

Scintillating baroque..



.. Serious fun



Director from the Continuo
Andrew Lawrence-King
Early Harps & Research

www.TheHarpConsort.com

Early Opera &
Historical Productions



Action! Action! Action!

the good, the bad & the wildly luxuriant

Historically Informed Harping circa 1700



- What did Turlough O'Carolan like in a tune?
- What were the priorities for a c1700 harper?
- Where's the feeling in an old tune?
 - What is Time?
 - How should we play Ornaments?
 - What is good Style?
 - What about the Bass?
 - How can we make the Music dance?
 - How can we make the Harp speak?
 - How can we let the Passions flow?

In this Workshop, Andrew Lawrence-King leads a hands-on-harp exploration of historical source-materials and considers how they might influence playing to today's audiences. Please prepare these pieces, and bring to the Workshop your harp and the sheet music for:

1. Carolan *Fairy Queen* (supplied)
2. Carolan *Jigg to James Betagh* (supplied)
3. Any piece by Carolan, of your own choice

Andrew Lawrence-King

Virtuoso soloist, inspiring leader and imaginative continuo-player, **Andrew Lawrence-King** is the world's leading exponent of early harps - from medieval instruments to Spanish double-harp, Italian & Welsh baroque triple-harps and early Irish harp - and the most recorded harpist of all time. He also directs orchestras, choirs and baroque operas in award-winning productions worldwide, from Sydney Opera House and Carnegie Hall to the St Petersburg Philharmonic.

TRADITIONAL MUSIC

Andrew's recordings with **The Harp Consort** include the South American and Spanish dances of *Luz y Norte* and the Irish music of *Carolan's Harp*. This features the typical line-up of a traditional Irish band, but with instruments from Turlough O'Carolan's time including a copy of the 18th-century O'Neill harp. Andrew's passion for the sea is expressed in his revival of Guernesiais traditional music, *Les Travailleurs de la Mer: Ancient Songs from a Small Island*. *Bitter Ballads*, his duo album with Paul Hillier was chosen by Elvis Costello as record of the year in Rolling Stone magazine.

Andrew Lawrence-King has played with leading figures from the worlds of traditional and popular music, including Alfredo Rolando Ortiz (Paraguyan harp), Danny Thompson (acoustic bass), John Paul Jones (electric bass), Ann Heyman (Irish harp), Carlos Nunez (Gaita) and Martin Hayes (violin). His appearances at folk festivals include WOMAD in Australia and New Zealand; Quimper, Dinan and the opening concert of InterCeltic in Lorient, Brittany; and the Irish National Concert Hall in Dublin. His duo CD with Jordi Savall, *The Celtic Viol*, topped the classical charts in UK and across Europe: a sequel has just been released, in which Andrew and Jordi are joined by bodhran-player Frank McGuire. Their recordings won Spain's prestigious *Premio* award two years in succession.

TEACHING

Andrew Lawrence-King is Professor of Early Harps at the Guildhall School of Music & Drama, London, and Senior Visiting Research Fellow in baroque opera at the University of Western Australia in Perth. He teaches Harp & Continuo at the Royal Danish Academy of Music, Copenhagen, and Irish harp at the annual *Scoil na gClàirseach* in Kilkenny.

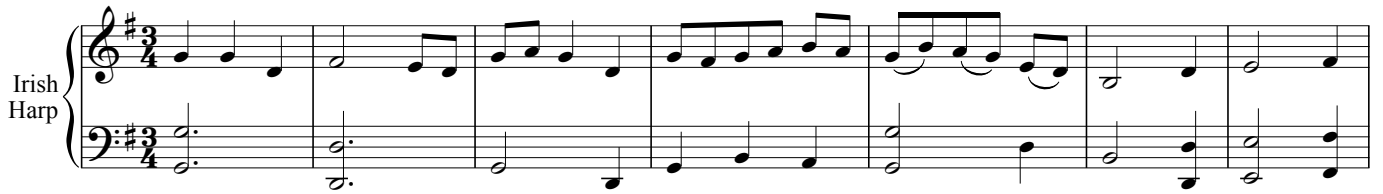
He has also taught at the Akademie für Alte Musik, Bremen, Escuela Superior de Musica de Catalunya in Barcelona, Sibelius Academy and Helsinki Metropolia (Finland), Moscow Philharmonic, the Arezzo academy for choral directors, University of California, Bloomington Indiana, the Edinburgh International Harp Festival, Mexico City's Latin American Harp Festival, European Harp Symposium and World Harp Congress etc. In 2005 the UK Arts & Humanities Research Council awarded him a three-year Research Fellowship at Sheffield University to research Spanish baroque music-drama, and he is now investigating baroque gesture and early opera at the Australian Research Council's Centre for the History of Emotions.



Fairy Queen

Carolan fragment
ed ALK

Irish Harp



Musical notation for the first system, measures 1-7. The piece is in 3/4 time with a key signature of one sharp (F#). The notation is for an Irish Harp, with a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef.

8



Musical notation for the second system, measures 8-16. The notation continues from the first system, showing the melody and accompaniment.

17



Musical notation for the third system, measures 17-24. The notation continues from the second system.

