



Princess Grace Irish Library

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Under the aegis of
Fondation Princesse Grace



Princess Grace Irish Library Saint Patrick's Day Concert



Performed by students from the
Académie Rainier III – Musique et Théâtre
Chapelle de la Visitation ♦ Monaco-Ville
Tuesday 18 March 2014 at 19:00

ACADÉMIE RAINIER III - MUSIQUE ET THÉÂTRE

Director: Christian Tourniaire

Teachers: Marie-Claire Bert (chamber music), Marie-Anne Ebbing-Losco (voice),
Raphaëlle Truchot-Barraya (flute) & Noëlle Fichou-Vera (harp).

PRINCESS GRACE IRISH LIBRARY

Concert coordinator: Judith Gantley, Administrator



THE TRUSTEES OF THE PRINCESS GRACE IRISH LIBRARY THANK THE FOLLOWING FOR THEIR SUPPORT

MAIRIE DE MONACO

Georges Marsan – Mayor

ACADÉMIE RAINIER III – MUSIQUE ET THÉÂTRE

Christian Tourniaire, the students, the teachers
including Philippe Loli for his composition *Irish Song*

DIRECTION DES AFFAIRES CULTURELLES

Jean-Charles Curau – Director
Emmanuelle Xhrouet

FONDATION PRINCESSE GRACE

Jean-Claude Riey – Secretary-Treasurer

CHAPELLE DE LA VISITATION

Jean-Luc Ravoire & Helmy Mahfouz – Attendants

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Eric Vermiglio – Technical Assistant
Frédéric Burgio & Alain Rossi – Floral Arrangements

HARPEDIEM, NICE

Jean-Luc Vaillant – Luthier

SACEM MONACO

Axelle Amalberti

PRINCESS GRACE IRISH LIBRARY

Judith Gantley – Géraldine Lance – Síle Jackson

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It is written by the hand of Susan Kelly VonMedicus, 2013. www.susanvonmedicus.com

History of the Celtic Harp

While its earliest origins are lost, the Irish harp has a certain history dating back at least 1000 years. Brian Boru, the last High King of Ireland (d. 1014), is said to have been an accomplished player, but while he is attributed with all manner of skills for which there is no evidence, surviving twelfth-century annals refer to the Celtic harp being the only music played during the Crusades. At this time, the Gaelic harp was revered in Celtic culture and all over Europe. It was *de rigueur* for Scottish and Irish kings and chieftains to have their own resident harper who, in turn, enjoyed high status and special privileges. The musician's main duties were to accompany poetry recitations or the singing of psalms. While they may have composed their own music, they did not write them down.

The Celtic social order was on the wane by this time and as the decades pass, harpers lost much of their status, and their numbers declined. Some become travelling musicians, playing their harps and singing, because rich patrons no longer retained them. In many ways, the harp's success became a problem. Still very much recognised as a symbol of Ireland and Irish pride, the Gaelic harp became an emblem of resistance to the Crown and England. As such, it was banned at the end of the medieval period and the old Celtic harp tradition began to die out. By the eighteenth century, the Scottish clarsach had disappeared. A century later, the Irish harp, too, was extinct. Fortunately, a group of harpers had been lured to Belfast in 1792 for a traditional harp festival where the musician and folk music collector, Edward Bunting, wrote down the music they played and the terminology of the harpers. This was the first time traditional Gaelic harp music had been recorded on paper and it is thanks to Bunting that these genuine Celtic tunes were not lost forever.

The traditional Irish harp's distinguishing features are its use of wire (usually brass) strings and its resonating chamber carved from a single log (traditionally willow). The highly tensioned strings are played with fingernails, producing a very clear sound. Today, many Irish harps use gut or synthetic string and the construction of the chamber is also significantly different. Rather than being hollowed out from one piece of wood, the soundbox is more likely to be fabricated from sawn pieces of wood glued together which creates a different sound. Traditionally-constructed Irish harps also tend to be smaller than modern models.

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Chapelle de la Visitation



Photo : Helmy Mahfouz

This seventeenth-century baroque chapel houses Barbara Piasecka Johnson's collection of sacred art. Namely paintings by Carlo Bononi, Simone Cantarini, the Master of the Annunciation to the Shepherds, Jusepe de Ribera, Peter Paul Rubens, Domenico Zampieri, Francisco de Zurbaràn, a bronze crucifix by Alessandro Algardi and a tapestry by Jan Frans Van Den Hecke.

