



Dance” may seem at first glance to be ponderous, but when one learns of the circumstances of its character and design, we are hooked. Thank you Eleanor, for your careful curation and stunning playing: there is much to cherish here. The whole CD has been beautifully recorded and mastered by the eminent Mike Purton; his clear understanding of the harp’s sound really shines through.

ALEXANDER RIDER

Julie & Andreas (harp, bandoneon); ENE Sildring
Psymph Records PSY2103ACD

Having had the great good fortune to work extensively in Norway over the past few years, I could not help but notice the appetite for tango music played authentically and to a high level in that country. This



is perhaps due to a rising generation of outstanding players of the bandoneon in Norway. In fact, in recent years the instrument has been added as a principal study to the roster of instruments at Norway’s highest institutes of musical learning. Here we have one such exponent, Andreas Rosketh alongside his harpist sister Julie. Playing duo music composed entirely by them (with the exception of one track, co-composed by Matthew Suen), the two spin elemental magic. The CD itself is a substantial work of art: an attractive cardboard presentation box strikingly bears Norwegian sky and seascapes, in a spectrum of white, blue, sea green and grey. The music itself is by turns hypnotic, then folkloric, the haunting melodic voice of the bandoneon cushioned by Julie’s silken harp sound, as well as aeolian effects and ambient sampling. Julie is equally at home on the concert and lever harps, as well as a Pictish recreation by Ardival. The title of the album stems from an ancient Norwegian word meaning "unite, to make one ", as well as being the root of the Norwegian word for "alone ". But “alone” holds no negative connotation here. Bleak and windswept concepts are prized in Scandinavian culture, a fact portrayed in this intimate and fascinating disc. ALEXANDER RIDER

Ruth Faber Online Harp Course 2021

Following the success of the Online Teenage Harp Course last year, we are holding the course 1st - 5th August 2021. This is a fun, creative course for pedal and non-pedal harpists focusing on solo repertoire, jazz and pop. This year we welcome Lauren Scott who will be taking the Freshwater Tears ensemble and Mendi Singh who will lead a rhythm workshop.

Course fee £300.

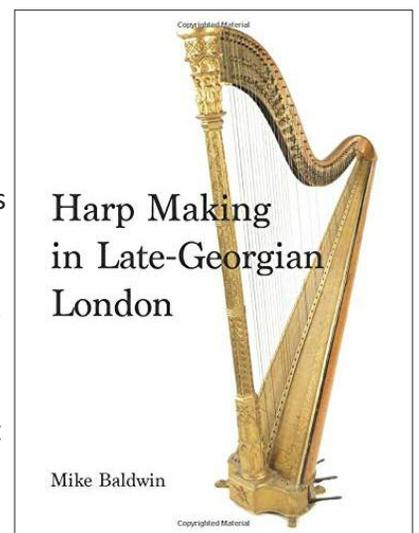
Early booking is advised as the course was oversubscribed last year. Should you have any further queries, please do not hesitate to contact me. For further information visit www.harpcourses.co.uk

Ibacus International Harp Course 2021

Charlotte Seale and Imogen Barford are delighted to announce that we are holding our Ibacus International Harp Course again in 2021. The course will run from 30th July until 5th August in the beautiful Suffolk countryside. Students can book with confidence as full refunds will be given in the event that we have to cancel due to Covid-19. Full details can be found at www.ibacusharpcourse.com

Mike Baldwin Harp Making in Late-Georgian London
(Bright Light, London)

In recent years we have been blessed by a number of substantial works of historical research on the Irish and Neo Irish Harps, notably that of Dr Nancy Hurrell on the harps of John Egan. However, this latest book by Mike Baldwin is undoubtedly one of the most substantial works on the organology of the pedal harp to be encountered. Parker has accomplished a difficult thing with regards to publications of this type in that each section represents a substantial standalone essay, whilst maintaining a satisfying narrative. In addition, whilst the scope and content of the book’s mission is very detailed and

