

orphose
Metamorphose

a Harp Recital by **Felita Eleonora**

5 May 2022 | 1.00PM SGT (+08)

Yong Siew Toh Conservatory of Music
Concert Hall

Performing works by

*Handel, Parish Alvars, Jolivet,
Debussy, Albeniz, Niung*

Featuring

Felita Eleonora, *harp and voice*
Cao Lan, *viola*
Elicia Neo, *violin*
Joelle Chiam, *violin*
Hyerin Oh, *cello*
Viktoriya Klyukina, *flute*



ABOUT THE CONCERT

Metamorphose means to develop and change into something completely different, in the same soul. Throughout her 4-year in Singapore, Felita has had a short yet meaningful artistic journey. Her entire experiences in YST have put her into the musician that she is now. Her artistic vision broadened, complementing her values as a musician. For her, music is not just a way of expression anymore, it is now a means of life. Unconsciously, she metamorphosed.

This concert hopes to portray Felita's extended musical perspective, comprising music from six composers with different nationalities and styles. Presenting to you, an experience of different cultures and style of art through music.

ABOUT THE PERFORMER



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. Despite not having her own instrument, her passion in harp bloomed and she finally entered the Harp Performance program in Yong Siew Toh Conservatory of Music after learning to play the instrument for only three years.

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

Felita has also grown her interests in music production. She and her fellow classmates executed a thematic multisensory concert for children with Autism Spectrum Disorder called Deep Blue Sea. She was also involved in the planning and execution of student-led musical, Nuansa 2019: Lukisan Jati, as well as a dramatic reading of The Veil of Happiness by Ravel as part of Voiliah Festival 2020. Recently, she became the publicity executive for her cohort graduation concert, Foreword 2022, in Victoria Concert Hall Singapore.

PROGRAMME

George Frederick HANDEL (1685-1759) 

Felita Eleonora, *harp*

Prelude and Toccata (HWV 568 & 475)

Arranged by Marcel Grandjany

Known for his operas and oratorio, Handel was a German-British Baroque composer. He is one of the most important Baroque composers who composed more than forty operas just in a span of thirty years. When Italian operas fell out of fashion, he started composing oratorios, and one of them, *Messiah*, became one of the most famous oratorios in history.

This Prelude and Toccata was originally written for keyboard by Handel. The two parts were not originally related, but it was stitched together as a single Prelude and Toccata by Marcel Grandjany, a French harpist and composer. The prelude was transcribed from HWV 568 in F minor, and the Toccata was from Handel's Allegro HWV 475 in D minor.

The two parts of music are really distinctive, the first being more chordal, filled with ascending and descending arpeggios, giving the piece an introduction (thus a prelude). The second part is the Toccata with fast tempo and bright notes which require a certain level of harp technique.

Elias PARISH ALVARS (1808-1849) 

Felita Eleonora, *harp*

Introduction, Cadenza, and Rondo (published in 1976)

The English harpist and composer Elias Parish Alvars was called as the “Liszt of Harp” by Hector Berlioz. He initially learned the harp from Dizi and Bochsá, both well-known harpists, and eventually continued to impress so many of his fellow musicians, including Franz Liszt, Hector Berlioz, and Felix Mendelssohn. During his lifetime, Parish Alvars wrote a variety of harp music, ranging from intermediate to advanced writing.

Introduction, Cadenza, and Rondo is among the notable pieces that Parish Alvars had ever written. Originally, this was written as a fantasia for an Italian Opera theme (*Fantasie sur des motifs italiens* op. 57), where the style is free and improvisatory. However, the version that is accessible now is missing the first eight pages of the piece, leaving the main theme unknown to date.

This piece is very melancholic in emotion. The introduction starts with a strong chordal passage, making a grand entrance for the music, then continued with a sweet and lively ascending arpeggios and harmonics. Though rather short, the cadenza offers a wide musical character as it shows so many dynamic and texture changes. It eventually leads to the last part of the piece, Rondo. The Rondo starts off with a simple melody with accompaniment on left hand. The complexity eventually builds up to the end of the piece, ending the piece with a strong chordal passage.

André JOLIVET (1905-1974) 

Petite Suite (1941)

i. Prélude. Modéré

ii. Modéré sans trainer

iii. Vivement

iv. Allant

v. (untitled)

Felita Eleonora, *harp*

Cao Lan, *viola*

Viktoriya Klyukina, *flute*

Being a son of two amateur artists, André Jolivet was born in Paris in 1905. As if the nature in his family background, he began to love arts in any forms. He started his musical journey being a pianist until he met Paul Le Flem who finally became his composition teacher. As he was not initially supported by his parents to pursue a career in music, Jolivet had his study at École Normale d'Instituteur, became a teacher, and only compose in his free time. He eventually found a chamber group called La Spirale who had a vision to present contemporary music. They then changed their name into La Jeune France, and aspired to bring back human and spiritual values in music. In 1942, Jolivet received a grant which enabled him to fully immerse himself in musical career and be influential in French cultural scene. Later at his life, he became music director at the Comédie-Française and composition teacher at the Conservatoire National Supérieur de Paris.

