



B O

The odyssey that continues...

U N

Our lives are boundless odysseys—journeys of continual growth. As a human, musician, and harpist, I see each day as an opportunity to evolve, and this recital celebrates a meaningful milestone in my journey, graduating with my Bachelor’s degree.

Today, the harp will take you on a vivid and entertaining journey. Sometimes it is soothing, sometimes annoying, creepy, mad, and elegant, offering you many many personalities more than just its usual beauty sound! Moreover, I am deeply honored to share the stage with 30 fellow musicians for my concerto in this recital.

D

L

E

S

S

Bringing so many people together was no small feat, yet through collective dedication and generosity, it became possible. Just as I began my journey at YST supported by many, I am grateful to conclude this chapter surrounded by a lot of support and encouragement too. Though my time at YST comes to an end, I believe my harp odyssey remains boundless.



PROGRAMME

BACH (Arr. MARCEL GRANDJANY)

Etude No. 2, "Fugue"
from Violin Sonata No. 1

BENJAMIN BRITTEN

Suite for Harp, Op. 83

- I. Overture
- II. Toccata
- III. Nocturne
- IV. Fugue
- V. Hymne

Intermission (5 minutes)

CARL REINECKE

Harp Concerto, Op. 182*

- I. Allegro Moderato
- II. Adagio
- III. Finale - Scherzo: Allegro Vivace

with **Moses Gay, conductor and **YST orchestra***

ORCHESTRA

Moses Gay, conductor

Violin 1

Syu Cheng-Yi
Zhao Tongzhou
Shienny Kurniawati
Xu Zhuorui

Violin 2

Viktoria Ivaylova
Chen Yi-Tien
Celine Angir
Loh Hui En Lauren

Viola

Xiao Lei
Kung Yu-Ning
Yang Yvonne

Cello

Wu Zuhui
Yuxiao Ren

Double Bass

Loewe Lim Li Tong

Flute

Oh Seonyong
Kelsey Tan Yu Xi

Oboe

Quek Jun Rui
Valentino Gerry F.

Clarinet

Chua Jay Roon
Zhang Liangliang

Bassoon

Choi Hong Wa
Li Rui Dan

Trumpet

Aw Ping Hui
Chou Hsin-Yu

Horn

Harsharon Kaur
Zhang Xinyan
Popetorn Buangam
Lin Shu-Yu

Percussion

Christian Daniel Ragay
Evelyn Kuo Chan

BACH (Arr. MARCEL GRANDJANY)

Etude No. 2, "Fugue" from *Violin Sonata No. 1*

To you who are listening to this piece for the first time, I would like to introduce the idea of a *fugue*, a form in which a melodic theme returns again and again throughout the work. In this fugue, the main theme begins with the **same note repeated four times**, layered above and within other three voices. While presenting you a difficult harp étude where I have to bring out the most important voice through sometimes awkward and intricate fingerings, I hope that it sounds clear and effortless for the listeners.

This fugue was originally composed by Bach in the early 1700s as part of the *Six Sonatas and Partitas for Solo Violin* (BWV 1001-1006), demonstrating contrapuntal writing on a violin that typically plays only a single melodic line. However, Marcel Grandjany, a composer-harpist, later arranged it as a harp étude, bringing a major Bach work into the modern pedal harp repertoire and embracing the harp's rich sonority by adding harmonies and fuller chords.

To you who have known this piece, probably from the violin version, the harp version will sound quite different from what you may expect. I spent a long time reflecting on how to interpret this piece, whether to imitate the lighter texture of a Baroque violin and the usual faster tempo played by the violin, or to embrace the natural qualities of the harp: longer phrasing and richer sound. In the end, I made my choice. You will discover it as you listen, and feel free to approach me if you are curious about my interpretation.

BENJAMIN BRITTEN

Suite for Harp, Op. 83

- I. Overture
- II. Toccata
- III. Nocturne
- IV. Fugue
- V. Hymne

What comes to mind when you hear the sound of the harp? Most people would probably say that it is beautiful and elegant. Yet, when I practiced this piece in front of my junior, she would give me the side-eye and tell me: "sounds annoying!", before we both burst out laughing.

Written for his collaborator-friend harpist Osian Ellis (1969), composer Britten moves far beyond the harp's traditional ethereal character. The five contrasting movements of the piece, each carry their own distinct personality - you might be able to guess which one my junior and I thought sounded "annoying" (ps: let me know your guess!). Often described as

contemporary writing, this piece is incredibly fun to play. It is percussive, rhythmically vibrant, and presents the harp in a way we do not often hear.

