

American Harp Society

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36th National Conference

June 23–26, 2004

University of Pennsylvania, Philadelphia, Pa.



Our aim is to promote and foster the appreciation of the harp as a musical instrument, to encourage the composition of music for the harp, and to improve the quality of performance of harpists.

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*W*illiam Penn named the city “Philadelphia,” “City of Brotherly Love,” to symbolize his idealistic concepts. He wanted every house to be placed in the middle of its own plot to provide ground about it “that it may be a greene Country Towne, which will ... always be wholesome.”

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CITY OF PHILADELPHIA

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JOHN F. STREET, ESQUIRE
MAYOR

April, 2004

Greetings!

On behalf of the citizens of the City of Philadelphia, I extend a warm welcome to you as you attend the 36th National Conference of the American Harp Society. As home to the world renowned Philadelphia Orchestra, the Philly Pops and the Curtis Institute, we take great pride in our musical heritage and are delighted you have chosen this great musical city for this important week of events.

As the birthplace of liberty, Philadelphia is a first class city and a "city of firsts." As the nation's first capital, the "City of Brotherly and Sisterly Affection" sits center stage for our nation's most historic events, home to early America's prominent citizens and statesmen, and the site of some of our most enduring landmarks, including the Liberty Bell and Independence Hall. In fact, your conference is being held at America's first university, The University of Pennsylvania, established in 1761 by Benjamin Franklin.

We've recently added many new places to visit while you stay with us. The new National Constitution Center continues to draw record crowds since its opening last summer. We also have a great new Independence Visitors Center which will delight young and old alike.

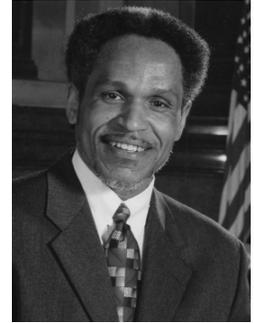
There is much to do in Philadelphia, but nothing more fun than sampling our varied cuisines. Philadelphia restaurants boast gastronomic delights from the exquisitely upscale to the trendy chic to our famous street vendor pretzels and Philly cheesesteaks. I invite you to enjoy all of the fine tastes of the city during your stay with us.

I welcome all members, families and friends of the American Harp Society and its Philadelphia chapter to enjoy our city and during the third week of June, in the "City of Heavenly Harps"

Welcome to Philadelphia!

With warm regards, I am

John F. Street, Esquire
Mayor



JOHN STREET,
MAYOR

Founded in 1682 by

William Penn,

Philadelphia was the

nation's largest city from

1800 to 1830.

Philadelphia is home to

Independence Hall, the

Liberty Bell, the famed

Philadelphia Orchestra,

and the Curtis Institute of

Music, where Carlos

Salzedo taught dozens of

harpists in the early to

mid-twentieth century.

Welcome



JUDITH RODIN



The President

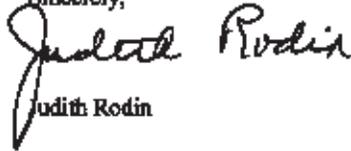
June 2004

Dear Friends:

I am delighted to welcome you to the University of Pennsylvania and to our wonderful City of Philadelphia. We have an expansive and ever growing appreciation for the Arts in Philadelphia, and at Penn. It is therefore both a pleasure and privilege to host your annual conference. While you are here, please take the opportunity to explore the museums on our campus, the delightful eateries in the West Philadelphia Community and the extraordinary historic sights of Philadelphia.

Wishing you all the best for an enjoyable conference.

Sincerely,


Judith Rodin

In 1749, Benjamin Franklin presented his vision of a school in a pamphlet titled *Proposals for the Education of Youth in Pensilvania*. The proposed program of study would become the nation's first modern liberal arts curriculum. Doors to the University opened in 1751, when the first classes were held.

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<http://www.sas.upenn.edu/music>

25 March 2004

Dear Colleagues,

On behalf of the Department of Music, it is my pleasure to welcome to the University of Pennsylvania the participants in the 36th National American Harp Society Conference. We are delighted and honored by your presence on our campus, and wish you the best as you explore the varied and exciting events on your program.

The Department of Music at Penn offers outstanding programs of undergraduate and graduate study, with emphases in composition, and the history, theory, and anthropology of music. Our faculty includes three composers (among them James Primosch, from whom you have commissioned a piece!), three theorists, two ethnomusicologists, and five musicologists. This distinguished group of scholars and composers has received numerous fellowships and awards, among them a MacArthur Fellowship, Guggenheim Fellowships, and NEH and NEA Fellowships. The faculty and the department have been recognized as well for their excellence in teaching.

If you have a spare moment away from the activities of the program, I am sure you will enjoy exploring the Penn environs. The Penn campus offers a rich array of cultural and aesthetic delights—it is a true urban garden. And the culinary pleasures of the Penn neighborhood are also to be savored.

Enjoy your stay at Penn!

With best wishes,

A handwritten signature in black ink, appearing to read "JK", with a long, sweeping flourish extending to the right.

Jeffrey Kallberg
Professor of Music History and
Chair of the Department

UNIVERSITY of PENNSYLVANIA

Recognized as America's first University, Penn remains today a world-renowned center for the creation and dissemination of knowledge.

Welcome



BENJAMIN
FRANKLIN

W“We must all hang
together, or assuredly we
shall all hang separately.”

—Benjamin Franklin

June 23, 1776

*To all my friends in the American Harp Society I extend a most joyous
welcome to Philadelphia.*

*We have awaited your visit for some time with great anticipation. This is
not only a great meeting place and where our nation had its beginnings, it is
also a city that loves culture and music.*

*Harpists from all over will fill our city with beautiful music. We will
thrill at your talents. You will enrich our Souls. May your 36th conference
do the same for each of you.*

*When Alison Simpson and Cheryl Cunningham informed me that you
were convening in our beautiful city I told all my friends about your visit.
They — Thomas Jefferson, Betsy Ross, George Washington, John Adams,
and many others — all look forward to helping to make this the greatest
musical meeting ever held in Philadelphia. I will see you there!*

Welcome to Philadelphia!

Your Obligated Servant,

Benjamin Franklin

Welcome



Dear 2004 Conference Attendees:

Welcome to Philadelphia!

Over the next few days you will have the opportunity not only to hear and meet wonderful harpists from around the world, but also to explore a great city rich in culture and history. We invite you to take advantage of everything offered.

Our Conference Planning Committee has been planning this event for more than four years. It is our hope that the workshops, panels, exhibits and concerts will both educate and inspire you. While you are here, we encourage you to take some time and discover the many treasures that are unique to Philadelphia. Be sure to read *Philadelphia—An Amazing City* for a bird's-eye view of city highlights.

Throughout the next four days, let us celebrate the harp – our truly magnificent instrument. Enjoy the music, learn from the workshops, get to know the performers and your fellow attendees, and explore Philadelphia, an amazing city. We believe you will leave with many wonderful memories.

Sincerely,

Cheryl Dungan Cunningham and Allison Simpson
Co-Chairs, 2004 AHS National Conference



CHERYL DUNGAN
CUNNINGHAM



ALISON SIMPSON

The AHS Organization

American Harp Society, Inc.

PO Box 38334

Los Angeles, CA 90038-

0334

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6th Institute June 2005—Chairman and location TBA

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VIII. REGIONAL DIRECTORS GROUP

(For names of Regional Directors, see Board of Directors listing)

 AHS Committees provide a wonderful opportunity for involvement with the Society. Whatever their interests or talents, members or other interested people are actively encouraged to participate in this energetic organization. To find out more about any of the AHS Committees, visit www.harpsociety.org.

AHS Foundation Awards Auditions 2004

Tuesday, June 22

9:00 a.m.–8:00 p.m.

Amado Recital Hall

The AHS Foundation, continuing the tradition of the Anne Adams Awards, is pleased to announce the 2004 scholarship auditions. Three awards of \$2,000 each, for full time study of the harp at a college or university, will be given: the Anne Adams Award, the Nebergall Award, and the Doris Calkins Award.

2004 REQUIRED REPERTOIRE

Choice of one piece by J.S. Bach of five minutes or less

Impromptu, Opus 21, by A. Roussel

Viejo Zortzico, by J. Guridi

Orchestral Excerpt:

Symphony No. 1, by Jan Sibelius

JUDGES

Murray Boren

Carrie Kourkouvelis

Carol Baum

Ruth Inglefield

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Special Thanks

A Special “thank you” to all the volunteers and friends who made this conference possible through the donation of their time and services:

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Alison Simpson

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* denotes member of the planning committee

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National Conference Coordinator
Harp Technician; Scheduling and Equipment Coordination
AHS Exhibit Chairman

SPECIAL THANKS

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Associate Professor of Anthropology and Folklore; U. of Penn.
Judge, Student Concerto Competition
Program Director, Folklife Center, International House
Ben Franklin T-shirt logo
Judge, Student Concerto Competition
Curtis Organ Advisory Board
Judge, Student Concerto Competition

P
“Pleasure in the job puts
perfection in the work.”

—Aristotle



THE LIBERTY BELL

Philadelphia is home to the Liberty Bell, now regarded as a symbol of freedom and independence. The bell was ordered in 1751 to commemorate the 50-year anniversary of William Penn's 1701 Charter of Privileges. It was used from 1790 to 1800 to call the state legislature into session and to summon voters to hand in their ballots. Its famous crack rendered the bell unplayable in 1846 on Washington's birthday.

