



# MUSIC FOR HARP AND PIANO

HAE JOO HAHN  
harp

SANG-EIL SHIN  
piano

DE 3539



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# MUSIC FOR HARP AND PIANO

BACH: Jesu, Joy of Man's Desiring

VIVALDI: Concerto in D Major

GRANDJANY: Aria in Classic Style

MONTI: Czardas

SCHUBERT: Serenade

DVOŘÁK: Songs My Mother Taught Me

DEBUSSY: Reverie

DAMASE: Concertino

H. RENIÉ: Les pins de Charlannes

Hae Joo Hahn, harp

Sang-Eil Shin, piano

Total Playing Time: 57:03

# MUSIC FOR HARP AND PIANO

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**JOHANN SEBASTIAN BACH** (1685-1750)

1. **Jesu, Joy of Man's Desiring**,  
from Cantata No. 147 (arr. Jintak Moon)  
(3:17)

**ANTONIO VIVALDI** (1678-1741)

**Concerto in D Major**, RV 93  
(arr. Kathy Bundock Moore) (10:43)

2. **Allegro Moderato** (4:05)

3. **Largo** (3:46)

4. **Allegro** (2:52)

**MARCEL GRANDJANY** (1891-1975)

5. **Aria in Classic Style** (6:00)

**VITTORIO MONTI** (1868-1922)

6. **Czardas** (arr. Jintak Moon) (5:24)

**FRANZ SCHUBERT** (1797-1828)

7. **Serenade**, D. 957 No. 4  
(arr. Jintak Moon) (4:58)

**ANTONIN DVOŘÁK** (1841-1904)

8. **Songs My Mother Taught Me**, Op. 55  
No. 4 (arr. Jintak Moon) (4:10)

**CLAUDE DEBUSSY** (1862-1918)

9. **Reverie**, L. 68 (arr. Daniel Burton) (4:37)

**JEAN-MICHEL DAMASE** (1928-2013)

10. **Concertino** (15:27)

**HENRIETTE RENIÉ** (1875-1956)

11. **Les pins de Charlannes** (2:22)

Total Playing Time: 57:03

## Notes on the Program

Within the broad spectrum of chamber music repertoire, pairings of harp and piano are rare. Perhaps that's because the sometimes subtle differences between the sounds of a piano and a harp in tandem made many composers question the practicality of partnering the two.

Yet upon hearing both instruments together, many listeners have been captivated by the blending of the piano's more solid and incisive sonorities with the harp's diaphanous and celestial sounds. Their musical partnership is especially magical in quieter passages where even the sharpest ears can't always discern just where one instrument leaves off and the other begins.

Since relatively few composers have written music for harp and piano, harpists themselves (or selected arrangers) have blessed us with often striking musical syntheses of well-known classics, adding fresh sonic and interpretive dimensions to these familiar pieces. And certain intrepid composers as well as compositionally gifted harpists have created impressive music for these instruments that both delights the ear and satisfies the soul.

In this unique album, emerging harp virtuoso Hae Joo Hahn and rising pianist Sang-Eil Shin perform six intriguing arrangements of familiar classics. Complementing these pieces are three fine original works that will beguile listeners and leave them wondering why the composers are unknown to them—unless they're knowledgeable harp fans, of course.

The album gets off to a reverential start with the serene strains of one of the best-loved pieces among Johann Sebastian Bach's vast treasury of sacred music, **"Jesu, Joy of Man's Desiring"**—from his cantata *Heart and Mouth, Deed and Life*, BWV 147. The Baroque era is further represented with a bracing recasting of Antonio Vivaldi's well-known **Concerto in D Major**, RV 93—originally for lute and strings.

The Romantic era comes into play with enticing arrangements of four well-known works. In the first, we're swept up by the passionate, gypsy-style abandon in Vittorio Monti's famous **Czardas**. Then Franz Schubert's melting, yet urgent **Serenade**, from his profound final song cycle, *Schwanengesang* (Swan Song), D. 957, envelops us in a softer, more imploring sort of passion.

A pensive mood emerges with Antonin Dvořák's **"Songs My Mother Taught Me,"** the fourth (and best known) of his seven *Gypsy Songs*, Op. 55. And soft on the heels of Dvořák come the dreamy strains of Claude Debussy's early piano masterpiece **Reverie**, L. 68—a harbinger of the master's emerging impressionist style that was one of the first significant departures from the late-Romantic idiom.

