about her life and music on her social media, hoping that she could inspire others. Her dream is to use her social media to tell and share stories through her music.

Program Notes

Handel / Grandjany – Concerto for Harp in B Flat Major <1736>

Handel's Harp Concerto was written as interludes for his oratorio Alexander's Feast, which was a celebration of St. Cecilia day.

The oratorio was based on an ode by the same name, written by English poet, John Dryden. The oratorio tells about Alexander the Great who celebrates his conquest at Persia, by arranging a victory banquet. At this banquet, the musician Timotheus plays flute and lyre, which overpowers Alexander that he rushes out to avenge Greeks slain in earlier battle. This concerto is played in the beginning of the oratorio as the demonstration of Timotheus' power on the lyre.

Marcel Grandjany was a French American harpist and composer. He made several music transcriptions for the harp; this concerto was one of them. Before Grandjany, this concerto was not commonly played by harpists in the 20th century. With the inclusion of orchestral elements, Grandjany made this edition playable as a harp solo.

Gabriel Fauré – Impromptu Op. 86 no. 6 <1904>

Fauré (1845-1924) was a French composer, pianist, and teacher. His works were complex harmonically and melodically, giving turbulent and impassionate feeling. During his lifetime, Faure wrote six Impromptus, all of which were for piano, except for the last one: Impromptu for Harp. This piece was firstly written for a harp concours in Paris Conservatory, showcases broad harp technique: grand chords, lyrical melody, glissandi, crossing appoggios, and use of harmonics.

Rumor says that Alphonse Hasselmans, a composer and harpist, who was also Fauré's best friend, had a big influence in this piece. This is shown by the different style in the first and second part of the piece. The first half of the piece sounds like any other Fauré's Impromptu, grand and impassionate. However, the second half of the piece sounds like variations of the main theme played in the beginning. The technique used towards the end of the piece really maximizes the possibility of sound on the harp. However, this rumor is yet to be proven.

Germaine Tailleferre – Sonata for Harp <1953>

Germaine Tailleferre was born in suburb Paris in 1892. She was the only female composer in Les Six, an important and influential group of French composers in the early mid twentieth century. Throughout her life, she lived in several countries: France, America, Spain, and Portugal. This leads her to have broad style of writing.

This sonata, which consists of three movements, has many characters that is shown throughout the piece. The first movement has easy, flowing motion with sudden changes to something timid, cold, and brittle. It ends somewhat abruptly, up in the air, and lands gently in the sentimental, nostalgic strumming of the second movement. There are a few lively outbursts, but the music seems unwilling to pursue them, Instead, the music is setting into a carefully maintained floating imperturbable calm.

Last movement is a whirling perpetual motion. A syncopated riff of four chords repeatedly interrupts the accompanimental whirligig at one point, but only briefly before the machine starts up again, spinning out ever more gossamer arabesques before leaving off with a final splashy gliss.

Felita Eleonora – Asmaraloka <2020>

Studying abroad in Singapore does not make Felita abandon her identity as an Indonesian. In Bahasa Indonesia, Asmaraloka means realms of love. For Felita, Indonesia is a country full of love, shown by the people, culture and tradition. It makes Indonesia holds a special place in her heart.

Asmaraloka is a mixture of 10 Indonesia folk songs, from the west to the east, from Sumatra to Papua. It projects so many different characters and cultures from different areas in Indonesia. This piece is concluded with Indonesia's national songs, implying that Indonesia is one, despite having so many different cultures and tradition spread in different areas. Through this piece, Felita hopes that the audience would feel the diversity in culture of Indonesia.