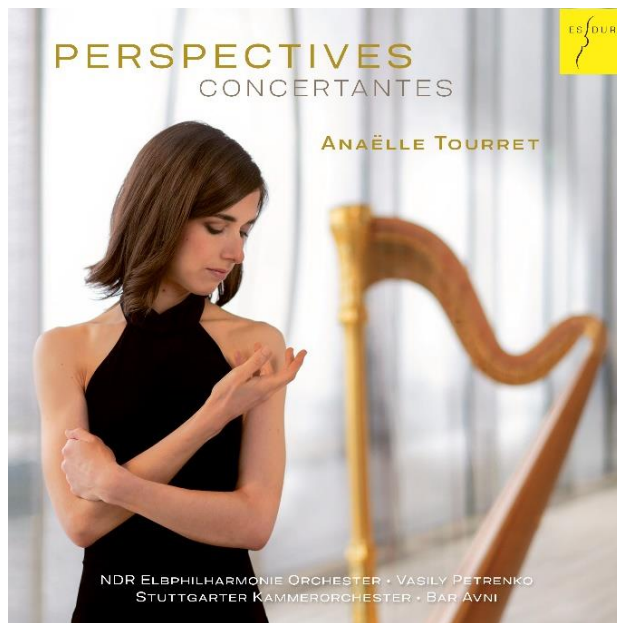




Ambassador to a new world of harp music

The French harpist Anaëlle Tourret is set to release her second studio album »Perspectives concertantes« with a solo concerto by Reinhold Glière, a concertino by Ernst von Dohnányi and two dances by Claude Debussy



Reinhold Glière (1875-1956)*

Concert for Harp and Orchestra E flat major, Op. 74

- [1] I. Allegro moderato
- [2] II. Tema con variazioni
- [3] III. Allegro giocoso

Ernst von Dohnányi (1877-1960)**

Concertino for Harp and Chamber Orchestra, Op. 45

- [4] I. Andante
- [5] II. Allegretto vivace
- [6] III. Adagio non troppo

Claude Debussy (1862-1918)**

“Deux Danses” for Harp and String Orchestra

- I. Danse sacrée
- II. Danse profane

Anaëlle Tourret *Harp*

* NDR Elbphilharmonie Orchester | Vasily Petrenko

Conductor

** Stuttgarter Kammerorchester | Bar Avni *Conductor*

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Clichés about the harp being “the instrument of angels and gods” don’t bother Anaëlle Tourret, they’re simply a part of it and undoubtedly have their (historic and cultural) reasons. “There’s this image of a harp, a ‘salon’ instrument, as something out of a fairy-tale. It’s true, and it’s part of our history, but it’s not *just* that. I’d like to widen this perspective.” Since the mid- 19th century, the harp has been established as a solo instrument in the concert hall, alongside orchestral accompaniment. That’s why Tourret is now following up her celebrated CD debut of solo works with a recording of three concert works - **a captivating listening experience with the potential to amaze.**

Anaëlle Tourret should be well known to concert audiences in northern Germany. Since 2017, she has been the **Principal Harpist of the NDR Elbphilharmonie Orchestra** in Hamburg, where she also – as the former winner of the Berenberg Culture Prize (2019) – holds a teaching position at the local music college. The **master student of Xavier de Maistre** has long been one of the leading harp soloists of her generation - and is a much sought-after guest in concert halls around the world from Lucerne to Berlin to Tokyo. Tourret’s first foray into the recording studio in 2021 was equally successful: her album “Perspectives” with original works for solo harp by André Caplet, Paul Hindemith, Benjamin Britten and Heinz Holliger was **nominated for the International Classical Music Award 2023**. This was Harald Eggebrecht’s review summary in the SZ at the time (short and sweet): “Excellent,” and orchestergraben.com concluded:

“Anaëlle Tourret lives for her instrument, and she neither wants to remain in an elite circle of cultural figures, nor is she content with filling out the outdated image of the meditative, heavenly harp sounds. No, Tourret

has much more in mind. She wants to use her talent to make wider and wider spectrums and dimensions of her instrument accessible to all of us..." And this is where her **new studio project** follows on seamlessly – continuing on with her programme with the same title "Perspectives" but now with the additional sub-title "concertantes".

For Tourret, the recording of the **Harp Concerto in E flat major op. 74 by Reinhold Glière** is "a living homage to the Slavic soul and romanticism" - a characterization that is as accurate as it is surprising given that it was written in 1938. But Glière was not a radical innovator, but rather a composer, conductor and teacher who was highly valued throughout his life in Russia, *"who truly deserves more recognition [today],"* according to conductor Vasily Petrenko. *"His melodic talent and masterful orchestration create a texture that is both rich and transparent, giving this concerto a uniquely poetic character."*

Ernst von Dohnányi's Concertino op. 45, which the Hungarian wrote in Tallahassee in 1952, also has a certain romantic tone. A (too) rarely heard repertoire jewel with a technically highly demanding solo part that Tourret masters effortlessly and even audibly enjoys. For the French virtuoso, the three-movement work is nothing less than a *"bold reinterpretation of the concert harp repertoire – a thoroughly modern and visionary work."*

Claude Debussy's "Danses sacrée et profane" from 1904, on the other hand, has become firmly established in the harp repertoire. In the course of her rehearsal, Tourret sought the expertise of Nicolas Tulliez - a student of the French harpist and music educator Pierre Jamet, who had personally worked with Debussy on the interpretation of the "Danses" and passed on his experiences and insights. This knowledge of the composer's original intentions makes this recording something special and conveys a deep feeling of closeness to Debussy.

Anaëlle Tourret recorded the two chamber orchestra works by Dohnányi and Debussy together with the **Stuttgart Chamber Orchestra** conducted by Bar Avni. For the Glière Harp Concerto, she worked with her own orchestra, the **NDR Elbphilharmonie Orchestra**, conducted by Vasily Petrenko, who gave the harp virtuoso an outstanding review: *"I was very impressed by her deep understanding and her careful pursuit of new details in the interpretation of this work."*

Album trailer:



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