Philadelphia — An Amazing City

THE CITY OF BROTHERLY LOVE

Philadelphia, Pennsylvania is the second largest city on the East Coast of the United States. Its history is even older than that of the United States itself. Founded in 1682 by William Penn, an English Quaker, Philadelphia attracted many different religious denominations due to its tolerant atmosphere. Even the name of the town demonstrated peace; Philadelphia is Latin for "City of Brotherly Love."

To create his vision of a "greene countrie towne," William Penn asked Captain Thomas Holmes to design the city in a grid pattern with wide streets and several public green spaces. These public squares, Washington, Franklin, Rittenhouse, and Logan, still exist. On the site of Centre Square at Broad and Market Streets sits City Hall, the largest and most ornate municipal hall in the country.

RICH IN AMERICAN HISTORY

Due to its excellent location on the Atlantic coast and accessible port facilities, Philadelphia grew rapidly in the eighteenth century. It became the second largest English-speaking city in the world, and flourished as the cultural center of the New World. Philadelphia's history is linked to the American Revolution, from Independence Hall, where the Declaration of Independence was signed in 1776, to the Liberty Bell, which made that liberty known. The story of the U.S.A.'s founding is preserved at Independence National Historical Park, part of the United States National Park Service known as "America's most historic square mile."

The city is filled with reminders of the colonial period. Elfreth's Alley is the oldest continually occupied neighborhood in the country. Fairmount Park, the largest landscaped municipal park in the world, is dotted with colonial homes that were moved there as museums. Penn's Landing, named after the influential and charismatic governor William Penn, boasts a wonderful collection of historic ships.

CULTURE ABOUNDS IN PHILADELPHIA

One of the great cultural centers in the United States, Philadelphia and the surrounding countryside are filled with distinguished museums. The city itself is an open air museum, with three centuries of architecture and more than 1,400 works of public art designed by artists from round the world. The Philadelphia Museum of Art, the third-largest art museum in the United States, stands at the peak of the Benjamin Franklin Parkway. The Rodin Museum, located nearby, houses the largest collection of Rodin sculptures outside of Paris, including "The Thinker." America's first museum and school of fine arts, the Pennsylvania Academy of the Fine Arts, opened in 1876.

PHILADELPHIA'S PERFORMING ARTS

A haven for the performing arts, Philadelphia's "Avenue of the Arts," a three mile long stretch passing through the heart of the city, is the home to more than 20 major educational and performing arts facilities. It is the site of The Academy of Music, the oldest opera house in America, built in 1857. This opulent hall is home to the Pennsylvania Ballet and the Opera Company of Philadelphia. The magnificent glass-domed Kimmel Center for the Performing Arts opened in 2001. It hosts eight resident companies, including the Philadelphia Orchestra, The Chamber Orchestra of Philadelphia, PHILDANCO, and the Philadelphia Chamber Music Society.

MUSIC & PHILADELPHIA

The Curtis Institute of Music, located on Rittenhouse Square, is considered to be one of the finest music conservatories in the world. It was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. Carlos Salzedo inaugurated the harp department at the Curtis Institute upon its opening, and it remains an important training ground for young harpists.

HISTORIC CONFERENCE LOCATION

The University of Pennsylvania, our conference home, was founded by Benjamin Franklin in 1751. Recognized as America's first university, Penn's heritage is manifested in many notable landmarks. These include:

- Houston Hall, the nation's first student union
- the University of Pennsylvania Museum of Archaeology and Anthropology, one of the finest museums of its kind in the country
- the nation's first medical school
- Franklin Field, the oldest collegiate football field still in use and the country's first double-decked college stadium
- buildings by noted architects Frank Furness, Louis Kahn, Eero Saarinen, Robert Venturi and Denise Scott Brown

Penn's Music Department is traditionally strong in areas of composition and the European classical tradition, and is expanding its activities in music history and ethnomusicology. The faculty includes a member of the American Academy of Arts and Sciences, a MacArthur "Genius" Fellow, and a Pulitzer Prize-winning composer.

WELCOME TO PHILADELPHIA

While you are here, take some time to explore this great city which is so rich in culture and history. Combining the amazing city of Philadelphia with harpists and their music creates the opportunity to celebrate the harp and discover a unique city.

CONFERENCE PLANNING COMMITTEE



This is your 2004 AHS Planning Conference Committee. For the past four years, we have met the third Monday of every month at Borders cafe in Chestnut Hill, Pa. We'd arrive as the doors opened at 10:00 a.m., push three tables together, buy one cup of coffee for the entire table and set to work. Oblivious to our quietly reading neighbors, we animatedly conducted your conference business. It was here that the conference philosophy evolved—to celebrate Philadelphia; to recognize and honor those Philadelphia harpists who have made major contributions to the harp world. Ours is truly a rich heritage.

Contrary to popular belief, we did not pull our hair out or wring each other's necks—far from it! This experience has caused our otherwise parallel lives to intersect. People I once considered colleagues, I now call friends. Although there were differences and conflicting interests, they were resolved through compromise and majority vote.

My sincerest appreciation to this committee for their tireless dedication. The same energy, determination, and love they brought to their study of the harp was present at this 2004 AHS Conference Planning Committee table. Thank you to Borders for allowing us to use their cafe as our "Board Room."

Special thanks to Cheryl—from all of us.

—Alison Simpson

Pictured left to right: Kimberly Rowe, Mindy Cutcher, Suki Flanagan, Alison Simpson, Carol Thompson, Walter Pfeil, and Cheryl Dungan Cunningham; Not pictured, Sarah Williams, Sarajane Williams.



THE CALDER
SCULPTURES

Philadelphia sculptor

Alexander Milne Calder

created the bronze sculpture of William Penn atop

City Hall, seen here

through the Swann

Memorial Fountain

designed by his son

Alexander Stirling Calder.

Further down the

Benjamin Franklin

Parkway, at the

Philadelphia Museum of

Art, hangs the work of

the senior Calder's grand-

son Alexander Calder.

Philadelphia Harp Heritage



CARLOS SALZEDO

Many prominent harpists have called Philadelphia their home. We are proud to pay tribute to three of the most important ones at this week's conference: Marilyn Costello, Carlos Salzedo, and Edna Phillips all played a large role in developing the popularity of the harp in Philadelphia and throughout the rest of the world, as well as dramatically extending its capabilities with new repertoire and commissioning projects. Many of these efforts can be heard in the concert repertoire featured here throughout the week. We hope you'll find a moment to view the visual exhibits highlighting the careers of these harp pioneers located on the upper level of the Hall of Flags. These harpists are the cornerstone of our "Philadelphia Harp Heritage."

Carlos Salzedo 1885–1961

Born April 6, 1885, in Arcachon, France, of musician parents, Carlos (Charles Moise Léon) Salzedo exhibited an unusual talent for the piano by the age of 3. Less than eight years later he had begun to study the harp seriously. He graduated from the Paris Conservatoire in 1901, the first student in the school's history to win the Première Prix in both piano and harp. At the invitation of Arturo Toscanini, he moved to New York City to become the first harpist of the Metropolitan Opera. He remained in that post until 1913, when he formed the Trio de Lutèce (from Lutetia, the ancient name for Paris) with flutist, Georges Barrère, and cellist, Paul Kéfer. The Ravel "Sonatine" was transcribed for this ensemble.

Salzedo became an American citizen in 1923, the year before Mary Curtis Zimbalist invited him to head the harp department at the newly-opened Curtis Institute of Music, in Philadelphia. He established the Summer Harp Colony of America in Camden, Maine in 1931. Here, Curtis students could continue their studies and hundreds of other harpists traveled from all over the world for private lessons with the *Maître* until his death on August 17, 1961.

Honorary Doctorate of Music degrees from the Philadelphia Musical Academy and the Curtis Institute in 1937 and 1939, respectively, were bestowed on Salzedo. In the late 1950s when Edna Phillips founded the Philadelphia Chapter of Young Audiences, his influence came into play; the Philadelphia Harp Trio (harp, flute, and cello) was formed and gave many concerts in the schools and other venues. He was also instrumental in preparing more than one Curtis student for world premieres of harp works in Philadelphia, as well as other cities.

Among his undisputed achievements was the introduction of new techniques. Salzedo's use of sound effects and colors in his compositions and transcriptions made the harp more interesting for modern composers. Always "avant garde" on many fronts, he "brought the harp into the twentieth century," as his friend, the famed composer, conductor, and musicologist, Nicolas Slonimsky said. With Edgar Varèse, he co-founded *The International Composers' Guild* in 1921, the first of several organized endeavors to promote contemporary music.

His vision of a large, full-bodied sound—an "American sound," as time would reveal—led to his continuous quest for innovations. Collaborating with the artist Witold Gordon in 1928, he created the harp that bears his name. Designed in the Art Deco style, prevalent in the 20's, the instrument's column, base, and sounding board are entirely linear. Salzedo had a paramount sense of aesthetics and felt that music was meant to be seen as well as heard. This tenet guided the development of his "Salzedo Method." Equally important was the need to "be calm" and relaxed when playing. He was much attuned psychologically to his students, and had an innate ability to instill in them a strong sense of self-confidence, often enabling them to play beyond their own capabilities.

Long before the days of easily accessible photocopying, Salzedo sent his students to purchase mimeographed copies of his hand-written transcriptions from "my friend, Al Boss" on Walnut Street in Center City. Always the pre-eminent teacher, he spent the winters revising and re-revising music—fingerings, dynamics, etc. The following summers he would have his students copy the changes into their own music with a very specific kind of red pencil.