Composers & Arrangers

TURLOUGH O'CAROLAN or **TOIRDHEALBHACH Ó CEARBHALLAIN** (Nobber 1670 - Alderford 1738) was blinded by smallpox when he was eighteen. Despite his disability, he learned to play the harp and, accompanied by a guide, he travelled from one end of Ireland to the other on horseback for almost 50 years, composing and performing his tunes. His musical style is a mix of traditional harp music and classical elements.

DOMINIG BOUCHAUD (Nantes 1957-) is a Breton harper. He studied at the Paris Conservatoire, and went on to specialise in the Celtic harp, performing and recording a repertoire ranging from early music to modern works, and music from many traditions. He has won first prize in competitions such as Killarney and Lorient (Kan ar Bobl) and received the Triskell d'Or in 1983. He teaches Celtic harp at the Quimper conservatoire.

THOMAS MOORE (Dublin 1779 - Sloperton 1852) was a poet, satirist, composer and musician of note. His 10-volume work *Irish Melodies* (1807-34) consisted of 130 poems set to music composed by Moore and Sir John Stevenson. Much of the music was based on older Irish airs. Although noted for his musical compositions, Moore was a celebrated poet whose reputation equalled that of Byron and Shelley.

JAMES HORNER (Los Angeles 1953-) composes orchestral and film music into which he often incorporates choral, electronic and Celtic elements. His music for the 1997 film *Titanic* remains the best-selling film soundtrack of all time. He also composed for *Braveheart*, *Casper*, *Apollo 13*, *The Mask of Zorro*, *Iris*, *Stalingrad*, *Avatar*... to name but a few.

WILL JENNINGS (Kilgore, Texas 1944-) has written lyrics for Steve Winwood, Roy Orbison, B. B. King, Barry Manilow, Joe Cocker, Eric Clapton, Whitney Houston and myriad other stellar artistes. His most successful composition is *My Heart Will Go On*, the main theme from *Titanic*, performed by Céline Dion. It is one of the best-selling singles of all time, the most played radio hit in history and won many awards including Oscars, Grammys and Golden Globes.

PHILIPPE LOLI (Monaco 1961-), a virtuoso guitarist and composer who studied at the Académie Rainier III where he now teaches, has performed more than 1000 concerts all over the world. His repertoire ranges from Bach to contemporary music. He recorded *Time Remembered* with John McLaughlin and took part in *The Promise* with Paco de Lucia, Al di Meola, Sting...

JANET HARBISON (Dublin 1955-) studied performance, composition and conducting at Trinity College Dublin, the Dublin College of Music and Cork University. In 1984, she was awarded a Research Fellowship at the Institute of Irish Studies at Queen's University, Belfast, where her doctoral research concerned the Irish harp in Irish life and politics in the late eighteenth century. Her wish to bring old Irish harp music to a world audience, as well as to bring musicians together in the divided community of Northern Ireland, led to the formation of the Belfast Harp Orchestra in 1992. Over ten years, the orchestra undertook many concert tours of Ireland, the UK, America and Europe, winning a Grammy Award with the Chieftains and many prizes for their work in Peace and Reconciliation. In 2002, Janet Harbison set up the Irish Harp Centre in Limerick where she continues to compose, teach, train the orchestra and run residential courses for her many students from around the world.

Saint Patrick

March 17 — the day acknowledged by all sources as the one on which the Saint died in an indeterminate year towards the end of the fifth century A.D., inaugurates a three-day period of devotion in Ireland. Every Irish schoolchild is taught that Saint Patrick was born somewhere in Britain in the year AD 385; that when he was a boy of sixteen he was kidnapped by Irish raiders and carried off into slavery from whence he escaped after six years; and that he returned to Ireland in AD 432, converted the Irish and died in AD 461.

That this chronology is in grave dispute is unimportant against the fact that in Ireland itself there is misunderstanding as what manner of person was their Patron Saint and what motivated the devotion of half of his life and perhaps more to the service of God through service to them. Patrick is loved in Ireland; he is the most popular Saint. He has lent his name to hundreds upon hundreds of thousands of Irish children. Annual pilgrimages and retreats are conducted to and at shrines or localities connected with his presence there during his mission. He has left his mark upon the people and upon the land, and is one of those 'living' Saints whose vibrations still echo after fifteen centuries.

