

Meinir Heulyn is one of Wales' most proficient and versatile harpists, equally at home on the international concert platform as well as contributing to the musical scene in Wales. She was brought up in Ceredigion and steeped in Welsh tradition before graduating from the University of Wales College, Cardiff, where her harp teacher was Ann Griffiths. She furthered her studies at the Conservatorio di Musica, Genova with Gianuzzi, a pupil of Maria Grossi.

After a year as Principal Harpist for the BBC Training Orchestra she was appointed Principal Harpist of the Orchestra of Welsh National Opera, a position she fulfilled and enjoyed for thirty years. Highlights of that period include numerous Wagner *Ring* Cycles culminating in performances at the Royal Opera House, Covent Garden; recordings of Wagner's *Parsifal*, and *Tristan und Isolde* conducted by Reginald Goodall; performances and a DVD recording of Debussy's *Pelléas et Mélisande* conducted by Pierre Boulez at Paris' Théâtre du Châtelet; numerous recordings with Luciano Pavarotti, Joan Sutherland, Sir Bryn Terfel, Sir Geraint Evans, Kiri Te Kanawa, and Carlo Bergonzi; performances of Strauss operas, including *Elektra*, *Die Frau Ohne Shatten*, *Salome* and *Ariadne* and a cycle of Janáček operas conducted by Sir Richard Armstrong and Sir Charles Mackerras.

On leaving Welsh National Opera Meinir was invited to appear with many major orchestras including the London Philharmonic Orchestra, the Philharmonia, BBC National Orchestra of Wales, Royal Philharmonic Orchestra, English National Opera, Gothenburg Opera and The Oslo Philharmonic. Other international soloists with whom she has worked include José Carreras, Renée Fleming, Rebecca Evans, Sumi Jo, Jessye Norman and Gwyneth Jones.

As a soloist she has appeared at numerous music clubs and festivals, including the Festival Interceltique de Lorient en Bretagne, the Fishguard Festival and the London Music Festival. State occasions where she has performed include the opening ceremony of the National Assembly of Wales and the Second Severn Crossing. She has been involved as a harpist for Welsh Assembly promotional tours to New York, Hong Kong and Dubai. For Sain Records she has recorded three Duo Harp CD's with Elinor Bennett, one solo CD *Ar Lan y Môr*, and one Flute and Harp CD, *Sain y Werin* (with flautist Katie Thomas), featuring Welsh traditional music.

Meinir is recognized as one of Wales' foremost harp teachers and was Head of the Harp Department at the Royal Welsh College of Music and Drama until 2011. She is co-founder and co-director of both Coleg Telyn Cymru (Welsh Harp College), and Telynau Morgannwg (Glamorgan Harp Guild), responsible for organizing international harp courses in Wales. Her latest venture has been to establish the Cardigan Castle Harp School for young harpists in West Wales, meeting every fortnight at the beautifully and recently renovated Cardigan Castle, home of the first Eisteddfod in Wales in 1176. Her involvement in teaching is based on her passionate aim to raise the standard of harp playing in Wales.

She began writing her own arrangements of traditional songs from a very early age. Inspired by her work with young people, she and her husband, Brian Raby, established Alaw Music Publishing (www.alawmusic.com) which has published over fifty of Meinir's books, many appearing on the ABRSM and Trinity examination syllabi. They are proving to be an invaluable addition to any harpist's library, many becoming international best sellers, promoting Welsh music worldwide.

For the tenth volume in my series '*Famous Music for the Harp*' I have been drawn back into the world of Classical Music in its many forms - be it music for piano, voice or orchestra: but what is common to all the masterpieces in this collection is the sheer beauty of these melodies by composers spanning four centuries. They are quite varied in style but also, to our delight as harpists, they are suitable to be played on our beloved instrument.

As the music is so well known I have made few changes but have added pedal markings for easy reading. Like the other nine volumes in this series, this collection of famous melodies is intended to enhance a harpist's repertoire of background music for all kinds of functions and to further one's appreciation of the exciting realm of Classical Music.

Meinir Heulyn

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