In 1978, Curtis began a series of concerts honoring the memory of their great teachers. Salzedo's tribute was the first. His connection with Curtis has had long-lasting and far-reaching effects. His pupils and "grand-pupils" (as he called them) have been a highly influential part of the harp world for the past 80 years.

"The harp is to music what
music is to life."
—Carlos Salzedo

—by Jude Mollenhauer

Marilyn Costello 1924–1998

The rich orchestral sound of the Philadelphia Orchestra and the harp artistry of Marilyn Costello enthralled audiences for over 47 years. Daniel Webster, *The Philadelphia Inquirer* Music Critic, reported that audiences could identify her sound, for her playing was operatic. “Her playing combined urgency, rich and eloquent sound, and the passion of opera, but in French repertoire, sounded through amidst of atmospheric subtlety.” Her dedication and outstanding service to the orchestra under the tenure of Eugene Ormandy led her to win the coveted Hartman Kuhn Award in 1974.

When she retired from the orchestra in 1992, conductor Riccardo Muti honored her with a private party in Ravenna, Italy, by giving her a gold key and praising her dedication and great artistry with the orchestra. Costello ended her orchestral career in Saratoga, N.Y., the orchestra’s summer home, performing Franck’s *Symphony* and Ravel’s *Daphnis and Chloe*. She continued to teach at the Curtis Institute of Music and pursued her personal goals of playing chamber music, solo work, and to “get back to the piano”—her first instrument. An heroic battle with cancer took her life at age 72—a tragic loss to her family, students, and the music world. She was married to Daniel Dannenbaum for 40 years, and enjoyed a rich family life with her son, three grandchildren, and two stepdaughters.

She was born Cleodomira Costello in Cleveland. Her parents were Italian immigrants and encouraged her to play the piano when she was 5. Her pianistic skills had her winning competitions as a teenager. Touching a harp backstage after a Cleveland Orchestra concert changed her life. She began harp lessons in her mid teens, and experienced an automatic transfer from the keyboard to the vertical strings of the harp. In 1944, she came to Philadelphia to study with Carlos Salzedo at the Curtis Institute of Music. In her second year, Eugene Ormandy requested that she come to the Academy of Music, and announced that along with Principal Harpist Edna Phillips, she would be the new Second Harpist. That afternoon she performed *La Mer* without a rehearsal. The following year, Edna Phillips left the orchestra and Costello was appointed Principal, at the age of 19. She succeeded Carlos Salzedo in 1962 as harp faculty at the Curtis Institute of Music. She also taught at Temple and the Philadelphia Musical Academy. Many of her students went on to become principal players in major orchestras. As a teacher, she was kind and generous, and owned an authentic understanding of the technique and works of her teacher, Carlos Salzedo. Her harpistic style of elegance, rich full sound, and virtuosity leaves behind a rich legacy in the lives—and the music—she touched.

—by Janet Witman



MARILYN
COSTELLO



EDNA PHILLIPS

Edna Phillips 1907–2003

Edna Phillips, the first woman to receive a contract for a principal position in a major American orchestra, was a Curtis Institute of Music alumna. In 1930, while she was still a student at Curtis, Phillips auditioned for the Philadelphia Orchestra’s Second Harp position at the urging of her teacher, the legendary Carlos Salzedo. Phillips and Salzedo were both surprised when Leopold Stokowski offered her the Principal Harp position.

Born in 1907 in Reading, Pa., Phillips studied the piano early in life. She didn’t take up the harp until she was 18. Her first harp teacher was Florence Wightman, Salzedo’s teaching assistant at the Curtis Institute of Music. After Wightman, Phillips studied at Curtis with Lucile Lawrence and finally with Salzedo.

During her career with the Philadelphia Orchestra, Phillips appeared often as a soloist and premiered many of the major works of the twentieth-century repertoire as well as in the groundbreaking experiments spearheaded by Stokowski in broadcasting, recording, and film making.

In 1933, Edna Phillips married Samuel R. Rosenbaum, a prominent Philadelphian attorney and member of the orchestra’s board of directors. After being invited to solo once again with the orchestra, Phillips lamented the fact that she might have to repeat a work she had already performed because of the limited harp repertoire. Thus began a collaboration between husband and wife to enlarge the literature for the harp by commissioning works from the best composers. Their

Philadelphia Harp Heritage

first commission, Harl McDonald's *Suite From Childhood*, was premiered by Phillips in 1941. Edna Phillips and Sam Rosenbaum commissioned 18 additional works for harp, including works by Alberto Ginastera, Nicolai Berezowsky, Ernst von Dohnanyi, Ernst Krenek, Norman Dello Joio, Peggy Glanville-Hicks, and Alexei Haieff.

After leaving the orchestra in 1946, Phillips appeared as a soloist with orchestras in the United States and Latin America and with chamber groups. She also turned her attention to other musical endeavors. She founded the Philadelphia Chapter of Young Audiences, which presents concerts and musical education to school children, and became deeply involved in the development of the Settlement Music School, founding its Germantown Branch, and helped to make SMS the largest community music school in America. In addition, Phillips was the first woman appointed a director of the venerable Musical Fund Society. She also served as Chairman of the Board of the Bach Festival of Philadelphia.

Throughout her career Phillips had a hand in training some of the major harpists performing today. For many years she headed the harp department of the Philadelphia Musical Academy, now part of the University of the Arts.

Edna Phillips died on December 2, 2003, at the age of 96, leaving behind a long musical legacy. During this week's conference, we invite you to share in the celebration of her life. Eight of her commissioned works will be featured in concerts this week, along with an exhibit highlighting her achievements and a celebrity panel discussion.

—by Mindy Cutcher and Mary Sue Welsh

*N*o one can evolve
without guidance.”

—Carlos Salzedo



Edna Phillips with her daughter, Joan Solaun.

Distinguished Philadelphians

Other special people have contributed to the rich harpistic culture of our area. We'd like you to know about these important influences, too:

MARGARITA MONTANARO

Co-Principal Harpist with the Philadelphia Orchestra

Margarita Csonka Montanaro is a graduate of The Curtis Institute of Music where she studied with Carlos Salzedo and Marilyn Costello. Immediately upon graduating from The Curtis Institute, she joined the Philadelphia Orchestra where she is now Co-Principal Harpist. Mrs. Montanaro is also one of the founders of The Philadelphia Chamber Ensemble, with whom she performs regularly. She has performed at many music festivals including the Marlboro Festival. In 1995 she received The Philadelphia Orchestra's C. Hartman Kuhn Award.



MARGARITA
MONTANARO

CLINTON F. NIEWEG

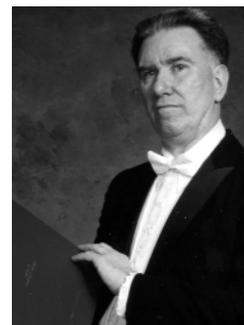
Former Principal Librarian with the Philadelphia Orchestra

Clinton F. Nieweg was born in West Chester, Pa., and graduated from West Chester University in 1959 with a Bachelor's Degree in Music Education. While living in Reading, Pa., he studied double bass with Wes Fisher and harp with Edna Phillips. Mr. Nieweg joined the Philadelphia Orchestra in 1975 as Assistant Librarian and became Principal Librarian in 1979.

Mr. Nieweg is co-founder and past president of MOLA (the Major Orchestra Librarians' Association), a 300-member international organization of orchestra librarians, and a past member of the Musical Fund Society of Philadelphia, the Society for Textual Scholarship, the American Federation of Musicians, and the American Harp Society. He is currently a contributing editor of the Score and Parts column for the *Journal of the Conductors' Guild*. In 1989 he received the Philadelphia Orchestra's C. Hartman Kuhn Award.

Fifty corrected editions have been prepared under the direction of Mr. Nieweg and published by Edwin F. Kalmus & Co. LC. These editions included some of the most important harp parts in the orchestra literature such as Debussy's *La Mer* and *Prélude à "L'Après-midi d'un faune"*; Franck's *Symphony in D minor*; Holst's *The Planets*; Ravel's "*Daphnis et Chloé*" Ballet and *Suite No. 2*, and *La Valse*; Rimsky-Korsakov's *Capriccio Espagnol* and *Scheherazade*; and R. Strauss's *Death and Transfiguration*, *Don Juan*, and *Till Eulenspiegel*.

Principal Librarian Clinton F. Nieweg, retired from the Orchestra in December 2002 and was recognized by The Philadelphia Orchestra Association for his many years of outstanding service and musicianship. He received the traditional Emeritus Key. He continues to mentor orchestra librarian students and compile research for conductors and librarians.



CLINTON
NIEWEG

DOROTHY KNAUSS

Former Principal Harpist with the Allentown Symphony

Dorothy Knauss started piano lessons at the age of 6 and at age 13 received a harp from her parents. Determined to be a professional musician, she regularly traveled by train from Macungie to Philadelphia, Pa., to study harp with Dorothy Johnston Baseler. Some of her fondest memories of that time include performing in Ms. Baseler's harp ensemble in Asheville, N.C., and at a harp convention with a large ensemble of 102 harps at Carnegie Hall in New York City.

Knauss went on to study harp with Alfred Holy at the New England Conservatory of Music in Boston. After graduating with honors, Knauss toured the U.S. and Canada for five years with *The Student Prince* and *Blossom Time* operettas. Returning to Allentown, Pa., she began teaching harp and also took a further course of study with Marcel Grandjany at Juilliard School of Music, in New York City. Knauss became widely known throughout the greater Lehigh Valley area as she graced the stages of the Allentown Symphony for more than 32 years, Municipal Opera for 56 years, and the Allentown Band for 65 years.