Paul Gallico, *The Steadfast Man – A Life of St Patrick* (1958)

Académie Rainier III - Musique et Théâtre

Known as the Ecole Municipale de Musique until 1956, it was founded in 1921 by the Monegasque Government, keen to develop the teaching of music within the Principality. Initially, the school provided basic musical training under the guidance of its first director, renowned cellist and composer Louis Abbiate (1866-1933). Today, under the new name 'Académie Rainier III – Musique et Théâtre', it is run by the Mairie de Monaco.

There are more than 900 students (ages 5 to 27), 59 teachers and 10 administrative employees and technicians. Thanks to the quality of teaching and its state-of-the-art equipment, the Académie is at the forefront of institutions specialised in the arts.

Students can study early, classical, jazz, contemporary and electroacoustic music, as well as drama. The bowed string instrument workshop, founded in 1977 at the request of Prince Rainier III, has been revived and offers professional training in instrument-making.

The Académie is a hive of artistic and pedagogical activities in association with the Principality's cultural institutions. Students perform in concerts and meet distinguished musicians during master classes and workshops. The pedagogical programme is dynamic, comprehensive and interdisciplinary and emphasizes values such as contact, commitment and sharing in order to stimulate creativity, curiosity, initiative and autonomy.

When **CHRISTIAN TOURNIAIRE** was appointed Director of the Académie in 2011, his goal was to develop its activities even further. In addition to creating the modern music department, he has facilitated student participation in local events such as European Heritage Day, World Music Day, the Monte-Carlo Spring Arts Festival, the Feast of Saint Patrick...

BRIAN BORU

Traditional

Harp Ensemble:

Swann-Marie Agneray, Nelly Barriera, Lacmé Bonafous,
Anaïd Conquet, Charlotte Loffredo



GREENSLEEVES

Anonymous

Sandra Braquetti – Harp
Daniele Rodi – Recorder



O'CAROLAN'S CONCERTO

Turlough O'Carolan / Arr. Dominig Bouchaud
Coralie Arrigoni – Harp



STINGO – CAROLAN'S RECEIPT

Turlough O'Carolan
Sandra Braquetti – Harp
Daniele Rodi – Recorder
Vladislav Bechlitch-Szönyi – Violin



THE LAST ROSE OF SUMMER

Traditional / Words by Thomas Moore
Sarah Caussé – Soprano
Morgane Ludovici – Harp



IRISH SONG

Philippe Loli
Sarah Caussé – Soprano
Chloé Faletti – Flute
Morgane Ludovici, Laura Giteau, Sandra Braquetti – Harp

MY HEART WILL GO ON (LOVE THEME FROM 'TITANIC')

James Horner / Will Jennings

Harp Ensemble:

Coralie Arrigoni, François Barnasson, Sandra Braquetti, Olivia Connor, Constance Curau,
Cassilia Gourdon, Morgane Ludovici, Francesca Magni, Mathias Sandor.

Vladislav Bechlitch-Szönyi – Violin

Chloé Faletti – Flute

Laura Giteau – Soprano



A BRIEF HISTORY OF THE IRISH HARP

Jean-Luc Vaillant, Luthier
(Presentation in French)

SHE MOVED THROUGH THE FAIR

Traditional / Arr. Janet Harbison

Harp Trio:

Morgane Ludovici – Laura Giteau – Sandra Braquetti



DROWSY MAGGIE

Traditional / Arr. Janet Harbison

Morgane Ludovici & Laura Giteau – Harp

Vladislav Bechlitch-Szönyi – Violin

Chloé Faletti – Flute



**THE HARP ORCHESTRA POLKA :
JOHN EGAN'S, THE MURROE, PEG RYAN'S**

Traditional / Arr. Janet Harbison

Harp Ensemble:

Coralie Arrigoni, François Barnasson, Sandra Braquetti, Constance Curau,
Laura Giteau, Cassilia Gourdon, Morgane Ludovici, Francesca Magni, Mathias Sandor.

Vladislav Bechlitch-Szönyi – Violin

Chloé Faletti – Flute