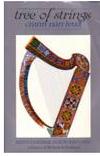


Early Clàrsach - Further reading

Books



Keith Sanger & Alison Kinnaird
Tree of Strings - Crann nan Teud

Kinmor Music, Scotland, 1992

A comprehensive history of the harp in Scotland concentrating on the early clàrsach, with much historical detail on harpers and their patrons, repertory and instruments.



Ann Heymann
A Gaelic Harper's First Tunes

Clairseach Publications, Minneapolis, 1998

Updated version of the original and most authoritative tutor book; explains the instrument's repertory and technique using the methods of the old Irish harpers.



Gráinne Yeats
The Harp of Ireland

Belfast Harpers' Bicentenary Ltd, 1992

A slim book which explains how the old Gaelic harp tradition was preserved through the work of Edward Bunting in the late 18th and early 19th century.

Recordings



Ann Heymann

Cruit go nÓr

Clairseach Records CMCD0706, 2006

The latest recording from the master of the instrument. Scottish and Irish music and songs.



Ann Heymann

Queen of Harps

Temple Records COMD2057, 1994

Solo, Scottish and Irish material.



Siobhán Armstrong

Cláirseach na hÉireann - The Harp of Ireland

Maya MCD0401, 2004

Solo, mostly Irish material, some Scottish, includes some songs.



Alison Kinnaird

The Silver String

Temple COMD2096, 2004

Mostly Scottish material, historical and contemporary music played on early- and neo- clàrsach.

Websites

www.earlygaelicharp.info

Historical information and essays by Simon Chadwick, info on old instruments & sources, as well as lists of books, articles & CDs. Also sales of books and CDs including all those listed above.

www.clarsach.net

The Wire Branch of the Clarsach Society, based in Scotland

www.irishharp.org

The Historical Harp Society of Ireland: Summer school, instrument sales and rental.

For more info contact:

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Surviving historic Gaelic harps

These are all the clarsachs we know of, that survive from Ireland and Scotland before 1800. These drawings are approximately to scale.

c.1400-1500, "small low headed" design



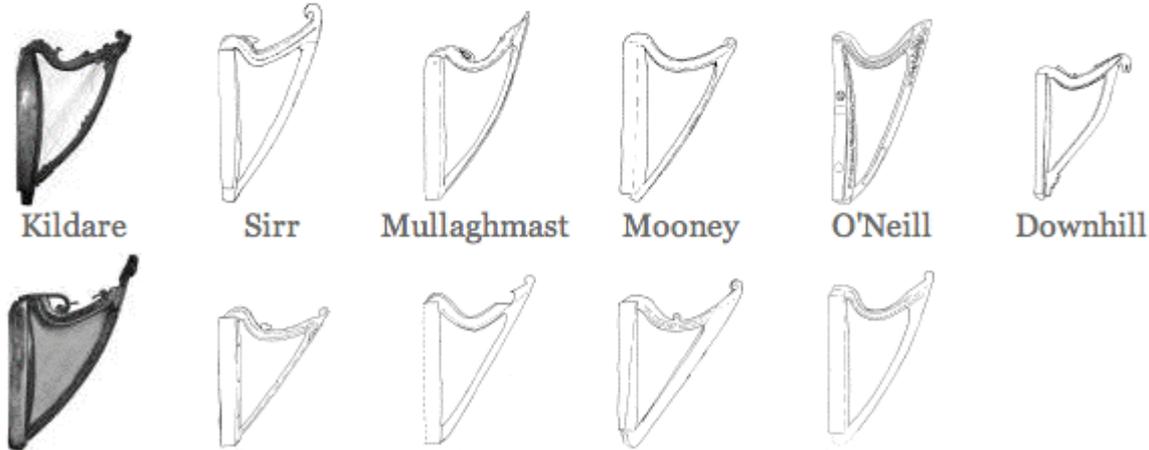
Trinity Lamont Queen Mary

c.1500-1650, "large low headed" design



Ballinderry Otway Cloyne O'Fogarty

c.1650-1800, "high headed" design



Kildare SIRR Mullaghmast Mooney O'Neill Downhill

Bunworth Hollybrook Clonalis Malahide 1 Malahide 2

After 1800 the Gaelic harp died out completely.

(Also called *clàrsach*, *early clàrsach*, *clàirseach*, *Irish harp*, *early Irish harp*, *early Gaelic harp*)



Made for Mrs. Ian Campbell of Aird
President of The Clarsach Society

When harp playing was revived in Ireland and Scotland in the 19th century, as part of the Gaelic Revival, there was no connection with the old tradition. The harps used (*like the one shown on the left*) were of a completely new design, made and played like contemporary orchestral harps, with gut strings and semitone-mechanisms so they can play chordal key-based music. This "Celtic harp" is what is still played in Scotland, Ireland and worldwide today.

(also called *clàrsach*, *neo-clàrsach*, *Irish harp*, *neo-Irish harp*, *lever harp*, *folk harp*)

In contrast, the old Gaelic harps and their ancient modal music are almost completely neglected; the old instruments are too fragile to string and play, and hardly anyone has good replicas and understands the historical fingernail- and-damping techniques used on their metal wire strings.

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For more info see www.earlygaelicharp.info/harps/