A respected teacher, Knauss always encouraged her students to be versatile. Her legacy of her sweet tone continues through her students who have become professional harpists, orchestral harpists, recording artists, and harp teachers. She recently received the Arts Ovation Award-2004 from the City of Allentown for her lifelong contribution to the performing arts.



DOROTHY
KNAUSS

Philadelphia Harp Heritage

*Y*ou have to work like
the devil to play like an
angel.”

—Carlos Salzedo

THE ANGELAIRES

Virginia Werner Hatter was the founding member and creative force behind the Angelaires, a Philadelphia-based harp quintet. The Angelaires toured nationally and throughout Eastern Canada in the 1950's under the auspices of the Kurt Weinholt division of Columbia Artists Management and with Mike Lanin, Personal Manager. Although the individual members of the ensemble changed throughout the years, their impeccable standards did not. Often coached by Carlos Salzedo, the Angelaires trademark was precision performance and perfectly coordinated attire. Their repertoire included well known classics and spectacular arrangement of popular songs. They appeared on the television shows of Paul Whiteman, Steve Allen, Ed Sullivan, and Frank Sinatra. The wonderful name Angelaires was a result of a Philadelphia newspaper contest.



Pictured left to right: Elyse Yockey Ilku, Mary Jo Breusing Green, Genevieve Duffy Winkenbach, Marian Harding, and Carol Baum Shister

In Memoriam

KATHLEEN BRENNAN GABRESKI (1951–2004)

Conference Treasurer

A dedicated adult student of the harp, Kathy Gabreski had planned to be the treasurer of the 2004 American Harp Society Conference in Philadelphia. She joined the conference planning committee for many meetings, sharing her expertise from over 30 years of experience in various banking institutions. Through her efforts, the plans were made for the cultural and historic tours that will be enjoyed by attendees during the conference. Kathy was a student of Cheryl Dungan Cunningham for eight years, beginning on a lever harp, and soon advancing to a pedal harp. She and her husband enjoyed traveling, including several trips to “Beginning in the Middle.”



KATHLEEN
GABRESKI

LINDA DOYLE (1951–2002)

Principal Harpist with the Delaware Symphony

As an orchestral musician, Linda was the Principal Harpist with the Delaware Symphony Orchestra and the Opera Delaware Orchestra. She was also the Principal Harpist with the Philly Pops and performed frequently with the Lancaster Symphony. She also performed with the Philadelphia Orchestra, the Pennsylvania Ballet Orchestra, Pennsylvania Opera Theatre, Allegro Society Concert Orchestra, and Haddonfield Symphony, among others. Linda expanded her career as a harpist through work in the field of opera and ballet, and in freelance performances for shows with such artists as Tony Bennett, Bernadette Peters, Marvin Hamlisch, and Johnny Mathis.

Linda was an honor graduate of the Philadelphia College of the Performing Arts, now the University of the Arts, having received a Bachelor of Music and a Master of Music in harp performance. While at PCPA, she served as Principal Harpist with the orchestra and was a student of Margarita Csonka Montanaro and Marilyn Costello, both of the Philadelphia Orchestra. Prior to her music degrees, she earned a Bachelor of Science degree in mathematics from Drexel University and worked for the Boeing Company.



LINDA DOYLE

KARIN FULLER (1951–1990)

Karin Fuller began her musical studies in Bethesda, MD as a piano student of Yilda Novick. She was admitted to the Philadelphia Musical Academy as a student of Susan Starr in 1969 and by 1971 had become a harp student of Edna Phillips. Ms. Fuller was a fellow at the Berkshire Music Festival at Tanglewood in 1974. She had a long association with Young Audiences of Philadelphia, as the harp teacher for the Philadelphia Public Schools and as a faculty member of the Settlement Music School. She was Principal Harp with the Pennsylvania Ballet Orchestra and a frequent soloist, recitalist, and chamber musician throughout the mid-Atlantic and Northeastern United States. Her recording, *Music from France*, with flutist Edward Schultz, was released on the Musical Heritage label in 1988.



KARIN FULLER

TERRY STOLLER (1948–2001)

Terry loved music. She studied piano and ballet throughout childhood and at the Philadelphia Musical Academy during high school. In the early 1980s she began playing the Troubadour harp and soon graduated to the pedal harp. Terry played weddings, parties, and other social events. Often she would just play for the enjoyment of her family. Alison Simpson was her teacher. For many years, Terry was an active member of the Philadelphia Chapter of the AHS and served as refreshment chair. Viva "Terry's shrimp dip." Besides her husband and two sons, Terry also took joy from pursuing other life interests. She loved to cook and decorate her home. Meals were as much about sustenance as substance.



THERESA
STOLLER

General Information

H “Hide not your talents,
they for use were made.
What's a sun-dial in the
shade?”
—Benjamin Franklin

NAME BADGES

All participants who have registered must wear their name badges for admittance to any event.

TICKETS

General admission tickets to all evening concerts will be available for \$25 at the door. General admission to the Saturday Student Concerto Concert will be available for \$15 at the door. All other events including daytime concerts, workshops, and the exhibit hall require conference registration. The exhibit hall will be open to the public on Saturday only. Day passes are available at the registration desk in the Houston Hall lobby.

MEAL SERVICE

Breakfast: Class of 1920 Commons Dining Hall; 7:30 A.M. to 9:00 A.M.

Lunch: Houston Market; 11:00 A.M. to 3:00 P.M.

Dinner: Class of 1920 Commons Dining Hall; 4:30 P.M. to 7:00 P.M.

Please note that breakfast will not be available in the dining hall until Thursday, June 24; there are many cafes along Walnut and 36th Streets that offer inexpensive breakfast items. Breakfast and lunch will be available in the campus dining hall on Sunday, June 27.

Class of 1920 Commons is located on the west side of 38th Street between Walnut and Locust Streets. Houston Market is on the lower level of Houston Hall, which is on Spruce Street, just west of 34th Street. See the map on pg. 93 for more details.

PLEASE NOTE:

There is no smoking inside any University of Pennsylvania building.

Eating and drinking are prohibited in all classrooms, rehearsal halls, and performance areas. Pagers and cell phones must be turned off during concerts and workshops. There may not be any photography or recording during any conference event.

SPECIAL THANKS

Our heartfelt gratitude goes to all of the volunteers who spent countless hours helping to plan and organize this conference, as well as the harpists who loaned us their instruments for use during the conference. We also wish to thank Sondra Siegel and her team at the University of Pennsylvania's Conference Services for all of their hard work and assistance in arranging for the use of the facilities and personnel at Penn.

HARP ORNAMENTS

The *Harp Ornaments* Christmas CD project was created by the Philadelphia Chapter of the American Harp Society as a way to fund special events for the 36th National Conference. Events funded by *Harp Ornaments* are marked with a ★ throughout the program book. They include:

The choreographer for *Bolmimerie*, Meredith Rainey
The dancers for *Bolmimerie*; Philip Colucci and Meredith Rainey
“Mummers” at the Philadelphia Night dinner
Ben Franklin and his Colonial re-enactors
A portion of the commissioning fee for James Primosch’s *Five Sacred Songs*
The commissioning fee for Kevin Kaska’s *Knights of the Red Branch*
The commissioning project for *Lexicon*, by Murray Boren
Marketing and publicity
Gift lapel pins for conference attendees
Byers Choice commemorative figurine project

Special thanks to those chapter members and friends who made *Harp Ornaments* possible:

PERFORMERS

The Fine Companions—Amy Shimmin Pike, flute; Cheryl Dungan Cunningham, harp
Sarajane Williams
Virginia Flanagan
Sarah Claire Williams
Walter Pfeil
Joanna Mell
Carol Thompson
Gloria Galante
Michaelene Shay
Alison Simpson Trio—Cindy LeBlanc, flute; Jim Holton, cello; Alison Simpson, harp
Darcy Fair
Rebecca Simpson, with Sorin Guttman, violin and viola, and Jim Holton, cello and bass
Trillium—Gloria Galante, Madeline Hlywiak, Sarah Claire Williams
Simpson & Flanagan—Alison Simpson and Virginia Flanagan

PRODUCTION

Producer—Fred Vandenberg
Legal Advisor—Robert Cerino
Graphic Design—Kimberly Rowe
Mechanical Licensing—Carol Thompson

SPECIAL THANKS

Mikki Henry (Lyra Music), Sunita Staneslow (Maxemilian Productions), and Daniel Burton (Jubal Press) for their generous support of this project; thanks also to Marcia Dickstein (Fatrock Ink), Dennis Whitty (Theodore Presser Co.), Rosmarie Gawalko (Warner Bros. Publications Inc.), and Hinshaw Music for their assistance.

Harp Ornaments can be purchased at the Philadelphia AHS Chapter table in the exhibit area.



*H*arpists often pursue parallel lives and careers, but unfortunately their lives as musicians rarely intersect. *Harp Ornaments*, combined with conference efforts, has brought camaraderie, genuine friendships, and team spirit to our group—a wonderfully unexpected bonus.”
—by Alison Simpson,
from *Harp Ornaments*

Pre-conference Activities

W

“Well done is better
than well said.”

—Benjamin Franklin

Monday, June 21

2:00 p.m. – 5:00 p.m.

REGISTRATION AND HOSPITALITY

Houston Hall Lobby

4:00 p.m. – 10:00 p.m.

EXECUTIVE COMMITTEE MEETING

Ben Franklin Room

7:00 p.m.

DRAWING

for AHS Foundation Awards Auditions

Irvine Auditorium, lobby

Tuesday, June 22

8:00 a.m. – 4:00 p.m.

