

Christina Tourin

Geodepedie - Hidden Light

ChristinaTourin.com



When listening to **Christina Tourin's Geodepedie - Hidden Light** one cannot ignore the tribute to Erik Satie's genre defining work *Trois Gymnopédies*. Some say Satie's august trilogy was the humble beginnings of ambient music. I am one of them. For me "Hidden Light" are the key words here as Tourin's lustrous harp music seems to discover all the beauty and complexity we have inside. Her album is sixteen tracks of New Age music that soothes and comforts on many levels. Her music is fashioned like homespun linen. Strong, yet loosely intertwined, the patterns just recognizable as classical and Celtic elements are woven into a tapestry of aural delight. Be prepared, there is a lot of magic in the notes of Tourin's cloth.

The title tune is **Geodepedie - Hidden Light** and the warm influences of Satie amble inside Christina's melody like a dear friend. Then they disappear and the main theme pulls you along into a world of self-discovery. **Passacaglia - Handel's Healing Harp** pretty much sums up Christina's more significant characteristics. The theory of music as medicine is well known and Christina is responsible for much of that healing power. The passacaglia, a bass driven form made popular by Handel, is rendered deftly by Christina's hands. Not so much bass in this particular tune, but the sensitive melody is as soothing as balm on a worried brow. Next, we enter a dream sequence within the tune **Brigid's Green Mantle**. Waves of sound wash over us as the music unfolds. We go deeper into the music like into some aural cave only to find the treasure of joy in every passage. **Land O' the Leal** sounds very old to me. Medieval olde. The dulcet voice of Buvana Gerlach offers us a Scottish lullaby that is steeped in epic folklore. The leal, or the loyal one is about more than king and country, it is loyal of heart and spirit.

Icelandic Northern Lights was a peculiar piece, but I liked it for its originality. Christina's harp was the lead, but then half way through the song Spanish guitar complemented the melody from an odd musical angle. So we have two different wondrous points of view to guide us through the cold Artic display of blue-green radiance. The song has a folksy, charming tone with just a hint of murmuring vocal. Icelandic Northern Lights is the longest tune on the recording and a favorite.

Arigato, I for You despite its incongruous title, is a homey harp tune with an unsophisticated melody, but it harbors a warm, mid-tempo theme of friendship beyond the borders of time and tide. **Amethyste of Avalon** is a song of cascading notes and ethereal voices celebrating the magic of gems from Arthurian times. Christina's music takes you back to the enchanted place called Avalon to explore the power of the crystals. Merlin wasn't the only holder of power in those times. The theme of **As Above So Below** offers a sense of balance in the universes, both seen and unseen. Tourin's blissfully euphoric piece forgoes the science, but lets the supernatural qualities of belief and acceptance shine through in this glimmering, expansive song. The tune really captures Christina's overall theme of earth and sky in a straight forward, organic manner.

Colors of the Season, the last song on the collection, is an earthy, vivid tune that paints an autumnal depiction of an endless landscape with its intense hues of amber and gold and balanced by the russet tinges that leaves transform into just before the final changes of the season. It is her way of saying goodbye, see you in the spring. Joining Tourin on *Geodepedie - Hidden Light* are Peter Sprague on guitar and synth, David Eastoe also on synth. The venerable Suzanne Doucet, one of the founders of New Age Music, on synthesizer. Buvana Gerlach on vocals and Lies Joosten on harp in the title track.

Christina Tourin has been playing harp all of her life. Her music is used in many ways, including healing music. She is a teacher and a Therapeutic Musician and she has a career spanning more than fifty years. Tourin is also one of the world's leading harp educators. Much of her work is classical as well as Celtic, but her compositions readily involve many musical styles. Highly listenable. - R J Lannan, ArtisanMusicReviews.com