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Floraleda Sacchi: MINIMAL HARP on DECCA



Classical Reviews - Instrumental

Written by [Art Lange](#)

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MINIMAL HARP • [Floraleda Sacchi \(hp\)](#) • [DECCA 476 3172 \(65:37\)](#)

HARRISON *Jahla. Avalokiteshvara.* **CAGE** *A Room. In a Landscape.* **COWELL** *The Tides of Manaunaun.* **GLASS** *Metamorphosis.* **CAMPOGRANDE** *Tilliladodin.* **PÄRT** *Pari intervallo.* **LIGETI** *Musica ricercata: No. 1; No. 2; No. 4.* **MACHAJDIK** *Nell'autunno del suo abbraccio insonne.* **NYMAN** *The Morrow. Jack*

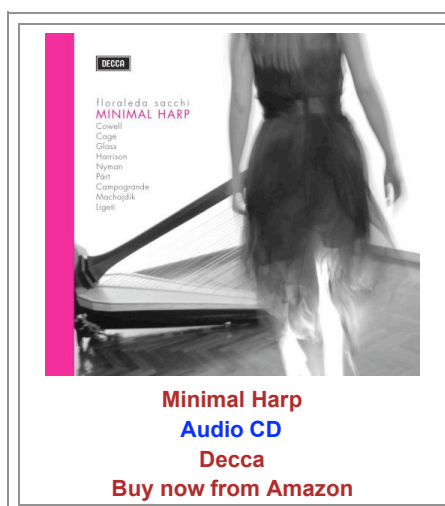
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Harpist Floraleda Sacchi brings a compelling conceptual focus to this program of mostly keyboard transcriptions, selecting self-contained, concise works of limited melodic and harmonic material—the word “minimal” in this case not specifically referring to Minimalism in its most repetitive or labyrinthine sense. The music spans nearly a century, the earliest piece being Henry Cowell’s dark Irish lament *The Tides of Manaunaun* (1912), and the most recent, Nicola Campogrande’s *Tilliladodin* (2008), a lavish elaboration of alternately accented notes interrupted by a fragment of *Für Elise*—but despite their differing ideologies there’s a common feel for dance rhythms that unites them. In some cases, the dance impulse has a folk-like simplicity, such as Lou Harrison’s *Jahla*, the diabolic waltz (No. 4) from György Ligeti’s *Musica ricercata*, and Michael Nyman’s sprightly *Jack*; elsewhere it’s a more austere, ceremonial sense of movement, as in Arvo Pärt’s chant-inspired *Pari intervallo* and the antique modes on which his one-time student Peter Machajdik’s *Nell’autunno del suo abbraccio insonne* is built. There’s even an audible connection between the brittle, claustrophobically restricted patterns of John Cage’s *A Room*, the five brief dramatic vignettes of Phillip Glass’s *Metamorphosis*, and the starkness of Ligeti’s first and second pieces from *Musica ricercata*.

Sacchi has a convincing way with these varied works, giving each their due in terms of tonal color and rhythmic emphasis, while suggesting implicit similarities. This is a seductive, rather than flamboyant, recital that offers surprising, albeit subtle, rewards to the open-minded listener. **Art Lange**



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