



FOOTSTEPS IN AN EMPTY ROOM

by
UNO ALEXANDER VESJE



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Uno Alexander Vesje (1989)

is a Norwegian harpist and composer. Uno studied harp performance at the Manhattan School of Music in New York City and earned his Masters Degree at the Norwegian Academy of Music in Oslo. In 2017, Uno earned a Masters Degree in Composition at the Norwegian University of



of Science and Technology with the project “Harp – from solo to bigger format”.

Uno has won a number of prizes and scholarships for his harp compositions as well as his performances on the instrument. His accolades include Winner of the 6th USA International Harp Competition Composition Contest (2018), third prize in the International Edvard Grieg Composition Contest (2014), semifinalist at the World Harp Competition (2018), and receipt of two Norwegian Art Councils Art Grants, both as a harpist and as a composer. His harp concerto, Bragi’s Harp, was selected to be performed with the Bergen Philharmonic Youth Orchestra at the final gala concert at the Young Nordic Music Festival in 2018. His international debut performance as performer/composer took place at Carnegie Hall in New York City in 2016.

Uno has performed as a soloist with orchestras such as the Bergen Philharmonic Orchestra, Arctic Philharmonic Sinfonietta and performed the world premiere of his own harp concerto with the Trondheim Symphony Orchestra and Opera. He has performed as a soloist of his own compositions in venues around the world including the Hong Kong Jockey Club Amphitheater at the World Harp Congress, in the Oslo Concert Hall at TEDx, at TivoliVredenburg in Utrecht for the Dutch Harp Festival, University Aula in Oslo, Olavshallen in Trondheim and Grieghallen in Bergen. As a chamber musician Uno has played in venues all over Norway with international acclaimed performers such as; Avi Avital (mandolin/IL), Mari Samuelsen (violin/NO), Lise Davidsen (soprano/NO), Measha Brueggergosman (soprano/CA), Eugenie Skilnand (prima ballerina/NO) Frøy Aagre (saxophone/NO), Tom Ottar Andreassen (flute/NO) and David Campell (clarinet/GB).

Uno has contributed to a number of recordings as both a harpist and composer. After winning the Gold prize in Audio Engineering Society Recording Competition in Berlin (2014) with the soprano Margrethe Fredheim for the *The Exquisite Hour* (EP), Uno released his first solo album *Poems From a City* (Sweet Sound Records 2014), receiving great reviews from international press. In November 2017 Uno released his second album, *Oslo(ve)* (Audio Records AS) with his own compositions for harp, strings & flute. As an orchestral musician Uno serves as a stand-in harpist in a number of professional orchestras, such as The Norwegian Radio Orchestra, The Oslo Philharmonic Orchestra, The Norwegian National Opera & Ballet, The Arctic Philharmonic Orchestra, The Trondheim Symphony Orchestra & Opera and The Kristiansand Symphony Orchestra.

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SHORT BIO:

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www.unoharp.com

FOREWORD:

Everything has a beginning and Footsteps in an Empty Room was my very first composition for harp and the beginning of my “composing for harp path”. I composed this piece during my first year as a harp student, at the Norwegian Academy of Music, after watching an incredible tango movie that took place in empty rooms in Argentina and Paris (*The Tango Lesson*, 1997). Footsteps in an Empty Room starts with a simple syncopated tango rhythm that illustrates the steps of a tango dancer in one of this empty halls and the quick slide on the soundboard should be like a tango dancers foot sliding over the floor. The different variations is not always about the tango and dance, but also describes different atmospheres in the empty rooms, like curtains with stripes of light and shadows from the past. This score comes with an alternative version from measure 143 to the end. The alternative version has a less challenging rhythm, without polyrhythm, but should be performed with the same amount of passion as the dancing triplets in the original version.

Footsteps in an Empty Room was included on my debut album “Poems from a City” (Sweet Sound Records 2014). "A stunningly beautiful, eye-opening and deeply touching album (...) what every harpist wants to do with their strings. The effects are stunning, the resolution is a breath of fresh air." – Alison Young, Harp Column Magazine (US) sept./oct. 2015.

Footstep in an Empty Room

*with alternative variation and ending

Uno Alexander Vesje
2009

Allegro

The score is for a Harp (Hp.) in 4/4 time, marked *mp* and **Allegro**. The key signature has five flats (B-flat major or D-flat minor). The first system (measures 1-4) features a bass line with 'x' marks and upward arrows, with instructions: "Tap sound board with fingertips" and "Fast slide with fingertips on the Sound board". The treble clef part has whole rests. The second system (measures 5-8) shows a treble line with quarter notes and a bass line with eighth notes and upward arrows. The third system (measures 9-12) continues the treble line with quarter notes and the bass line with eighth notes and upward arrows. The fourth system (measures 13-16) features a treble line with a long note and a bass line with eighth notes and upward arrows, plus '+' marks. The fifth system (measures 17-20) shows a treble line with quarter notes and a bass line with eighth notes and '+' marks. The sixth system (measures 21-24) features a treble line with quarter notes and a bass line with eighth notes and '+' marks.