

Thy Trembling Strings

1. A selection from Paine of Almack's Quadrilles, published in 1810-

comprising of La Petite Montignard, Polish Waltz, La Penelope.

Almack's was a dance and social club in St James' London, well known at the beginning of the 19th century and frequented by the rich and famous. These arrangements from the band parts for 'harp or pianoforte' by F.J.Klose were intended for the domestic market, and are performed today on Sarah's early 19th c double-action Erat pedal harp and Phil's 19th Waldzither -a German variation on the Mandolin, and also on parlour Guitar.

2. Slow Air, Country Dance, Scottish Reel

The Slow Air was written by Playel while the dances are traditional arranged by Edward Light from his 'New and compleat instructions for playing on the harp-lute', the first tutor book written for the instrument in 1810. Sarah is performing them on her Harp-Lyre, by Edward Light c.1810 which differs from the early harp-lute only by it's slightly more elaborate decoration and flat back. Sarah has resurrected the authentic playing technique using original tutor books which show a strong link to the harp.

3. 'Crazy Jane

This song appears in 'National Airs, songs, waltzes etc for Harp-Lute' arranged and published by Edward Light again in about 1810. The words are by Mathew Gregory Lewis novelist and playwright and were published around 1800 as a broadside ballad, the composer of the tune is unknown. Sarah is performing it on her Harp-Lute by Charles Wheatstone c.1815, who is better known for perfecting the Concertina but added an extra fingerboard to his Harp-Lutes, and was one of several manufacturers.

4. Preludes or introductions to the pedal harp', by William Litton Viner,

William Litton Viner 1790-1867 was an organist and professor of harp in Bath, and one of a plethora of forgotten harpists from 19th century England. In these preludes he is acclimatising his students to the key changing abilities of the new double action pedal harp that was invented in 1810. Sarah is now bringing them back into the mainstream harp repertoire with her own students.

5. Waly Waly, Traditional arr. S Deere-Jones

The song appeared in 'Relics of ancient English poetry' in 1793 and was a popular song in Regency salons appearing in Jane Austen's own collection. The rather strange title may originate from the Anglo- Saxon word 'walaway' which means 'lamentation'.

6. Plaintive Air arr by Thomas Bolton and Bach Rondo arr. Edward Light

Thomas Bolton was one of many lesser known composers who wrote books of music for the Harp-Lute, this Air is taken from his 'Lessons, Songs, Marches and Dances for the Harp-Lute or Lyre'

The Bach Rondo is taken from Edward Light's 'New and compleat directory to the art of playing on the patent British Lute-Harp' and was originally written as a duet for harp-lute and pedal harp, but here we have arranged it for harp-lute and parlour guitar.

7. Lament by Neil Gow, The Yellow Hair'd Laddie, And O' Carolan's Concerto.

Neil Gow 1727-1807 was a prize winning Scottish fiddle player credited with writing at least 87 dance tunes, his second wife died in 1805 inspiring this beautiful melody. Yellow Hair'd Laddie was a popular traditional tune in Regency Salons even appearing in Jane Austen's own music collection. The music of Turlough O'Carolan the 17th century blind harper was collected in 1792 by Edward Bunting, and inspired a revival of interest in the Irish harp in England, encouraged by the beautiful harps then being made by the famous Belfast maker John Egan.



Kitty, Countess of Wessex

Sarah Deere-Jones is a graduate and prize winner in harp from the Royal Academy of Music; she performed as a soloist and with orchestras for many years, but in recent years has specialised in historical music for harp as well as in composing and performing virtuoso music for lever/Celtic harp. She is director of the Cornwall Harp Centre, has given concerts in Europe and America, and numerous articles by her have been published on the subject of harp history.

Sarah's pedal harp by Erat was made in the early 19th Century and unusually it's original soundboard had survived giving it a particularly authentic sound. Her Wheatstone Harp-Lute, and Edward Light Dital Harp and Harp-Lyre all had to undergo considerable restoration. Her research into the original music written for these rare instruments lead to her discovering a previously unknown link in the playing technique between the Harp-Lute and Harp, and she is possibly the only person currently playing the Harp-Lute and Dital Harp authentically. She has also discovered some long forgotten harp repertoire from early 19th century English harpists, and is now passing on this music to her own young students at the Cornwall Harp Centre. Her research into the medieval English Harp and the Regency Harp and Harp-Lute, has lead to her being invited to lecture for music groups, festivals and societies such as NADFAS, across the country and abroad.

Sarah's husband Phil Williams is a self taught traditional multi-instrumentalist, and today is accompanying her on his early 19th century Parlour Guitar, Waldzither and the Northumbrian smallpipes.

For more information on Sarah's research into the Harp-Lute see www.harp-lute.co.uk
Please e mail if you would like a copy of Sarah's detailed article on the Harp-Lute published recently in the American Harp Journal.

For more information on Regency concerts see www.regencyharp.co.uk
Or contact - info@regencyharp.co.uk

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A Regency Concert

*With Sarah Deere-Jones - Harp, Voice,
Harp-Lute and Dital - Harp*

And Phil Williams

Parlour Guitar, Waldzither and Northumbrian Smallpipes.