

CONCERTO REPERTOIRE



VALÉRIE MILOT

HARPIST

www.valeriemilot.com



Since beginning my harp journey at the age of ten, I have been passionate about presenting this instrument in a different light. While the harp is often associated with gentleness and the ethereal, I have always been fascinated by its other faces—those we too rarely suspect. Its power when in dialogue with a symphony orchestra, its assertive character in dramatic passages, its ardour when taking the lead in a rapid movement—this is what has driven me for nearly twenty years as a solo artist.

It is this passion for revealing all facets of the harp that has led me to accumulate more than fifty solo performances with orchestra—a journey that remains quite rare for a harpist. Each of these collaborations represents far more than just a concert for me: it's an opportunity to create a true community experience. I love pairing these performances with harp discovery workshops or concerts for underserved audiences, in a spirit that perfectly reflects the mission I carry as co-general and artistic director of Anémone 47. This organization is dedicated to equitable access to classical music, and this philosophy flows through each of my musical projects.

When I take the stage with an orchestra, I think not only of the beauty of the repertoire we're about to share, but also of all those who might be discovering the harp for the first time, of the magic that can emerge when music becomes accessible to everyone.

The concerto repertoire for harp and orchestra that I particularly cherish bears witness to this expressive richness that I constantly seek to illuminate. From the most contemplative passages to the most virtuosic moments, these works tell the story of an instrument that was slow to make itself heard centre stage, but which fully deserves to occupy a place of honour there.

You will find, in the following pages, more detailed information about my repertoire, as well as some anecdotes that colour my journey as a soloist. Friendships, family, and love of music have always coloured my path.

Looking forward to collaborating with you in the near future!

Alphee

BAROQUE

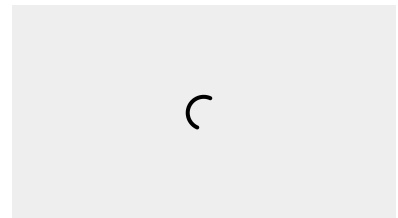


G.F. HANDEL

Harp Concerto in B flat Major

String orchestra + 2 recorders and continuo (optional) - 12 minutes

This short concerto is probably the most frequently played concerto, in the harp repertoire. It is also one of the earliest concertos written for the harp. Although the work was originally written for a smaller harp, I had the pleasure of playing a version of it, combining the great power of today's harp with the aestheticism of the period, during one of my first concerts as a soloist in 2010, with *Les Violons du Roy* conducted by Maestro Bernard Labadie. This concerto is a light and refreshing work that I always revisit with great pleasure.



J.S. BACH

Concerto N.5 in F minor
BWV 1056

String orchestra - 11 minutes

Concerto N. 7 in G minor
BWV 1058

String orchestra - 14 minutes

The great Baroque master never wrote for the harp. However, many of his works for various instruments find a particular resonance on the harp, especially those for keyboard. Having long been lulled by Glenn Gould's interpretations, it was with great pleasure that I accepted the challenge of transcribing two of his concertos, for a concert with Ensemble Caprice at the 2018 Bach Festival in Montreal.



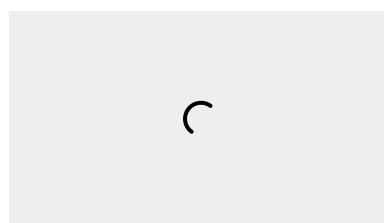
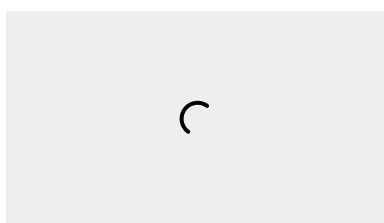


F.A. BOIELDIEU

Concerto for harp in C Major

String orchestra + 2 horns (optional) - 23 minutes

Despite his unfamiliar-sounding name, François Adrien Boieldieu left a decisive mark on the harp repertoire. A roommate of Sébastien Érard - to whom we owe the patent for today's harp pedal mechanism - he dedicated a special affection to the harp. A theme from the 2nd movement made this concerto famous a few decades ago, as it served as the theme tune for the Quebec soap opera *Septième nord*. It's a virtuoso concerto, always popular with audiences for its catchy tunes and dynamic exchanges between harp and orchestra.

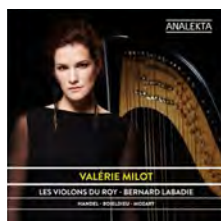


W.A. MOZART

Concerto for flute and harp in C Major

Classical orchestra - 29 minutes

The only work dedicated to the harp by this undisputed master of music - Mozart - , the Concerto for Flute and Harp is one of the main reasons why I chose the harp as my instrument. The recording by the legendary Spanish harpist Nicanor Zabaleta is the one I've listened to most often during my numerous trips for my harp lessons. This work has a very special place in my heart, and I always revisit it with the same pleasure. It's also an opportunity to share the stage with various flutists from the orchestras I visit. In fact, I had the honor of accompanying Timothy Hutchins in this work with the OSM in 2019, under the direction of Maestro Bernard Labadie.



MODERN



N. ROTA

Concerto for harp in G Major

Orchestra - 25 minutes

Renowned for his film scores, Nino Rota also left behind a magnificent concertante work for harp, touching and delicate. I've had the pleasure of performing this work at various points in my career, including three times during my 2017 residency with the *Orchestre Métropolitain* in Montreal, conducted by Maestro Nézet-Séguin.



