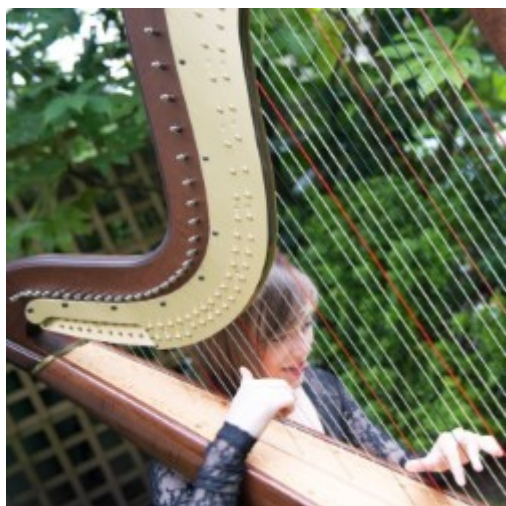


# Edinburgh Festival Fringe 2018 R- REVIEW – Notes from Shetland to Shanghai\*\*\*\*\*



Sophie rocks in a divine harped-shaped world. And see what she did there with that alliterative teaser? 'Notes'. When Shetland Sophie plucks her string-driven things ethereal distilling enchantments ripple-muse ooze through liquid air.

But, by her own admission, there's a whole lot of heart-breaking going on here. Skylight rain cascades with faerie tap-dance cadence as we listen to Marius Flothuis' soul-rendering *Pour Le Tombeau D'Orphee*. If the death-cheating mission of Orpheus in the Underworld is not tragic enough, the harrowing back-story to this composition would see a heart of base-metalled cynicism melted to contritional solid gold

Very much a contemporary programme, 20th century driven – the context somewhat shouts from the cosmopolitan title. Lullabies compliment experimental and oh so subtle special effects where shades of post-impressionist Debussy and Ravel shimmered stealthily, and indeed suavely, seductive.

Wry, spry and a shrewd twinkle in her eye, this gifted young musician has balletic giddy angels dancing from her fingertips. There's no time to hesitate – just go and see this lady light her lyre. This was a one-trick Shetland only gig at Gallery 23, Atholl Crescent, so keep the ears keenly aware for this string-driven sky dancer enchanter and then herald the

harping angel.

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