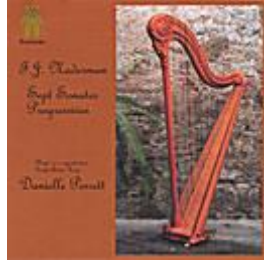


Mp3 Danielle Perrett - F.j. Naderman - 7 Sonates Progressives



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Elegant late-classical harp music played with both passion and sensitivity on a period single-action 'Naderman' harp by one of Britain's finest harpists. 22 MP3 Songs CLASSICAL: Traditional, EASY LISTENING: Mood Music Details: THE HARPIST DANIELLE PERRETT has a firmly established career both as a soloist and as a chamber music player. Something of a prodigy, she gained diplomas in harp playing whilst still at school and the Royal College of Music Junior Department just five years after taking up the instrument which she studied with Daphne Boden and later Renata Scheffel-Stein and she can trace her harpist tuition lineage back to several of the great virtuoso harpist-composers of the 19th century. Subsequently, she was the first person to gain a Masters degree in Performance Related Studies at Goldsmiths College, London University. She specialises in solo and chamber music on both modern and late eighteenth century harps and her recordings have been highly acclaimed. Her career has seen her perform solo and chamber music in the USA, France, Austria, Italy, Ireland, the Czech Republic, Slovakia, Australia, New Zealand, Hong Kong, Malaysia, Japan, the Canary Islands, and Zimbabwe. She has also worked with students and their teachers around the world giving masterclasses and workshops as well as adjudicating. Danielle has broadcast a great deal internationally and writes articles and reviews about harp related and other musical topics. She composes, edits and arranges harp music as well as researching the instrument and its repertoire from the late eighteenth to the early nineteenth centuries. An examiner for Trinity College, London, Danielle devised their international harp syllabuses. Danielles interest in good posture and healthy performance practice also led to her becoming a qualified Pilates teacher and she specialises in teaching this to harpists and other musicians. In 2003 she adjudicated the UFAM celtic harp competition in Paris and the London Harp Competition. She is a

member of the Worshipful Company of Musicians. REVIEWS "Sheer beauty of sound and virtuosity of technique were always subordinated to thoughtful musicianship and keen interpretative intelligence." The Times "Charmingly played... and served up with forethought and skill." The Guardian "Miss Perrett's virtuoso performance ... was simply brilliant and dynamic playing of a single-action concert harp, marked by dexterous fingering and a memorable singing tone." Belfast Newsletter In the Flute and Harp Concerto, K299, the solo parts were elegantly and accurately played by Rachel Brown and Danielle Perrett... The Times There is plenty to enjoy in Danielle Perrett's harp playing. It is vivacious, musically shaped, phrased and paced with obvious enjoyment and there is a very wide range of dynamic...this recording has some charming music played with affection and enthusiasm. It is to be recommended for this as well as for the choice of some unknown repertoire." RCM Magazine "It is Danielle Perrett's stunning solo harp playing which offers the deepest insight..." BBC Music Magazine "Danielle Perrett plays with finesse and sensitivity ... She brings an authority to this music." Gramophone "... the highly sensitive harp playing of Danielle Perrett, an artist of great sensitivity..." Hi-Fi News Record Review "... the harp pieces are both exquisitely played and could hardly be more authoritative." New Penguin Guide to CDs

THE RECORDING - F. J. Naderman - Sept Sonates Progressives op. 92 Paris at the time of the Revolution and immediately after - a time of uncertainty and suspicion, yet a time when appreciation of music showed taste, cultural elegance and a way, like a domestic existence, of temporarily escaping the horrors of the political situation. Many ladies had followed the vogue, which reached its apogee in the form of Marie Antoinette, of learning the harp. Josephine also learned the instrument and chose as a teacher Francois Joseph Naderman. These ladies turned to the instrument because it reflected their physical charms and because of the diversionary nature of its music, mostly intended for domestic performance. Indeed, men encouraged ladies in this pursuit as a cult of domesticity grew up to keep them in their place. Male harp teachers helped to keep them there! Francois Joseph Naderman, the son of a harp maker and music publisher was the most celebrated harp teacher and player of his day in Paris. His father, Jean-Henri (1735-1799) built many single-action harps (the kind of harp used in this recording) together with his friend J.B. Krumpholtz (1742-1790) who became Francois Joseph's harp teacher. Following the deaths of Krumpholtz and later his father, Francois Joseph and his brother Henri (c1780-after 1835) took over the family harp making business, although Francois Joseph was the better performer and Henri devoted himself more to his father's business. Francois Joseph managed to achieve

favour and position with Napoleon, but cleverly, after the Restoration in 1815 he was appointed harpist of the Chappelle et Chambre du Roi and then in 1825 was appointed as the first harp professor at the Ecole Royale Conservatoire de Paris where he worked until his death. He also became a Chevalier de la Lgion dhonneur. He composed a wealth of literature for the harp, both for himself as a chamber and solo musician, as loyal promotion for the instruments made by familys harp making business and also as teaching material. The Seven Sonatas performed on this CD formed the second part of his Ecole de la Harpe published in Paris around 1832 and are cited on the front cover of the earliest available publication by Naderman publishers as being adopted for teaching at the Conservatoire of Music. In other words, as we play these sonatas today, we can envisage Naderman sitting alongside his own students, correcting, encouraging and inspiring them to play. The single-action harp was the first popular solution to produce a harp where its single row of strings could be raised or lowered by one semitone in pitch via mechanism at the tops of the strings. This was linked to foot operated pedals at the bottom of the instrument. The instruments were beautifully carved, gilded and decorated in the fashion and styles of the day. Some instruments showed popular Chinoiserie decoration. When the Empire came about, so did an Empire style of decoration, somewhat less frivolous than the previous dancing maidens and ornate scrolls which had decorated harps. The later double action harp, had, as its name suggests, two possible moves of the mechanism for each string and suited perfectly the increasing chromaticism and changes of keys of Romantic music. After Nadermans death it prevailed in Paris over the single-action. Nadermans output is the last real blossoming of repertoire for the older instrument. The harp used on this recording is a remarkable reproduction by Swiss harp maker Beat Wolf of a harp made by Naderman (pre), Paris in the 1770s. Authentic in tone, tension and decoration, hearing the captivating sounds created by this harp is like looking at a painting with layers of brown varnish removed - the sparkle and brilliance shine through.

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