

Granny's Attic



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2pm | 23 April  
Shottesbury Hall, N11 2GN  
Tickets £11 - buy online  
[www.bowesparkfolk.co.uk](http://www.bowesparkfolk.co.uk)



# Sharp's # FOLK CLUB

Every Tuesday night: Doors: 7:30pm Singing: 7:45pm  
Cecil Sharp House, 2 Regents Park Rd, NW1 7AY

All welcome to sing, play, recite a poem etc at the friendliest folk club in London!

## Singers/Musicians Nights

Feb 7<sup>th</sup>/14<sup>th</sup>/21<sup>st</sup>/28<sup>th</sup>

Mar 7<sup>th</sup>/14<sup>th</sup>/21<sup>st</sup>/28<sup>th</sup>

Performers/members £3:50

Other £4:00

Sharps Folk Club

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[www.sharpsfolkclub.co.uk](http://www.sharpsfolkclub.co.uk)

afford to tour with a band, and on the other hand the desire to “capture a real sense of the noise I make with my face and an instrument, warts and all”.

All four tracks were recorded alone by Thom in his loft, in single takes, with no overdubs except for “bits of drums, guitar and organ” halfway through Another England.

This EP follows the pattern of his previous releases – half traditional songs and half originals.

In the former category, A Ship To Old England Came is a thoughtful, if stark, drone-based setting of a little-sung seafaring ballad from the repertoire of Walter Pardon, whereas Thom gives us a forthright, harder-driven take on the “gallows confession” tale of The Captain’s Apprentice.

The two originals have a semi-improvised feel, especially the forlorn, desolate Bleary Winter, while Another England comes with a defiant political thrust that’s reminiscent of Chris Wood (though not derivatively so).

Gig Economy is a further fine example of Thom’s artistry – and notwithstanding his understandable reluctance to commit to recording, I for one am glad to welcome his intimate and compelling musical personality back into my home.

Available from [thomashworth.bandcamp.com](http://thomashworth.bandcamp.com)

**David Kidman**

## Catriona Price Hert

Orange Feather Records OFR013

Orkney continues to punch above its weight musically, underpinned by solid school- and community- based education with a strong fiddle tradition.

Add to this a long heritage of Orcadian wordsmithing and there is a recipe for the two elements to combine.

Catriona Price, a violinist and composer probably best known as a member of the Orkney quartet Fara, has taken that recipe and created a 45-minute suite for string quartet, harp, piano, flute, drums and bass all serviced by a raft of accomplished

musicians. She has composed all the music on the album.

It is not an album for “track jumpers”, as it is a coherent, linked series of pieces – what might have been termed a thematic concept album in days of yore.

It is Catriona’s debut solo album, supported by Creative Scotland, and premiered at Celtic Connections 2023.

The title translates as “home”, and the title track starts with a spoken male voice with Nord electric piano accompanying Catriona’s vocals. The words of Swans by the Orkney poet George Mackay Brown follow that with a vocal rendition that reminds me of Voces8 choral music. Hauntingly appropriate violin instrumental accompaniment completes the exquisite sonics.

In contrast a swing-jazzy piano introduction to No Such Thing As Belonging transforms into a Gypsy jazz rhythm.

The subsequent two tracks are both instrumentals. Venus As A Boy is a free-flowing tour de force, seven minutes and 26 seconds long, with soaring violin, strings, piano and bags of energy. The much shorter Interlude is violin-led, with cello sitting behind unobtrusively.

Silence, a poem by the writer and oboe player Yvonne Gray, is an elegant harp- and vocal-led song, almost as if walking slowly along. The filigree vocals are a delight.

Storms are never far away from Orkney and Margaret Tait’s poem, simply titled Storms, is given an expressive musical treatment with building repetition of opening lines such as “I wished for a storm to test my strength against.” Some impressive vocal gymnastics bring the words to life.

Orkney is a leading centre for green energy and the penultimate track is an instrumental named after Laura Watts’ book Energy At The End Of The World.

The closer, If, starts with sparse piano and vocals and is a homage to life on Orkney, where even if everything familiar was lost “we would stay”.

Available from [catrionapricemusic.bigcartel.com](http://catrionapricemusic.bigcartel.com)

**Joe Whittaker**



Howay The Lassies: ‘mellow and reflective’

## Howay The Lassies Howay The Lassies Vol. 1

Self-released

Howay The Lassies is a project set up to celebrate remarkable women from the north-east of England in song. It’s well known that women tend to be underrepresented in how we choose to remember our HIStory, and women generally don’t have a great time in folk song narratives either.

Luckily change is afoot with the excellent Thank Folk for Feminism podcast and projects like this.

Howay The Lassies is the collective effort of three women and one chap based in Northumberland – pianist Annie Ball (who also plays accordion here), cellist Katie Tertell, and father-daughter singer-songwriters Gareth and Bronwen Davies-Jones.

The album presents 10 songs, each showcasing a notable woman or women’s association from north-east England. Some are historical (Claudia Severa from Roman Britain, engineer and inventor Janet Taylor, collier lass Polly Parker, Lady Mary Eleanor Bowes and Miss Emily, the female muffin man); others more recent or contemporary (Rachel Parsons and the Women’s Engineering Society, the animator Sheila Graber, the County Durham-born White House official Fiona Hill, and the Newcastle United women’s football team of the title track).