

Emily Levin: The Glass Salon

THURSDAY | JULY 14 | 11 AM
THE ELMS



This concert is dedicated to **Linda and Jack Purdy** in recognition of their generous support of Newport Classical.

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Emily Levin, harp | **Ariel Horowitz**, violin | **Jaqueline Choi**, cello

HENRIETTE RENIÉ *Contemplation*
(Approximate duration 4 minutes)

HANNA LASH *Stalk*
(Approximate duration 6 minutes)

GERMAINE TAILLEFERRE Sonata for Harp
I. Allegretto
II. Lento
III. Perpetuum Mobile
(Approximate duration 11 minutes)

ANGÉLICA NEGRÓN *Technicolor*
(Approximate duration 4 minutes)

ANDRÉ CAPLET Divertissements
I. À la française
II. À l'espagnole
(Approximate duration 11 minutes)

HENRIETTE RENIÉ Trio for violin, cello, and harp
(Approximate duration 10 minutes)

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There is a long-standing perception of the harp as a distinctly feminine instrument. Once the instrument of choice for respectable young ladies (made even more popular by Marie Antoinette, who was herself a skilled harpist), it was considered an instrument suitable for the domestic sphere and the world of private salons. And yet, as the harp slowly made its way out of the home and into the concert hall, its publicity was championed by male performers, playing the music of male composers. The famed harp virtuosos of the 1800s were Elias Parish Alvars and Nicholas Charles Bochsa. Indeed, the most well-known female harpist - Dorette Scheidler Spohr, who concertized in duo with her husband, conductor, and violinist Louis Spohr - performed all her husband's compositions and none of her own.

The schools of teaching that followed were also headed by male harpists – name like Carlos Salzedo, Alphonse Hasselmans, and Marcel Tournier are still legendary in the harp world. This dichotomy between the domestic sphere, the concert hall, and the role of gender in dictating performance, is especially poignant considering the harp’s feminine stereotypes.

Today’s program highlights the women—performers and composers alike—who revolutionized the instrument and brought it out of the private world and onto the public stage. In widely different ways, they each reimagined the harp’s possibilities, expanded its dynamic and technical range, and gave it a clearer, louder voice.

I hope you enjoy. --Emily Levin

Emily Levin

Praised for her “communicative, emotionally intense expression” (*Jerusalem Post*) and for “playing exquisitely” (*Dallas Morning News*), Emily Levin is the Principal Harpist with the Dallas Symphony Orchestra and Bronze Medal Winner of the 9th USA International Harp Competition.

Emily has performed as Guest Principal Harp with the Los Angeles Philharmonic and the Houston Symphony, and regularly appears with the New York Philharmonic. In 2021 she made her debut at the Ojai Music Festival; other solo performances include the Jerusalem, Colorado, and West Virginia Symphony Orchestras, and at Carnegie Hall, the Kimmel Center, and Festspiele Mecklenburg-Vorpommern. She is a laureate of Astral Artists. For her debut album, *Something Borrowed*, the Classical Recording Foundation named her their 2017 Young Artist of the Year. An alumnus of the Aspen Music Festival, she will return to Aspen as Harp Faculty in summer 2022.

In 2022, Emily launched *GroundWork(s)*, a project commissioning one American composer from each state, for harp-centric works premiering in the composer’s hometown. Current collaborations include a solo harp work by Michael Ippolito, a chamber concerto by Aaron Holloway Nahum, and a trio for harp, violin and cello by Angélica Negrón.

In Dallas, Emily is Artistic Director of Fine Arts Chamber Players and Harp Faculty at Southern Methodist University. She studied with Nancy Allen at The Juilliard School and completed undergraduate degrees in Music and History at Indiana University with Susann McDonald, where her honors history thesis discussed the impact of war songs on the French Revolution.