Of the three original compositions offered in this album, two are by distinguished harpists of their day: Henriette Renié and her student Marcel Grandjany, both of whom began as prodigies and star students. Renié and Grandjany were primarily active during the early-to-middle years of the 20th century.

It's especially appropriate to include Renié's music in this album, as she was one of the most influential figures in the history of the modern harp. A dedicated teacher and gifted composer as well as a renowned virtuoso, Renié did much to establish the harp as a solo instrument. Determined to expand its scant repertoire, she was a prolific arranger and produced a modest output of original compositions as well. Among those, ***Les pins de Charlannes*** (The Pines of Charlannes)—originally written for lever, or Celtic-style, harp—is known for its elegant simplicity and charm.

Grandjany began studies with Renié at the age of eight, following in her footsteps at eleven by distinguishing himself at the Paris Conservatoire. He soon developed a successful international career as a concert harpist, organist, and teacher, eventually moving to the United States, where he concertized extensively and—among other prestigious teaching positions—headed the Juilliard School's harp department. Also a noted composer for his instrument, his lush and lovely ***Aria in Classic Style***—also available in versions with organ and string orchestra—is a stately, pavane-like work that impresses with its two-hand arpeggios.

The album's third original work is by the 20th-century French pianist, composer, and conductor Jean-Michel Damase. It's hardly surprising that many of his works feature the harp (mostly either in chamber music or with orchestra), as he was raised by a noted harpist: his mother, Micheline Kahn. His ***Concertino***—originally written for harp and string orchestra—is a cheerful and

accessible single-movement work, full of Gallic charm, wit, and whimsy. We hear episodes of dissonance used to droll effect as well as characteristic harp sounds (glissandi, etc.) that lend the music a sense of airy fantasy.

—Lindsay Koob

Harp virtuoso **Hae Joo Hahn's** performances have consistently met with critical acclaim—not only in Korea, but also in Europe—for the deep sentiment and superb technique she demonstrates at every performance.

While enrolled at Seoul National University in South Korea, she began her career by performing at the Japanese Embassy, continuing her performances at embassies throughout the world, including Germany, Italy, Canada, Brazil, and Norway. In 2001 she moved to Germany and enrolled in the Master Class program at the College for Music and Theater in Munich, where she studied with Professor Helga Stock. While there, she received favorable reviews for some twenty performances she presented throughout Europe in solo appearances as well as for a televised interview in Bordeaux, France. She completed her studies at the International Summer Academy at Moulin d'Andé and performed at British museums.

Hae Joo Hahn has demonstrated her exceptional technical, interpretive, and expressive powers in performances with the Seoul Royal Symphony Orchestra, the Seoul Symphony





Orchestra, the Polish Baltic Frédéric Chopin Philharmonic in Gdańsk, the State Symphony Orchestra of the Republic of Tatarstan, and the Kiev Symphony Orchestra in Ukraine, as well as the Filarmonica Moldova Iași and the Ploiești Philharmonic Orchestra in Romania.

In May of 2014, Ms. Hahn garnered critical praise for her accompanied performances at the Evenings of Piano Concerti series held at Merkin Hall in New York City and a concert at Carnegie Hall.

Ms. Hahn currently teaches at Baekseok University Conservatory of Music in Seoul.

Born in 1986 in South Korea, pianist **Sang-Eil Shin** has shown impressive skills, even as a piano student. Shin received a soloist's diploma and earned both bachelor's and master's degrees from the University of Music and Performing Arts in Vienna, where he studied with Oleg Maisenberg and others. His teachers have consistently lavished effusive praise on this extraordinarily gifted musician. Shin has taken part in master classes with several distinguished artists, including Professor Karl-Heinz Kammerling, who said of him: "Shin is a very flexible pianist. Every note he touches is sensitive in nature, yet his performances are charismatic. He will become one of the greatest pianists."

Shin has concertized throughout South Korea and performs worldwide as well, appearing with top orchestras in the Czech Republic, Hungary,



Ukraine, Mexico, and Thailand. His recording of piano concertos by Ravel and Saint-Saëns with the Budapest Symphony Orchestra is on the Sony Classics label. Shin is a founding member of the Schwingungen Trio, an ensemble that has appeared in various prestigious European venues. Together with harpist Hae Joo Hahn, Shin has given recitals in Berlin, London, and New York's Carnegie Hall.

This album is dedicated to Hae Joo Hahn's beloved late father, Dr. Kwang Ho Hahn.

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