25



Musical notation for the fourth system, measures 25-33. A triplet of eighth notes is marked with a '3' above it in measure 25. The notation continues from the third system.

34



Musical notation for the fifth system, measures 34-41. The notation continues from the fourth system.

42



Musical notation for the sixth system, measures 42-50. The notation continues from the fifth system.

51



Musical notation for the seventh system, measures 51-58. A trill is marked with 'tr' above the final note in measure 58. The notation continues from the sixth system.

59



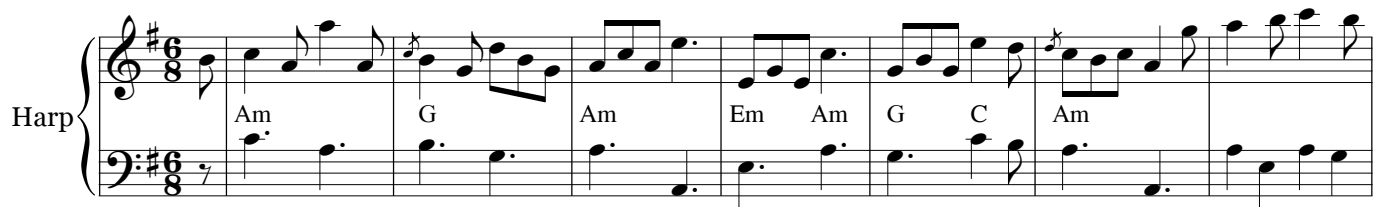
Musical notation for the eighth system, measures 59-66. A trill is marked with 'tr' above the final note in measure 66. The notation continues from the seventh system.



J B Jigg

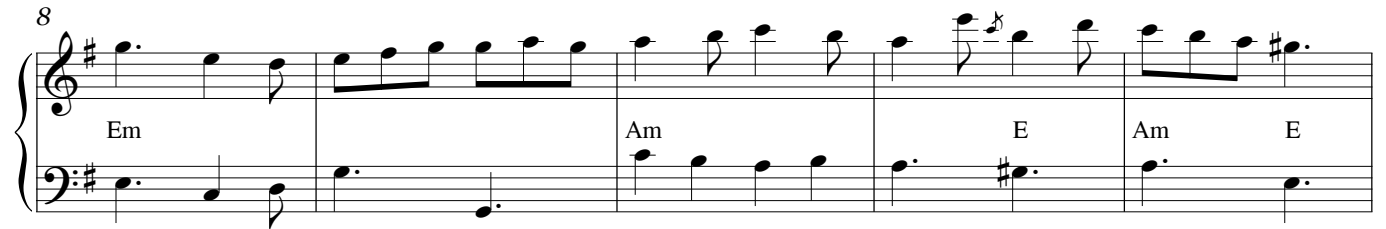
Carolan

Harp



Am G Am Em Am G C Am

8



Em Am E Am E

13



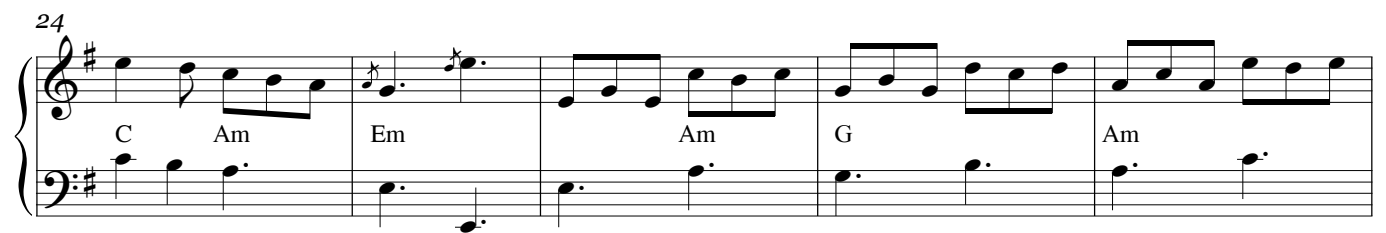
Am Em Am Em G Am

17



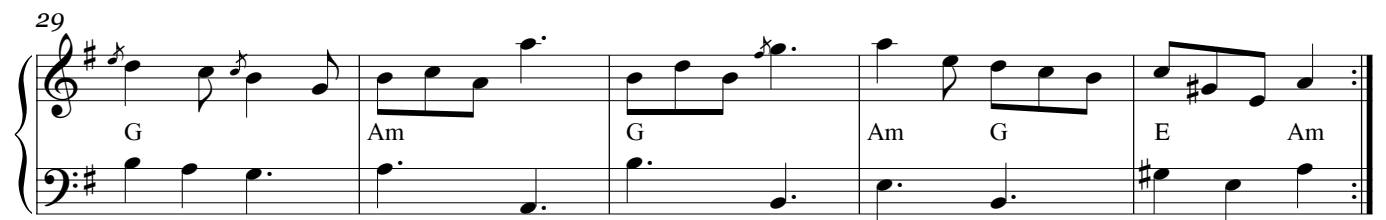
C Am C Am

24



C Am Em Am G Am

29



G Am G Am G E Am

34