To me, a very special moment in this piece comes at the very end, in the final movement: *Hymn*, which is based on the Welsh tune "St. Denio" (also known as *Immortal, Invisible, God Only Wise*), a nod to Ellis's heritage. While many works conclude with a sense of resolution, Britten instead ends the entire five-movement suite with a hanging, unresolved chord. This "question mark" ending feels like a reflection on life itself. We do not always get answers to our questions; sometimes, we must live with uncertainty a little longer. Yet, life continues. We move forward, holding onto the hope that, one day, the answers may come.

CARL REINECKE

Harp Concerto, Op. 182

I. Allegro Moderato

II. Adagio

III. Finale - Scherzo: Allegro Vivace

Have you ever felt mixed feelings about something, where your feelings contradict each other? That is how I feel about this concerto. Reinecke's *Harp Concerto* (composed in 1884) is one of the few Classical-Romantic era concertos written specifically for the harp. As someone who really likes Romantic, lyrical music, I am deeply moved by the second movement, yet equally intimidated by the technical demands of the first and third. I am thrilled to perform it with my fellow musicians, but I also carry the fear of whether all of us will truly be on the same page in creating something meaningful together.

If I were to draw a parallel between Reinecke and myself, perhaps we were both shaped by environments that encouraged something uncommon. While working in Leipzig, where concertos for non-standard solo instruments were often programmed, Reinecke ended up composed for harp (and also for flute later in his life). Similarly, what began as my senior's challenge to gather an orchestra for my recital led me to drag my whole bunch of dear friends to perform this concerto instead of performing it with a single piano reduction accompaniment.

At the same time, as director of the Gewandhaus Orchestra (often called *Gewandhauskapellmeister*) and professor at the Leipzig Conservatory who constantly working with orchestral player and soloist, it strongly suggest that he dedicated this concerto to harp virtuoso Edmund Schuecker for performance at the Gewandhaus (Leipzig, Germany). As Gewandhaus is a historic concert hall and central hub of European musical life in the 18th and 19th centuries, having works premiered there carried great influence and honor. For me, collaborating with an orchestra is a rare opportunity, and it requires a completely different set of skills than solo playing or with a piano. Despite the challenges and fears this piece brings, I am beyond excited to share it with you, together with friends who have supported and shaped my journey over the past four years at YST.

About Vanessa Jazzy and her past four years

Vanessa Jazzy is an Indonesian harpist, finally completing her final recital as a Bachelor of Music student at Yong Siew Toh Conservatory of Music (YST), Singapore, under the guidance of Mrs. Gulnara Mashurova. She is honored to receive the Steven Baxter Memorial Scholarship AY25/26 at YST and has been a Dean's List honoree from her fourth semester through the end of her studies.

She is a harp-listed freelancer of the Singapore Symphony Orchestra and the Philippines Philharmonic Orchestra, and just performed her harp solo of Ravel's Introduction and Allegro with YST Faculty Chamber group end of last year. She took numerous lessons in the United States with renowned harpists Mariko Anraku, Nancy Allen, and Jessica Zhou, was part of 'Chofu International Music Festival Orchestra' performing Berlioz's Symphonie Fantastique in Tokyo, Japan; 'Académie Internationale d'Eté de Nice' festival under Marie-Pierre Langlamet, and was the harp soloist for John Rutter's 'Suite Lyrics' in 'Dances for the Soul' concert happening in Semarang Radjawali Cultural Centre, Indonesia.

In addition to her harp performance-focused experiences, she served as the music director for NUANSA Theatrical Production 2025 and earned her Suzuki Method Piano and Violin Teacher Training Book 1 Certification over the last two years. She has conducted outreach projects with her YST fellows, such as children's concerts at Our Tampines Hub and a music workshop for the elderly at United Medical Centre, coordinated by the Agency for Integrated Care Singapore last year.



Epilogue of my Bachelor's studies

My biggest fear about graduating is not having my weekly lesson with my teacher to check that I am still progressing well as a harpist. However, during one of my last major lessons before my master's degree auditions, she gave me advice (that I actually had heard a thousand times over my 4 years). Just, on that day, it felt different because I realised I might not hear it as often anymore:

from Mrs. Gulia,
for the rest of my life.

- Don't stop squeezing.
Don't get the hand off the string before you squeeze.
close to palm & wrist.
- CLOSE, even though it means play slower
Don't compromise your SOUND.
- Don't push your hand, relax ur hand.
It's not about how strong you pull the strings,
but how you TRANSFER your body weight
- LISTEN to yourself.
Practice slowly.
Don't just get through the notes.
Don't throw away things,
don't rush
- Don't aim to play LOUD,
but your value comes from how you PROJECT.
That's what makes you special ♡

P.S : do your finger exercise !!!

Sometimes the advice that I heard too often is the one I will always need. I will go somewhere else, learn from different people and ways, but I believe her advice will keep me grounded as a harpist. I'm going to miss hearing this from my teacher, Mrs. Gulia, and I'll carry it through my boundless harp odyssey ∞.





Thoughtfully painted by Alicia Santoso for Boundless Odyssey