

# PROGRAM

**FRANÇOIS-ADRIEN BOIELDIEU (1775-1834)**

**Koncert for harpe og orkester i C-dur**

Allegro  
Andante lento  
Rondeau – Allegro agitato

**CLAUDE DEBUSSY (1862-1918)**

**Danse sacrée et danse profane**

PAUSE (CA. 20 MINUTTER)

**H. RENIE (1875-1956)**

**Légende**

**LOUIS SPOHR (1784-1859)**

**Fantasie op. 35**

**F. CHOPIN (1810-1849)**

**Fantaisie-Impromptu op. posth. 66**

**BEDRICH SMETANA (1824-1884)**

**II. Vltava (Moldau) fra "Má vlast"**

**AGUSTIN LARA (1897-1970) (ARR. CARLOS SALZEDO)**

**Granada**

**MEDVIRKENDE**

**DKDM's kammerorkester dirigeret af Kai Johannes Polzhofer**

# TATIANA BONDAREVA

HARPE

Onsdag 1. juni 2022  
kl. 19.30

Konservatoriets Koncertsal  
Julius Thomsens Gade 1

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DET KONGELIGE DANSKE  
MUSIKKONSERVATORIUM

DEBUTKONCERT

dkdm.dk

# TATIANA BONDAREVA

Since the age of 7 Tatiana has played the harp. At the age of 13 she was discovered by the international harp society “World Harp Congress” as an upcoming young talent. At the age of 24 Tatiana was graduated with excellence from the Tchaikovsky Conservatory in Moscow.

2 harp professors and principal harpists at the famous Bolshoi Theater in Moscow, Irina Pashinskaya and Anna Levina, taught her playing the harp in these years.

During her later studies she was herself the principal harpist in the opera and symphony orchestra under Professor Vladimir Kerns conduction. Every 6 month for two years Tatiana prepared a solo program and played in all main concert halls in Moscow.

In order to refine her repertoire and become a Soloist Performer Tatiana decided to enroll the Royal Danish Music Academy in Copenhagen. In August 2020 Tatiana was accepted by the Royal Danish Music Academy in Copenhagen to follow the advanced post-graduation course with professor Cairtriona Yeats as her teacher.

As part of the program Tatiana enjoyed the opportunity to play with Copenhagen Philharmonic and Musicians from the Danish Radio Symphony Orchestra in Sct. Petri Kirke at a Christmas Concert as well as to play as a Soloist Performer at a summer concert arranged by the Danish Radio in collaboration with Rudersdal Kommune at the beautiful location Exillion in Holte.

Later this year in august Tatiana will play together with 100 other musicians when “Sønderjyllands Landsdesorkester” and “Den Ny Opera” performing the Opera “Siegfried” by Richard Wagner in “Musikhuset Esbjerg”.

# PROGRAMME NOTES

## DEBUSSY: DANSES SACRÉE ET PROFANE

In 1904, the Pleyel instrument manufacturing company approached several composers to write works for a new type of harp. It was called the “chromatic” harp, and its strings were on two levels like the black and white keys of a piano. The Brussels Conservatory was already offering a class in the instrument, and the new compositions were intended as contest pieces for students there. The new harp was never adopted universally, but Debussy’s *Danses sacrée et profane*, as well as Ravel’s *Introduction et Allegro*, soon became a welcome part of the 20th-century harp repertoire.

The two linked *Danses* are the only works of Claude Debussy to include a string orchestra. They illustrate the composer’s vision of ancient Greek dance movements, as does his piano prelude *Danseuses de Delphes*. The *Danse sacrée* is in three sections, A-B-A, and the outer sections focus on parallel chords, anticipation similar usage in another piano prelude, *The Engulfed Cathedral*. In the middle section, the Harp has a figural, more lively part.

Bass notes in the harp provide a bridge to the *Danse Profane*, which is delicate, waltz-like music. In the several sections of the dance, the harp part requires a variety of techniques: arpeggios, glissandos, repeated note patterns, broad chords, dissonant grace notes, etc.

Almost completely lacking in melody but full of perfume and atmosphere, the *Danses* are among Debussy’s most evocative music. It is easy to understand why critics likened this work to paintings of the then-novel school of “Impressionism”.

## LOUIS SPOHR: FANTASIA

Louis Spohr was born and brought up in the North German duchy of Brunswick, and the eldest of six children, Louis Spohr became one of the towering talents of the first half of the nineteenth century, winning a brilliant reputation as virtuoso violinist, teacher, composer and conductor. Louis Spohr had his first harp lessons when he was a young man. That was why he was impressed even more by the virtuoso performance of the young harpist Dorette Scheidler who became his wife.

He composed *Fantasia* in C minor in 1807, the year which Dorette acquired a new harp. This was a harp by Parisian maker Naderman, bought from Backofen. From the point of view of its mechanical functioning, it was far more reliable than her previous instrument, which must have presented many frustrations and problems, including jarring, imprecise accidental alterations and frequent string breakages. Again the harp’s pedal layout was exactly as before, but the harp was much more robust, mechanically accurate, capable of a more powerful, brighter sound, and less liable to string breakages.

## FRANÇOIS-ADRIEN BOIELDIEU: CONCERTO FOR HARP AND ORCHESTRA

François-Adrien Boieldieu’s output of instrumental music was initially meager and virtually ceased once he became one of the top opera composers in Paris. Be it as it may, his instrumental *Harp Concerto* in C, also known as *Concerto in Three Tempi*, proved to be an intricate work that retains a central place in the harp repertoire to this day.

The *Concerto* opens with a festive and fast theme which is followed by a restless melody, all in the late Classical style, seemingly evoking the works of Mozart and Beethoven. Apparently the creation of this masterpiece was facilitated by the close acquaintance of Boieldieu’s, Sébastien Érard, who was a French instrument maker of German origin. Érard specialized in the production of pianos and harps, developing the capacities of both instruments and pioneering the modern piano.

His innovative seven-pedal harp allowed each string to be shortened by one or two semitones, creating a whole tone, and this new mechanism demanded a more versatile type of music. Still used by modern pedal-harp makers, this harp allows the player to perform in any key or chromatic setting.

Tatiana Bondareva