



Laura Marquino Falguera (harp), Anna Cameli (harp) & Victoria Heath (flute)

Trinity Laban Harp Competition Winner

Suggested donation £5

Caroline Lizotte

Stellar Sonata

1st Mov. Andare Moderato

2nd Mov. Ricercare

Henriette Renié

Légende

D'après Les Elfes de Leconte de Lisle

Légende is an example of programmatic music for harp, seeing that it is based on the poem "Les Elfes" by Charles-Marie Leconte de Lisle (1818-1894). The plot of this romantic poetry, with medieval and folk flair, is about a knight overwhelmed by the evil power of the elves.

Listening to the piece, it is possible to recognize recurring themes (leitmotiv) associated with the poem's characters. For example, it is possible to identify the repetition of the same beginning melody, which is representative of the knight, who is focalized on his mission: to reunite with his soul mate.

In addition, it is easy to pinpoint some rhythmic patterns that represented the knight riding the horse, or the elves' magic dance around the man, that is announcing the arrival of the dark queen of the forest.

This composition is a French masterpiece of the harp repertoire and required virtuoso and technique skills.

John Marson

Suite for flute and harp

1 - Spring Blooms

2 - Almond Cake

3 - Can't stop to talk

4 - Like a Blossom on a Tree

5 - Strawberries and cream

This Suite for flute and harp encloses five little gems of John Marson music. Each one has a peculiar musical motif, that will be fixed in the listener mind at the end of the performance: the continuous repetition of the theme material, in a dialogue between the flute and the harp, makes his music unforgettable. The audience will notice the alternation between the first, third and fifth songs, distinguished by vibrant energy and the second and fourth, songs with a sweetness taste. This Suite is also characterized by a lively harmony movement, that means that sometimes there are more pedals changes than notes written in the score, and by the importance Marson gave to the harp, which always has a short solo.

John Marson was a great harpists, composer, and man. He had his first harp lesson at the age of 17 years old, but he became one of the most famous harpists in the UK, performing with everyone, from Stravinsky to Sinatra, from Boulez to The Beatles. He also performed with English Chamber Orchestra, the London Sinfonietta, and he became the principal harp of BBC Symphony Orchestra. In 1964 he was co-founder of the UK Harp Association.

Later, John started to compose more for the harp, for many combinations of chamber music, and he wrote two works for string quartet. His music always gave pleasure with his lively with musical ideas, lying easily under the performers' fingers. He said, ironically, that he was trying to write "compositions that sounded like music".

The Trinity Laban Conservatoire of Music and Dance John Marson's Prize was created by his friend and colleague Gabriella Dall'Olio, to honour the legacy he left to the school after his death in 2007.

Victoria Heath is an accomplished musician having held the position of Bristol City Wait and became the official minstrel for the Mayor of Bristol for a year at an early age. During this time, she performed in the Colston Hall, St George's and the Lord Mayor's Chapel. By age 15, she had gained a place in Bristol Pre-

Conservatoire and a seat in the Bristol School's Philharmonia Orchestra, where she progressed to principal flute within a year.

Having graduated from Trinity Laban Conservatoire, Victoria has learnt under Susan Milan, Fiona Kelly, Anna Pope, Eliza Marshall and Nicola Woodward. Victoria has been part of numerous ensembles, including FlautingIt, the Wren Trio, Lumos Duo, Flute and Harp Duo and is also principle flute in the Cinematic Syncopations Orchestra.

Victoria is also very active in the music community, running various projects across London and helping to transition many of these into exciting online courses. Her most notable projects are the MusicOnWheels Brent project and her very own creation: Notate Create Innovate workshops. Victoria has received the Vivian Prindl Prize Outreach Prize in recognition of her work.

Passionate about sharing music with others, Victoria has also found an enthusiasm for teaching music. She currently teaches woodwind in schools, at Blackheath Conservatoire and privately across London.

Anna Cameli began to study harp in the Conservatoire of Vicenza, and, in 2015, she received her harp first diploma. She continued her studies in the Conservatoire of Brescia as a student of Anna Loro. In 2020, she began an MMus course in Trinity Laban Conservatoire in London as a student of Gabriella Dall'Olio. She also studied with Fabrice Pierre, Park Stickney and Gabriella Dall'Olio, Luisa Prandina, Heidi Krutzen, Gwyneth Wentink.

She performs as a soloist (giving recitals organised by associations and institutions; she performs in nursing homes and mental health clinics), a member of duo ensembles with harp, flute, violin, and voice. She collaborates with brass bands and mixed chamber music groups.

During her permanence in London, she freelances with some orchestras and ensembles: Opera Asteria, The World Doctor Orchestra, London City Orchestra, Blackheath Orchestra, Central London Orchestra, London Concert Orchestra, WoCo. She collaborated with North Opera Orchestra; she was the dep for the Thursford Christmas Spectacular shows during the 2022 season.

In 2022 she won the John Marson Prize.

Presented in association with Trinity Laban



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