REGISTRATION AND HOSPITALITY

Houston Hall Lobby

9:00 a.m.

AHS FOUNDATION AWARDS AUDITIONS

Amado Recital Hall

EXHIBIT SET UP

Hall of Flags/Bodek Lounge

9:00 a.m. – 12:00 p.m.

EXECUTIVE COMMITTEE MEETING

Ben Franklin Room

2:30 p.m. – 4:00 p.m.

REGIONAL DIRECTORS MEETING

G16

PRESIDENTIAL ADVISORY MEETING

Ben Franklin Room

4:00 p.m. – 5:00 p.m.

GROUP COORDINATORS MEETING

G16

7:00 p.m. – 10:00 p.m.

BOARD OF DIRECTORS MEETING

Ben Franklin Room

Wednesday, June 23

8:00 a.m. – 6:00 p.m.

REGISTRATION AND HOSPITALITY

Houston Hall Lobby

9:00 a.m. – 12:00 p.m.

BOARD OF DIRECTORS MEETING

Ben Franklin Room

9:00 a.m. – 1:00 p.m.

EXHIBIT SET UP

Hall of Flags/Bodek Lounge

1:30 – 5:00 p.m.

EXHIBITS AND PHILADELPHIA HARP HERITAGE DISPLAY Hall of Flags/Bodek Lounge

1:30 p.m.

AHS FOUNDATION AWARDS WINNERS RECITAL Irvine Auditorium

2:30 p.m.

OPENING RECEPTION Lobby, Irvine Auditorium
Hosted by the Philadelphia Chapter

3:00 p.m.

GENERAL MEMBERSHIP MEETING Irvine Auditorium

4:00 p.m.

CONCERT ARTIST RECITAL Irvine Auditorium
Kristie Withers
See program, below.

4:30 p.m. – 6:30 p.m.

BOARD OF DIRECTORS MEETING Ben Franklin Room

8:00 p.m.

OPENING RECITAL Irvine Auditorium
Elizabeth Hainen
Philadelphia's Elizabeth Hainen presents the opening concert. See pg. 24 for program details.

Following the concert Houston Lobby

POST-CONCERT RECEPTION

Brandywine Harp Ensemble

Please join us following the concert for a reception sponsored by *Salvi Harps*.

AHS Concert Artist Recital

Thème et Variations Pierre Sancan

Sonata en Ré Antonio Soler

Sonatine, Opus 30 Marcel Tournier
Allegrement
Calme et expressif
Fievreusement

Variations sur un thème dans le style ancien Carlos Salzedo

Kristie Withers, harp

4:00 P.M.

Irvine Auditorium

Wednesday, June 23

8:00 P.M.

Irvine Auditorium

Opening Recital
Elizabeth Hainen, harp

Impromptu-Caprice

Gabriel Pierné

Danse des Lutins

Henriette Renié

Deux Divertissements

André Caplet

I. à la française

II. à l'espagnole

Petite Suite

Claude Debussy

En Bateau

arr. Hainen

Cortege

Menuet

Ballet

T "There is only one correct
way to play the harp—and
that is to play it well."

—Marcel Grandjany

Intermission

Three Preludes for *vibraphone and harp*

George Gershwin
arr. Hainen/DePeters

I. Allegro ben ritmato e deciso

II. Andante con moto e poco rubato

III. Allegro be ritmato e deciso

with David DePeters, vibraphone

Concert Fantasy "Traipsin' thru Arkansaw"

Carlos Salzedo

Starscape (1983)

Jan Krzywicki

Rhapsody, Op. 11 for *harp & string quartet*

Marcel Grandjany

with members from The Philadelphia Orchestra:

Jason DePue, violin

Boris Balter, violin

Anna Marie Petersen, viola

John Koen, cello

8:00 a.m. – 6:00 p.m.

REGISTRATION AND HOSPITALITY

Houston Hall Lobby

8:00 a.m. – 9:00 a.m.

EXECUTIVE COMMITTEE MEETING

Golkin Room

9:00 a.m. – 6:00 p.m.

EXHIBITS AND PHILADELPHIA HARP HERITAGE DISPLAY

Hall of Flags/Bodek Lounge

9:00 a.m. – 10:15 a.m.

WORKSHOP SESSIONS—choose from the following:

ADULT AFICIONADOS (participants only)

G7

Janet Witman

This workshop gives adult harpists an opportunity to play together in a harp ensemble. Advance registration is required. On Thursday and Friday the workshop is for participants only; on Saturday everyone is invited to hear the group's culmination concert.

BODY MAPPING

Class of '49 Auditorium

Barbara Conable

Your body map is your self-representation in your own brain. When your body map is accurate and adequate, movement is efficient and safe. In the course *What Every Musician Needs to Know* about the Body you will learn to gain access to your own body map by self-observation and self-inquiry, and you will learn to correct your body map as necessary. Then, practice and performance are based on your direct perception of your actual structure in movement, and you are therefore reliable and expressive in your playing and singing.

SOLFÈGE SAMURAI—THE ULTIMATE MUSICIAN

Ben Franklin Room

Anne Sullivan

Become a Solfège Samurai (or help your student become one!)—a confident sight reader, a faster note-learner, and a fool-proof memorizer—when you use the easy techniques you will learn at this interactive ear-training workshop. Participants also receive a *free* Solfège Samurai Daily Dojo practice routine.

PREPARING FOR RECORDING

Terrace Room

Carol Thompson

Corey Field

George Blood

Do you want to record your first CD? Or make your next recording project better than ever? George Blood, recording engineer, Corey Field, entertainment lawyer, and Carol Thompson, Dorian recording artist, take you into the studio and the copyright worlds as they talk about what it takes to make a great recording. There will be samples of good and bad recording for your listening pleasure.

10:30 a.m.

PHILADELPHIA PLAYERS IN CONCERT

Irvine Auditorium

Mindy Cutcher

Virginia Flanagan

Piper Runnion-Bareford

Alison Simpson

Rong Tan

Sonja Wangenstein

This concert will showcase some of Philadelphia's finest local performers. See pg. 28 for program details.

*L*earning is not attained
by chance, it must be
sought for with ardor
and attended to with
diligence."
—*Abigail Adams*

*L*ife without music is unthinkable, music without life is academic. That is why my contact with music is a total embrace.”
—Leonard Bernstein

11:30 a.m. –1:30 p.m.

LUNCH AND VISIT EXHIBITS

For your convenience, Houston Market, adjacent to the the Hall of Flags exhibit area, will be open for lunch today.

11: 45 a.m. –1:15 p.m.

LUNCHTIME CONCERTS

Philadelphia Young Harpists Ensemble
Fred Vandenberg

Houston Hall Lobby
(11:45–12:15 p.m.)
(12:45–1:15 p.m.)

11:45 a.m.

EXECUTIVE LUNCHEON

For Chapter Presidents or representatives, Board of Directors, past Chairmen and Presidents, and National Committee Chairpersons who have bought tickets in advance.

Golkin Room

1:30 p.m. –2:45 p.m.

WORKSHOP SESSIONS—Choose from the following:

PREPARING THE VIRTUOSO

Susann McDonald

Miss McDonald will share her thoughts and experiences in working with young virtuoso harpists. She will also encourage teachers to believe in each student's potential to develop into a fine, professional player.

Class of '49 Auditorium

HARP AUTOPSY

Howard Bryan

A pedal harp will be examined and problems with the structure and mechanism will be pointed out. The harp will then be disassembled and the structural and mechanical relationships of the components will be explained. This is an excellent way to learn of potential problems when buying a harp. Attendees will have a better understanding of how these complex instruments work and how to maintain a harp to prolong its useful life.

Terrace Room

THERAPEUTIC HARP

Sarajane Williams
Cynthia Price-Glynn

The ancient art and modern science of therapeutic harp music is currently influencing, enhancing, and transforming conventional, alternative, and complimentary health care, and is also being used in medical treatments and scientific research. The unique "acoustical nourishment" produced by harpists, with appropriate intentions, repertoire, and training, has been shown to create aural environments that enhance reduction of pain, stress, and anxiety; provide relief from trauma; and ease the birth and death process.

Whether you are searching for a helpful "use" for your harp skills, an option for your retirement, or possibly some extra income—you will benefit from learning about how and why and where therapeutic harpists enhance the well-being of not only medical patients, visitors, and staff, but also the well-being of themselves.

Ben Franklin Room

3:00 p.m. –4:45 p.m.

WORKSHOP SESSIONS—Choose from the following:

MASTER CLASS

Elizabeth Hainen

Students performing in this class have been chosen from tapes submitted in advance.

Ben Franklin Room

MARTHA WASHINGTON'S PARLOR

Class of '49 Auditorium

Raine von Hohen

DoubleAction (Emily Laurence, Thomas Gregg)

This costume presentation is for musicians who have a taste for Classical antiquity. Reproduction fashionable clothing circa 1725 to 1799 will be presented to instruct musicians on proper etiquette of eighteenth-century American dress. Eighteenth-century style costumer Raine von Hohen will demonstrate her colonial clothing and combine it with Philadelphia's history about First Lady Martha Washington's "drawing room" or parlor receptions. The official residence of President Washington from 1790 to 1797 was in Philadelphia on Sixth and Market Streets. Von Hohen's presentation will be enhanced with a performance of period music by DoubleAction.

