

NIGEL'S SENIOR RECITAL



Featuring works by Debussy, Scarlatti, Mchedelov, Grandjany & Damase

26 APRIL 2021, 12.30PM

YONG SIEW TOH CONSERVATORY OF MUSIC

CONCERT HALL

(LIVESTREAMED ON YOUTUBE)

NIGEL FOO PRESENTS

PERFORMERS



Nigel Foo
Harp



Teo Charmaine
Harp



Pualina Lim
Piano

DOMÉNICO SCARLATTI (1685-1757)

KEYBOARD SONATAS, K.9 & K.27

Originally intended for the harpsichord, clavichord or fortepiano, some of these keyboard sonatas by Scarlatti can be effectively performed by the harp.

The Sonata in D minor (K.9) sounds deceptively simple with its simple melody, but presents a challenge for the harpist with its ornamentation.

The contrasting Sonata in B Minor (K.27) enthralls the listener with its virtuosity and it is interesting how it almost sounds like it was written for the harp.



CLAUDE DEBUSSY (1862-1918)

Danse Sacrée et Danse Profane (1904)
accompanied by piano, (Pualina Lim)

This well-deserved mainstay in the standard harp repertoire was actually commissioned by the Pleyel Company for the chromatic harp that has since gone of out fashion. This work was perfectly playable by the Erard Company's double action harp, which further cemented the instrument's growth into the modern concert harp.

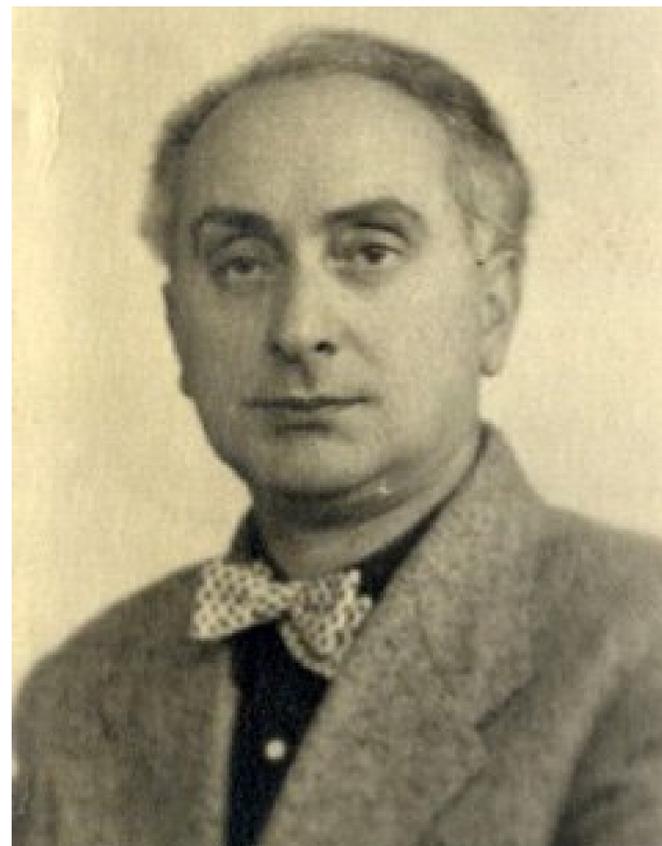
The Danse Sacrée opens with ethereal arpeggiated chords on the harp, giving off a spirituality as the title suggests. A more mysterious section then appears, sounding almost insistent on ending the peace presented by the introduction, before moving back into the calm. The sparkling of descending broken chords introduces the rhythmic movement that leads seamlessly into the Dance Profane, an earthly celebration, dynamic and innately human.



MIKHAIL MCHEDELOV (1903-1974)

Variations on a theme of Paganini

Mikhail Mchedelov was a Russian harpist, and the Variations is one of his most performed works. A true showpiece for the harp, it uses Paganini's Caprice No. 24 as the theme, and just like the original, it challenges the harpist's technical abilities. Composed with a truly Russian Romantic style, it presents a harpist's interpretation to the Caprice No. 24.



MARCEL GRANDJANY (1891-1976)

Aria in Classic Style (1951)

arranged for 2 harps

Solo Harp, Nigel Foo

Accompaniment, Teo Charmaine

Marcel Grandjany was one of the greatest harpists of his time, and dedicated his life to the harp, being a teacher, composer and performer. Originally written for the harp and organ, this work resembles a Pavane that could be found in a baroque suite. A stately and attractive theme is introduced by the solo harp then with constant arpeggios harmonising when the melody transfers to the second harpist. The ending of Aria is filled in with brief harp solo cadenzas before calmly resolving into a quiet finish.



JEAN-MICHEL DAMASE (1928-2013)

Sonatine pour deux harpes (1966)

I. Allegro

II. Andante

III. Presto

Performed by Nigel Foo and Teo Charmaine

Jean-Michel Damase was a composer who composed pretty extensively for the harp, likely because his mother was a famous French harpist, Micheline Kahn. A piece written for two harps is hard to find, so having this Sonatine in the harp duo repertoire is really special. Being very familiar with the harp he uses the full range of the harp throughout the movements. He toggles between idiomatic writing and non-idiomatic writing between sections, giving rise to a harp Sonatine that is more intricate rather than one that is filled in with relentless arpeggios. A constant motif that happens across the three movements are the ninth intervals, adding to the quirkiness of this composition.



SPECIAL THANKS TO:

My parents

My teacher, Mrs Gulia

My first teacher, Ms Magdalene Wong

My fellow performers, Charmaine & Pualina

*Those who have helped me throughout my 4
years in the conservatory*