Petite Suite was originally composed for a play called Aimer sans savoir qui by Lope de Vega. However, the play was never performed this the piece was written for Radio Paris instead. This piece was published only after Jolivet's death. He himself wrote a few words about this work, making it easier for us to depict what the composer had in mind while writing this interesting chamber piece.

'The Prélude follows the daydreams of a sentimental young woman rocking in a hammock on a heady spring evening. The Modéré develops the impression of being in the open given by the Prélude. The Vif joins Spanish Rhythms to fleeing semiquavers, emulating the playful chases of a young couple in love. The Allant unfolds a tender dialogue and expresses all of its gentle affection, whereas the contrasting final movement exposes the ironic and burlesque point of view of the traditional comedy footman, amused by all these sentimental affairs.'

Intermission (10 minutes)

Claude DEBUSSY (1862-1918) 

Danse Sacree et Profane (1904)

Felita Eleonora, *harp*

Elicia Neo, *violin*

Joelle Chiam, *violin*

Cao Lan, *viola*

Hyerin Oh, *cello*

Claude Debussy was a well-known French impressionist composer, although he rejected the term. During his lifetime, he wrote his pieces based on poetries, including his own. He developed his style of writing with influences of Russian and Far Eastern music, allowing him to establish his own style—full of color and harmony using non-traditional scales and chromaticism.

In 1897, Pleyel company, Parisian instrument-making firm, introduced an innovation in harp, chromatic harp. In 1903, Pleyel asked Debussy to compose a piece for the instrument, for a class for the instrument in Brussels Conservatory. In result, Debussy wrote this piece for harp and strings which eventually became an important piece in harp performance.

Danse sacrée, as the name reflects, is the sacred movements with delicate opening chords which transcend an ethereal and solemn atmosphere. The A-B-A form results in a more moving section in the middle of the movement. It comes back to a vague ritualistic atmosphere, imparted by its slow-moving modal sonorities.

The beginning of Danse profane is stitched well with the previous movement, using the same parallel octaves in the harp with different tonality in the music. As reflected by its title, this movement is more capricious and extroverted. The fast triple meter provides a waltz-like feeling in the music. This second movement shows a wide range of harp techniques: appoggios, glissandos, broad chords, grace notes, etc. The big glissando towards the end of the movement creates a big and grand coda of the piece but still harmonically complex.

Full of perfume and atmosphere, the Danses are among Debussy's most evocative music which often linked to impressionist paintings.

Isaac Albéniz (1860-1909) 
Asturias (1982)
Arranged by Felita Eleonora

Felita Eleonora,
harp
Elicia Neo, *violin*
Joelle Chiam, *violin*
Cao Lan, *viola*
Hyerin Oh, *cello*

Isaac Manuel Francisco Albéniz y Pascual was a Spanish pianist and a composer who had a significant influence in Spanish folk music idioms. Although he never wrote any pieces for guitar, a number of his music became important pieces for the Spanish musical instrument.

Just like several of his other pieces, Asturias is a piece that is commonly known to be played on the guitar. This music was firstly published in 1982 as the Prelude of a three-movement set called Chants d'Espagne.

After Albeniz passed away, this music was renamed by German publisher Hofmeister as Asturias (Leyenda). Despite the name Asturias—a region in Northern Spain—the piece evokes distinctive flamenco (or gypsy), music of Andalusia—the southernmost region of the country. The word Leyenda means legend in English.

This piece offers a range of emotion and style. Mainly built in two parts, the first part shows a faster and energetic character which makes the music very exciting and lively. The second part was written in Malaguena style which is more lyrical and emotional. The piece ends with a repetition of the first part with a short slow conclusion passage at the very end of the piece.

The arrangement for strings highlights the important chords in the music which builds more character in the passages. The bold chords are hoped to depict the bold feet movements in the flamenco style dance through the music.

Saridjah NIUNG (Ibu Sud) (1908-1993) 

Tanah Airku (1927)

Arranged by Felita Eleonora

Felita Eleonora, *harp and voice*

Elicia Neo, *violin*

Joelle Chiam, *violin*

Cao Lan, *viola*

Hyerin Oh, *cello*

Saridjah Niung, also known as Ibu Sud, was an Indonesian musician, teacher, radio announcer, and batik artist. She had an important role in Indonesia's music during her lifetime. During Dutch colonialism, she saw unhappy faces among children she met. This inspired her to create music that they can sing, giving them fun activities with a hope to make them more alive. She then created a number of children songs which are still used in Indonesian schools. She was also a patriotic person to Indonesia that she is the composer for a number of important Indonesian national songs which are held closely to Indonesians' hearts. She was also the violinist for Indonesia's Independence song when it was firstly sung in public.

Tanah Airku is one of Indonesia's national songs that is very common in public. This song depicts the beauty in Indonesia's nature, from the point of view of an Indonesian. Being an Indonesian herself, Felita always tries to keep the Indonesian identity within her. This last piece that she performs in her recital shows a gratitude of being a part of Indonesia, which she believes is not just a place to stay, but also feelings and moments.