CELTIC STYLE—WHAT'S NOT ON THE PAGE

Terrace Room

Bridget Highet

Darcy Fair

Carol Thompson

Billy McComiskey

Brendan Callahan

A look at and a listen to the hows and whys traditional musicians sound different than musicians who are trained in Western art music. We'll include some social and musical dos and don'ts; dead giveaways that mark a player as "paper-trained;" discussion of the role of tradition in cultural and ethnic identity; and examination of traditional melody, phrasing, and ornamentation with practical suggestions for translating these sounds from the traditional instrumentarium to contemporary harp strings. We will also demonstrate why ears are more important than eyes to culturally appropriate traditional musicianship, make suggestions for dealing with students who are really interested in playing this music even if you aren't, and suggest repertoire for the inevitable St. Pat's Day gig. The best part will be some really great tunes by some really great traditional musicians for everyone to listen to and enjoy.

5:00 p.m.

WORLD MUSIC CONCERT

Irvine Auditorium

Jun Zhi Cui

Julia Haines

Bridget Highet

Sunita Staneslow

A showcase of harp styles from around the world. See pg. 29 for program details.

8:00 p.m.

CONCERTO CONCERT

Irvine Auditorium

Jana Bouskova

Alice Giles

Yolanda Kondonassis

Isabelle Moretti

Elizabeth Richter

The Chamber Orchestra of Philadelphia, led by David Hayes, will accompany harp soloists in a program of concerti for harp and orchestra. See pg. 30 for program details.

Following the concert

Houston Lobby

POST-CONCERT RECEPTION

Michaelene Shay

Please join us following the concert for a reception sponsored by the *Virginia Harp Center* and *Camac Harps*.

I am still determined to be cheerful and happy, in whatever situation I may be; for I have also learned from experience that the greater part of our happiness or misery depends upon our dispositions, and not upon our circumstances."

—Martha Washington

Thursday, June 24

10:30 A.M.

Irvine Auditorium

Philadelphia Players in Concert

Concertino in an Old Style for Two Harps

Allegro Moderato

Andante

Presto con grazia

Maciej Malecki
arr. Maurice Wright

Alison Simpson, harp
Virginia Flanagan, harp
Ronald Kershner, piano

*W*hen I think of
women as I see them in
the musical world, I real-
ize what a splendid power
we are letting go waste.”

—Leopold Stokowski

(from the cover of *One
Woman In A Hundred: A
Memoir by Edna Phillips
with Mary S. Welsh*)

Serenade No. 10

I. Larghetto

II. Allegro comodo

III. Andante grazioso

IV. Andante cantabile

V. Allegretto

VI. Scherzando

VII. Adagietto

VIII. Vivo

Vincent Persichetti

Mindy Cutcher, harp
Edward Schultz, flute

Suite Provençal for Harp Duo, Opus 34

Marcha dei Rei

Pastorale

Tambourin

Canso

Air

“D'Ound V'enanatz Filheto?”

Farandole

Saul Davis

Piper Runnion-Bareford, harp
Sonja Wangensteen, harp

Sea Chanty*

1. Blow the Man Down

2. Tom's Gone to Hilo

3. O Wake Her, O Shake Her

Paul White

Rong Tan, harp
Ronald Kershner, piano

*An Edna Phillips Commission

World Music Concert

Hornpipes "The Merry Gardener"/"Spellan's Inspiration"	Traditional
Reels "Fred Finn's"/"Micho Russell's"	
Air "Star of the County Down"	
Jigs "One Thousand Farewells"/"The Bride's Favorite" <i>Bridget Hight, Celtic harp*</i>	
"Earth (in the Spring)" from <i>Buddha Music Suite</i> , by Yu Hsi	by Xi Jing Liu
"In the Sky Reading a Book"	Lu Liang Hui
Chinese Folk Song Suite	arr. Jun Zhi Cui
Ca <i>Jun Zhi Cui, Chinese harp</i>	
The Thunder: Perfect Mind** 1. Consecration: Invocation for Empowerment 2. Calling Forth the Core/Warnings/Mystery 3. Invitation to Innocence 4. Invitation to Listening 5. Sacred Ambivalence/Call to Conscience/Call to Action <i>Julia Haines, Contemporary Bardic Harp</i>	Julia Haines
Program to be announced <i>Sunita Staneslow, Klezmer harp*** Ken Ulansey, soprano saxophone</i>	

5:00 P.M.

Irvine Auditorium

M
"Music expresses that
which cannot be said and
which is impossible to be
silent."

—Victor Hugo

*Traditional Irish music is different from classical music in many ways. One way it differs is that it is passed down orally from musician to musician. As a result, the composers of these tunes are often lost over time. It is also often unknown that Irish music is highly improvisational. Varying ornamentation and left-hand chord patterns result in a unique performance every time an Irish tune is played. The improvisational aspects of Irish music are similar to that of jazz, allowing each performer to generate his or her own style and interpretation of the music.

**Text arranged and adapted from *The Thunder: Perfect Mind*, Nag Hammadi Library (revised), James M. Robinson (Editor), Harper Collins, 1990.

***Klezmer musicians have played for festive occasions in Eastern Europe during the past several hundred years. Their music was clearly a Jewish style, yet was influenced by gypsy, Russian, and European music and played with a great deal of improvisation. When klezmer music made it to the U.S., jazz and swing were added to the mix. Klezmer has enjoyed a revival since the 1970s. Tonight's concert features some of the music of the living tradition written by Andy Statman and Dave Tarras, along with traditional dance tunes and freilachs from the European tradition, and gypsy and Middle Eastern improvisation. Klezmer music is often fast and flashy and always fun.

Thursday, July 24

8:00 P.M.

Irvine Auditorium

Concerto Concert

*With the Chamber Orchestra of Philadelphia**, conducted by David Hayes*

Concertino in E minor, Opus 34, for Harp and Strings

Elias Parish Alvars

Allegro moderato

Romanza: Andante

Rondo: Allegro

Jana Bouskova, harp

Suite "from Childhood"*+

Harl McDonald

I. Allegro moderato

II. Molto moderato

III. Allegro modderato

Alice Giles, harp

Danses

Claude Debussy

I. Danse sacrée

II. Danse profane

Isabelle Moretti, harp

Intermission

The Enchanted Isle
(Symphonic Poem for Harp and Orchestra)

Carlos Salzedo

Elizabeth Richter, harp

Concerto for Harp, Opus 25*

Alberto Ginastera

Allegro guisto

Molto moderato

Liberamente capriccioso—Vivace

Yolanda Kondonassis, harp

*An Edna Phillips Commission

+Cadenza by Carlos Salzedo

**Please refer to pg. 94 for a listing of The Chamber Orchestra of Philadelphia personnel.

W
"We are what we
repeatedly do."

—Aristotle

8:00 a.m. – 4:00 p.m.

REGISTRATION AND HOSPITALITY

Houston Hall Lobby

9:00 a.m. – 4:00 a.m.

EXHIBITS AND PHILADELPHIA HARP HERITAGE DISPLAY Hall of Flags/Bodek Lounge

9:00 a.m. – 10:00 a.m.

WORKSHOP SESSIONS—Choose from the following:

ADULT AFICIONADOS (participants only)

G7

Janet Witman

This workshop gives adult harpists an opportunity to play together in a harp ensemble. Advance registration is required. On Thursday and Friday the workshop is for participants only; on Saturday everyone is invited to hear the group's culmination concert.

YOGA—DISCOVER THE ARTIST WITHIN

Ben Franklin Room

Melissa Collins

For many, the creative, intuitive nature is buried under concerns of how others see us. This inhibition and fear of failure can deaden musical performance. We have learned to distrust our intuition. In order to break out of these self-imposed constrictions, we must learn to focus our attention inward and discover our true nature. In this inner stillness creativity can blossom. This workshop provides tools to access the creative energy already inside you. Simple yoga breathing techniques and meditations can bring you to a state of profound listening. Learn to become vividly aware of body and emotions, and open up to your spontaneous, creative self. Come stretch from the inside out. This workshop uses yoga techniques of breath, movement and meditation to let go of self-imposed limitations and access our creative nature.

PUBLICITY FOR HARPISTS

Class of '49 Auditorium

Kimberly Rowe

Hugh Brock

The editor and publisher of *Harp Column* magazine will talk about how to get your publicity materials noticed by the mainstream media. Topics covered will include how to write a press release; how to get the media to pay attention to you, and how to use the Internet to increase your business.

LITURGICAL HARP WORKSHOP

Irvine Auditorium

Greg Buchanan

Becky Nissen

Sunita Staneslow

Each artist will share how they use the harp in their house of worship. Greg Buchanan, says, "I would like to share my experience of traveling the past 21 years in full-time harp ministry to many different Christian churches, and venues. I look forward to open discussion, and how to make harp relevant to the church." Becky Nissen will show you how to add interest to a hymn arrangement with the use of secondary melodies and key changes. Sunita Staneslow will play music from the Middle Eastern, Sephardic, and Eastern European traditions and share ideas on arranging Jewish music for the harp that can be used for weddings, Jewish services, and ecumenical or healing services.

10:15 a.m.

LITURGICAL HARP CONCERT

Irvine Auditorium

Greg Buchanan

Becky Nissen

Sunita Staneslow

Today's top liturgical harpists will showcase their talents. See pg. 34 for program details.

*E*very day you may make progress. Every step may be fruitful. Yet there will stretch out before you an ever-lengthening, ever-ascending, ever-improving path. You know you will never get to the end of the journey. But this, so far from discouraging, only adds to the joy and glory of the climb."

—*Sir Winston Churchill*

11:15 a.m. –1:15 p.m.