A. GINASTERA

Concerto for harp and orchestra

Orchestra - 25 minutes

I've always had a great affection for this work by Ginastera, which presents the harp in an unexpected way, in perpetual dialogue with a large percussion section. I recently had the pleasure of performing this work in Poland, with the Bialystok city Orchestra.



IMPRESSIONNIST



C. DEBUSSY

Danses Sacrée et Profane
String orchestra - 13 minutes



M. RAVEL

Introduction et Allegro
Chamber orchestra - 12 minutes



These two works by the masters of impressionism are complementary, especially since they were associated in the same competition aimed at determining the ideal mechanism for the harp. Originally written for chamber-music ensembles, these concertante works find their fullness when played with a string orchestra, with the addition of a flute and clarinet for Ravel's work. Played together, they offer an important and fascinating page of harp history.

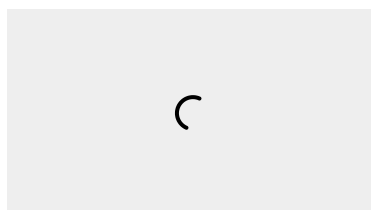
ROMANTIC



H. RENIÉ

Concerto for harp and orchestra in C minor
Orchestra - 26 minutes

This virtuoso concerto was the first I played with a professional orchestra - the *Orchestre symphonique de Trois-Rivières* - in 2007. Despite the fact that this important composer and harpist is little-known, I've been able to play it twice since then, most recently with Maestra Mélanie Léonard and the New Brunswick Symphony. Even though Henriette Renié died in 1956, this concerto is romantic in style, and charms the audience with its virtuoso flights.



CONTEMPORARY



M. MOZETICH

El Dorado

String orchestra - 17 minutes

Marjan Mozetich is a Canadian composer who holds a special place in the hearts of many harpists, including my own. His writing for the harp is extremely fluid. El Dorado is one of my favorite pieces, for its intensity and dizzying moments. The exchange between strings and harp is very effective. Marjan was present when I recorded this piece with *Les Violons du Roy* and Mathieu Lussier for my Orbis album and tour project. Since then, I've had the pleasure of commissioning a work from him for cello and harp, *Transfigured Sentiment*, which I recorded on the album *Transfiguration* with Stéphane Tétreault.



D. GOUGEON

Rituel and Dance

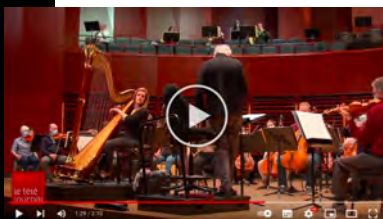
Orchestra - 23 minutes

Double-concerto for cello and harp

Orchestra - 25 minutes

My collaboration with Quebec composer Denis Gougeon is marked through sincere friendship. From our first meeting in 2020, we connected immediately, notably over the vision of a harp from which the energy of the lion (or lioness!) roars. A prolific collaboration followed with the creation of a concertante work for harp and orchestra with the *Orchestre symphonique de Québec* under the direction of the late Bramwell Tovey in 2022 and the creation of a Double-Concerto for cello and harp with the *Orchestre Métropolitain* and Stéphane Tétreault, conducted by Nicolas Ellis.

.Complete video recording of the creation of Rituel and Dance available on request.



COMPLETE REPERTOIRE

Johann Sebastian BACH
Concerti for clavier BWV 1056 & BWV 1058
string orchestra

François Adrien BOÏELDIEU
Concerto in C Major
classical orchestra - string orchestra transcription available

Mario CASTELNUEVO-TEDESCO
Concertino
chamber orchestra

Jean-Michel DAMASE
Concertino
string orchestra

Claude DEBUSSY
Danses sacrée et profane
string orchestra

Alberto GINASTERA
Concerto Op. 25
orchestra

Denis GOUGEON*
Ritual and dance
orchestra

Denis GOUGEON*
Double-concerto, for harp and cello
orchestra

Georg Friedrich HÄNDEL
Concerto in B flat Major HWV 294
string orchestra - optionnal continuo and 2 recorders

Valery KIKTA
[Fresco of St.Sofia Cathedral of Kiev](#)
orchestra

Jean-Baptiste KRUMPHOLTZ
[Concerto in B flat Major](#)
classical orchestra

Wolfgang Amadeus MOZART
Concerto for flute and harp in C Major
classical orchestra

Marjan MOZETICH*
El Dorado
string orchestra

Kelly-Marie MURPHY*
En el escuro es todo uno, for harp and cello
orchestra

Gabriel PIERNÉ
Concerstück in G flat Major
orchestra

Henriette RENIÉ
Concerto in C minor
orchestra

Joaquim RODRIGO
Concierto serenata
orchestra

Joaquim RODRIGO
Concierto di Aranjuez (transcription by J. Rodrigo)
orchestra

Joaquim RODRIGO
Sones en la Giralda
orchestra

Maurice RAVEL
Introduction et allegro
chamber orchestra

Nino ROTA
Concerto
orchestra

Murray SCHAFER*
Concerto
orchestra

Camille SAINT-SAËNS
Concerstück in G Major
orchestra

**canadian composers*