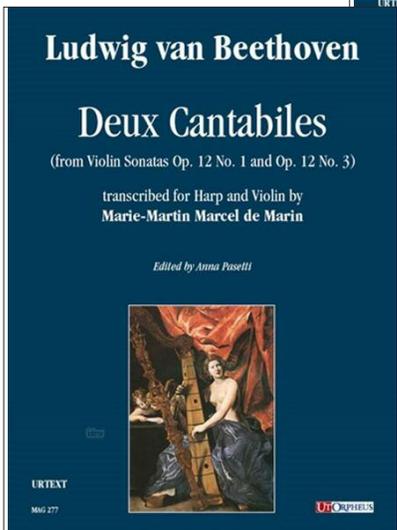
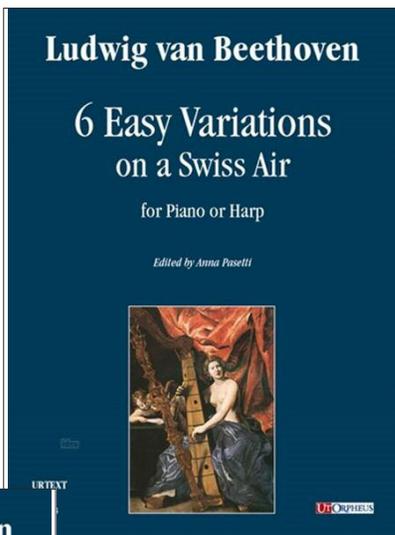




specific, it gives a great sense of context to the whole affair: to put it plainly, it doesn't trip over its own sense of niche-ness! Actually, the book ably suggests the overarching story of one of the most fruitful periods in the development of the pedal harp. Of particular interest is the decorative history of the instrument: the Grecian and Gothic styles having become iconic, it is interesting to read about how they evolved. Today we may be forgiven for thinking of Sebastian Erard and family as being the "big boys" on the scene, but it was also the lesser-known Erat who contributed much. In fact their instruments were held in high regard by the Erard firm, as contemporary letters reveal, so detailed work on Erat is to be appreciated. A painstakingly researched, enjoyable read— and a very handsome hardback presentation, very reasonably priced. ALEXANDER RIDER

Beethoven Deux Cantabiles for harp and violin (trans-. de Marin) ; Six Easy Variations on a Swiss Air for piano or harp (Ed.- Anna Pasetti) Ut Orpheus Edition

The tireless work of Anna Pasetti and of Ut Orpheus to present neglected, forgotten or unpublished harp works from the 18th and 19th centuries continues apace. The intriguing reworking for harp and violin of the adagios from two of Beethoven's violin sonatas (Op.12, No's. 2 & 3) Will make a pleasant addition as breathing space in a chamber recital – or perhaps even for duos playing

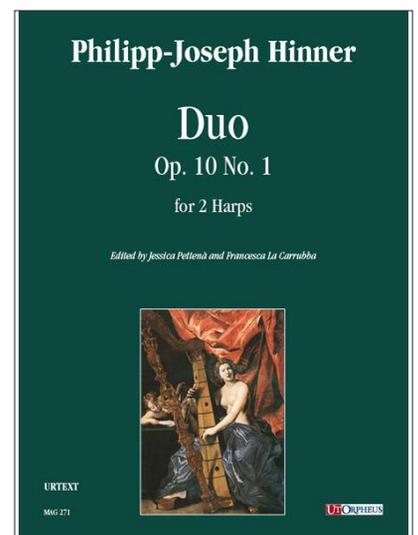


background or function material. The harp parts (particularly the first of the pair) are not exactly easy, and require technical fluency and solid awareness of ornamentation. The presentation of the scores themselves is as

always neat and legible, and preceded by excellent historical notes in both Italian and English from the editor. One did wonder slightly at the necessity of a new edition of the Swiss variations, but being our only claim to "proper" repertoire from Beethoven, it is worth noting that this new and clear addition corrects a number of wrong notes as laid out in the preface. ALEXANDER RIDER

Philip – Joseph Hinner Duos Opus 10 Nos. 1,2,3 & 4 (Ed.- Jessica Pettenà and Francesca La Carubba) Ut Orpheus Edition

The name of this composer is little-known today except for the fact that he was an interesting footnote in the history of the ill- fated Queen Marie Antoinette. Hinner was both her harp teacher and eventually a prominent member of her household staff (he became the Queen's personal valet). Again, much is to be said for an excellent historical



thoroughly researched, concise details on the life of the composer. Despite some unfortunate linguistical errors in the English version, I feel the notes add greatly to the scores' use as reference material, as well as for their inherent performance value. The music itself is of only medium difficulty, making it ideal as a classical addition to a duo recital, or perhaps even better: as instructional material for young chamber musicians. The light galant textures and Alberti bass movements being ideal for the cutting of classical teeth. It should be noted that each of these for duos from Opus 10 is published separately, but one receives both harp parts and a full score, so it is good value for money. ALEXANDER RIDER





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