REGIONAL LUNCH AND VISIT EXHIBITS

For your convenience, Houston Market, adjacent to the the Hall of Flags exhibit area, will be open for lunch today; signs will be posted designating meeting spots for those who would like to eat with other members from their region. Regional meetings will take place in two shifts:

11:15 a.m. –12:15 p.m.: *Midatlantic; Midcentral; Northcentral; Northwestern; Pacific; Southern*

12:15 p.m. –1:15 p.m.: *New York; New England; Midwestern; Southeastern; Southwestern; Western; International*

11:30 a.m. –1:00 p.m.

LUNCHTIME CONCERTS

Spoken Word (Carol Thompson and Jack Vickrey)
Ellen Tepper

Houston Hall Lobby
(11:30–12:00 p.m.)
(12:30–1:00 p.m.)

1:15 p.m. –2:15 p.m.

WORKSHOP SESSIONS—Choose from the following:

JAZZ RHYTHM WORKSHOP

Lori Andrews
Bart Samolis

Terrace Room

This class is for beginners as well as intermediate and advanced jazz harpists. Lori will demonstrate the “slap bass” technique she uses to set up a wonderful, danceable rhythm. On her solo CDs, everyone asks who her percussionist is! Really, it’s just the left-hand style of slapping the bass strings that she developed, and she will show you how it’s done. Lori will also touch on the business of music, which is really the first thing that happens before the actual gig! (Promo, tapes, CDs brochures, video, EPK’s, etc.)

Here are some of the things Lori will touch on to get you started on your way to playing jazz on the harp: Reading a chord chart; basic skills to playing jazz on the harp— for example, using “blues” notes; bending notes and “slap bass” technique; your role in the band; rhythm and playing with bass and drums (with special guest Bart Samolis, bass player); and doing business as a musician.

PIT ORCHESTRA 101

Lucy Scandrett
Cynthia Price-Glynn

Ben Franklin Room

The orchestra pit offers the harpist many joys and perils while playing for ballet, opera, and musical theater. Topics to be discussed in this class include "orchestra pit basics," such as dealing with cramped spaces, following conductors, the endurance needed for eight shows per week for many weeks, and remedies for sore fingers. Tips from specific orchestral works and shows will also be covered. The thrill of being a part of drama-song-dance productions is unique, memorable, and worth any challenge. Those with pit experience are invited to come and share anecdotes, tips, and questions. We will surely have a lot in common—and a lot to learn from each other.

TEACHING EACH STUDENT

Susan Bennett Brady
Pamela Eldridge
Delaine Fedson
Robbin Gordon-Cartier
Molly Hahn (moderator)
Nancy Lendrim

Class of '49 Auditorium

Each participant in this panel encompasses the same philosophy of assessing the learning style of their students and meeting those requirements. They will address the many phases of harp instruction using that theory, including Suzuki teaching methods, performance stress, variety in music styles, ensemble playing, and music theory and ear training. After their presentations, there will be time for questions.

*T*eachers open the
door. You enter by
yourself.”
—Chinese Proverb

2:30 p.m.

NEW MUSIC CONCERT

Cheryl Dungan Cunningham

Alicia Jones

Emily Halpern Lewis

Bryan Parkhurst

Walter Pfeil

James Pinkerton

Kimberly Rowe

Michaelene Shay

A showcase of new music for harp. See pg. 35 for program details.

Irvine Auditorium

4:30 p.m.

BUSES DEPART FOR BANQUET

34th Street, near Spruce

If you have purchased a bus ticket to the gala banquet, please report to the meeting area by 4:25 p.m. for departure. Tickets must have been purchased in advance.

4:45 p.m.

GALA BANQUET

The Down Town Club

Our gala banquet at the Down Town Club, overlooking Independence National Park, features surprise entertainment. Tickets must have been purchased in advance.

8:30 p.m.

JAZZ CONCERT

Irvine Auditorium

Lori Andrews

Jakez Francois

Gloria Galante

Park Stickney

A jazz concert featuring leading jazz harpists and guests. See pg. 36 for program details.

POST-CONCERT RECEPTION

Houston Hall Lobby

Robbin Gordon-Cartier

Join us this evening for a reception hosted by the *Virginia Harp Center*.

“Use what talents you
possess: the woods would
be very silent if no birds
sang there except those
that sang best.”

—Henry Van Dyke

Friday, June 25

10:15 A.M.

Irvine Auditorium

Liturgical Harp Concert

*T*he best and most beautiful things in the world cannot be seen or even touched. They must be felt within the heart.”

—Helen Keller

“Wonderful Words of Life” Philip P. Bliss

“Just a Closer Walk with Thee” Traditional

“Blessed Assurance”* Fanny J. Crosby, Phoebe Knapp

“He's Got the Whole World in His Hands” Traditional

“Grace Greater Than Our Sin” Julia H. Johnston, Daniel B. Towner

Becky Nissen, harp

“Halleluyah” / “Kol ha Olam Kulo” Traditional, Psalm 150 /B. Chait, Chassidic

“Im Eshkachech” Traditional, Psalm 137

“Shmelkie's Nigun” Traditional Chassidic

“Avinu Malkenu” / “Shalom Aleichem” Traditional Ashkenazie /Traditional Sephardic

Sunita Staneslow, harp

“Joyful, Joyful We Adore Thee”

“Joshua Fit The Battle of Jericho”

“Be Thou My Vision”

“Mary Did You Know?”

“Agnes Dei”

“Amazing Grace”

Greg Buchanan, harp

* It is said that Phoebe Knapp took a tune she had written to Fanny Crosby for her opinion. "What does it say to you, Fanny?" she asked. Fanny's answer was, "Blessed assurance, Jesus is mine." A few minutes later she handed to Mrs. Knapp the completed lyrics of the hymn. The tune and lyrics were put together and a song was born.

Fanny J. Crosby wrote over 8000 hymns. She said about her blindness, "The first face ever to gladden my sight will be when I get to heaven and behold the face of the One who died for me. I believe God intended that I should live my days in physical darkness so that I might be better prepared to sing His praise and lead others from spiritual darkness into eternal light. With sight I would have been too distracted to have written thousands of hymns."

This arrangement takes on a twist with the intertwining of Bach's "Jesu, Joy of Man's Desiring."

Friday, June 25

New Music Concert

Vanishing Lands

Raymond Wojcik

Cheryl DunganCunningham, harp
Southampton Chamber Music Society Quintet
(Nicole Lambert, flute; Michelle Brazier, violin; James Day, viola; Patricia Daniels, cello)

American Pictures: Prairie Night, Op. 39, No.1

Saul Davis

Emily Halpern Lewis, harp

“Evening Prelude”

Roberto Pace

Alicia Jones, harp
Nina Cottman, viola
Eve Friedman, flute

Valses nobles et sentimentales

Maurice Ravel
arr. Walter Pfeil

Walter Pfeil, harp
Bryan Parkhurst, harp
James Pinkerton, harp

“Sweet Blues”

Bernard Andres

Kimberly Rowe, harp

Two Pieces for Flute & Harp*

Peter Nocella

Michaelene Shay, harp
Nicole Lambert, flute

2:30 P.M.

Irvine Auditorium

M

“My music is best
understood by children
and animals.”

—Igor Stravinsky

Friday, June 25

8:30 P.M.

Irvine Auditorium

Jazz Concert

Program to be announced

Gloria Galante, harp
with Odean Pope*, saxophone
and Kusangala*

Tyrone Brown, Jim Miller, Rossella Clemmon-Washington, and William Wilson

Program to be announced

Jakez Francois, harp

Intermission

Program to be announced

Park Stickney, harp

"The Pluckin' Blues"

Lori Andrews

"Alice in Wonderland"

Fain/Hillard

"Suspended"

Lori Andrews

"Mercy, mercy, mercy"

Joe Zawinul

"Spain"

Chick Corea

Lori Andrews, harp

with the Lori Andrews Jazharp Quartet:

Bart Samolis, basses

Ron Kerber, sax

Grant MacAvoy, drums

Jim Hamilton, Percussion

M
"Music is your own
experience, your thoughts,
your wisdom. If you don't
live it, it won't come out
of your horn."

—Charlie Parker

*Sponsored by GMG Studios

8:00 a.m. – 11:00 a.m.

REGISTRATION AND HOSPITALITY

Houston Hall Lobby

9:00 a.m. – 4:00 p.m.

EXHIBITS AND PHILADELPHIA HARP HERITAGE DISPLAY

Hall of Flags/Bodek Lounge

9:30 a.m. – 10:15 a.m.

THE ART OF COLLECTING

Ben Franklin Room

Gerald Goodman

Gerald Goodman, a compulsive collector of harp-related objects, art, and ephemera, has found great joy in surrounding himself with his instrument. For all those with the incurable addiction of collecting, Gerald's talk will advise how to buy at estate sales, bid at auctions, and bargain at antique shows. Beware buying on the Internet! Learn how to examine and appraise an object before overpaying.

9:30 a.m. – 10:45 a.m.

WORKSHOP SESSIONS—Choose from the following:

ADULT AFICIONADOS

G7

Janet Witman

This workshop gives adult harpists an opportunity to play together in a harp ensemble. Following a warm up for just participants, all are invited to hear the group's culmination concert at 10:15 a.m.

REMEMBERING EDNA PHILLIPS

Class of '49 Auditorium

Robert Capanna

David Hugh Rosenbaum

Heidi Lehwalder

Mary Sue Welsh

Joan Solaun

Southampton Trio

Panelists will reflect on Edna Phillips' significance to the music community as a leading performer, commissioner of new works, teacher, and advocate both for the harp and for the importance of music performance and education. The session will also include the previously unheard Trio for Flute, Harp, and Viola, by Paul Nordoff, commissioned by Edna Phillips.

HELP FOR HARP PARENTS

Terrace Room

Patty Chieffo

Delaine Fedson (moderator)

Ed Galchick

Kim Meseck

"What factors should I consider when purchasing a harp for my child? New or used? Lever or pedal? What is the best way to transport a harp? How do I tune my harp? When a string breaks, how do I change it? What kind of maintenance does a harp need? What type of vehicle do I need to transport a harp?" Our Help for Harp Parents panel will include discussions of the care and feeding of lever and pedal harps for harp parents and first-time harp owners. We'll have a harp technician local harp parents, and a seasoned teacher there to share solutions to these common issues. Bring your notepads and bring your questions!

11:00 a.m.

STUDENT CONCERTO CONCERT

Irvine Auditorium

Juliana Beckel

Madeline Blood

Helen Liu Gerhold

Katherine Kapelsohn

E Edna Phillips was the first woman to hold a tenured position in a major American orchestra. She sought to expand the harp's repertoire through commissioning projects with her husband, Sam Rosenbaum. Eight of Phillips' commissions, including Ginastera's Concerto for Harp, are being performed at this week's conference.

*Alexa Lichtenstein
Susan Schafer
Rebecca Simpson
Julia Wilson*

Winners of the Philadelphia Harp Society student concerto competition, held in January, 2004, will be featured in a program of student-level concertos accompanied by the Philadelphia Young Artists Orchestra. Also, young talent Julia Wilson will give the premiere performance of Murray Boren's *Lexicon*. See next page for program details.

12:15 p.m.

PHILADELPHIA CULTURAL TOUR buses will depart from 34th St., near Spruce

A tour of Philadelphia's musical landmarks including the Curtis Institute of Music. Tickets must have been purchased in advance.

1:30 p.m.

PHILADELPHIA HISTORIC TOUR buses will depart from 34th St., near Spruce

A tour of Independence National Park and the Liberty Bell. Tickets must have been purchased in advance.

6:00 p.m.

PHILADELPHIA DINNER Wynn Commons

A fun dinner featuring regional cuisine and entertainment! Tickets must have been purchased in advance. (In the event of rain, dinner will be served in the Houston Hall Lobby.)

8:00 p.m.

PHILADELPHIA HERITAGE CONCERT Irvine Auditorium

*Sophie Bruno
Susan Dederich-Pejovich
Jubal Trio (Susan Jolles, harp)
Judy Loman
Jude Mollenhauer
Paula Page
Ann Hobson Pilot
Sparx (Anne Sullivan, harp)
The Philadelphia Harp Ensemble
(Mary Jane D'Arville, Virginia Flanagan, MaryAnn McCann, Melia Repko-Schmauk, Kimberly Rowe,
Alison Simpson, Janet Witman)*

Nationally syndicated radio host *Jill Pasternak* narrates a program that highlights the rich heritage of Philadelphia harpists past and present. See pg. 40 for program details.

POST-CONCERT RECEPTION Houston Hall Lobby

Trillium Harp Ensemble—Gloria Galante, Madeline Hlywiak, Sarah Williams
Join us this evening for a reception hosted by *Lyon & Healy*.

Saturday, June 26

Student Concerto Concert

with the Philadelphia Young Artists Orchestra, led by Louis Scaglione

Concerto in C Major, RV 534

Moderato

Largo

Allegro

Helen Liu Gerhold, harp

Antonio Vivaldi

arr. Kathy Bundock Moore

“Processional”

Katherine Kapelsohn, harp

Linda Wood Rollo
orchestration by Murray Boren

“Two Guitars”

Susan Schafer, harp

Linda Wood Rollo
orchestration by Murray Boren

“Toccata (Sabre Dance)”

Madeline Blood, harp

Susann McDonald
orchestration by Murray Boren

Concerto in D Major RV 93

Allegro Moderato

Largo

Allegro

Alexa Lichtenstein, harp

Antonio Vivaldi

arr. Kathy Bundock Moore

“Greensleeves”

Traditional
arr. Diana Steiner and Marcia Dickstein
Rebecca Simpson, harp

Concertino Antico for harp and string quartet*

I. Ceremony (Maestoso)

II. Ritual (Lento e molto misterioso)

III. Roundelay (Giocososo tranquillo)

Juliana Beckel, harp

Peggy Glanville-Hicks

“Lexicon,” a concerto for harp and chamber orchestra★

I. Interrogative

II. Reflexive

III. Declarative

Julia Wilson, harp

Murray Boren

11:00 A.M.

Irvine Auditorium

C“Competition is not for
the faint of heart. It is for
those who wish to prepare
themselves for the rigors
of life.”

—James E. “Doc”

Counselman

*An Edna Phillips Commission

★Commissioned by the Philadelphia Chapter of the AHS through the *Harp Ornaments* CD project.

Saturday, June 26

8:00 P.M.

Irvine Auditorium

Philadelphia Heritage Concert

with members of The Chamber Orchestra of Philadelphia, conducted by Rossen Milanov

H "Hours after a concert
or rehearsal, I sing to
myself what I've played,
over and over, wondering
where I could have done
better. Playing an instru-
ment is a constant chal-
lenge. There's no end. It's
hard and wonderful."

—Marilyn Costello

Suite for Harp and Chamber Orchestra* Harry Somers
Lento Con Moto, Allegro, Lento
Allegro non troppo
Lento
Allegro

Judy Loman, harp

Eclogue "La Nouvelle Heloise" for Harp and String Orchestra* Alexei Haieff
Sophie Bruno, harp

Knights of the Red Branch, for Three Harps and Chamber Orchestra* Kevin Kaska
1. The Ride
2. Lament
3. The Return

"Philadelphia High School for Girls Trio"

Susan Dederich-Pejovich, harp; Ann Hobson Pilot, harp; Paula Page, harp

Intermission

Sonatine en Trio Maurice Ravel
I. Modéré arr. Carlos Salzedo
II. Mouvement de Menuet
III. Animé

Jude Mollenhauer, harp
Nicole Lambert, flute
James J. Cooper III, cello

Ballade, Opus 28 Carlos Salzedo
Judy Loman, harp

Five Sacred Songs (Laurel Hill Songs)* James Primosch
Jubal Trio
Susan Jolles, harp; Christine Schadeberg, soprano; Sue Ann Kahn, flute

—continued on next page

Furioso for Flute and Harp

Jennifer Higdon

Sparx
Anne Sullivan, harp; Joan Sparks, flute

Bolmimerie

Carlos Salzedo

(Music for a film-pantomime composed for the great Russian Dancer, Adolf Bolm)

A gathering at the royal court
Entrance of the magicians
Magical feats
Electrical convulsions
The wall-panels detach themselves and dance a fugue (à la Brahms)
A noisy country fair
A corpseless funeral, at which a large fantastic bird appears
A noisy country fair
The monarch congratulates magicians
The magicians dissolve as curtain tumbles

The Philadelphia Harp Ensemble

From left to right: Janet Jackson Witman, Virginia Flanagan, Mary Ann McCann, Kimberly Rowe,
Melia Repko-Schmauk, Mary Jane D'Arville, Alison Simpson
with Philip Colucci, Dancer★ and Meredith Rainey, Dancer and Choreographer★

THE CHAMBER ORCHESTRA OF PHILADELPHIA

Members performing tonight are:

Edward Schultz—flute	Mei-Chen Liao Barnes—violin I
Stephanie Wilson—oboe	Igor Szwec—violin II
Charles Sallinger—clarinet	Ellen Trainer—viola
Michelle Rosen—bassoon	James J. Cooper III—cello
Susan Jones—timpani/percussion	Daniel McDougall—string bass

This evening's performance celebrates the 75th Anniversary of the Salzedo Model Harp

*An Edna Phillips Commission.

★Sponsored by the *Harp Ornaments* CD project.

This program, including the commissioning and presentation of *Five Sacred Songs (Laurel Hill Songs)*, by James Primosch, is made possible by a grant from the Philadelphia Music Project, an artistic initiative of the Pew Charitable Trusts, administered by Settlement Music School.

This project was supported by the Pennsylvania Partners in the Arts (PPA), the regional arts funding partnership of the Pennsylvania Council on the Arts, a state agency. State government funding comes through an annual appropriation by Pennsylvania's General Assembly and from the National Endowment for the Arts, a federal agency. PPA is administered in this region by the Greater Philadelphia Cultural Alliance, and is additionally supported by the Delaware River Port Authority and PECO Energy.

In 1935 a new Lyon & Healy catalogue featured the Salzedo Moderne Harp, an instrument designed c. 1928 by Carlos Salzedo with the assistance of Withold Gordon. In a version of the Art Deco style, this harp's capital, column base and pedestal, all [exhibited] angles rather than curves... Nowhere did the harp have a trace of gold..."

—from *Harps & Harpists*,

by Roslyn Rensch

Performers and Speakers



LORI ANDREWS

LORI ANDREWS

Jazz Concert; Jazz Rhythm Workshop

Lori Andrews is a gifted and energetic performer who takes the harp beyond tradition and into the elements of jazz, fusion, and R&B. Having seven CDs to her credit, she has performed for Presidents Clinton and Ford, the King and Queen of Spain, and has entertained a list of celebrities including Barbra Streisand, Frank Sinatra, Jack Nicholson, Clint Eastwood, Natalie Cole, Elizabeth Taylor, Joan and Melissa Rivers, and Steven Spielberg. Lori's TV and movie appearances include *Beaches*, *In the Line of Fire*, *The Tonight Show*, *Mambo Kings*, *Drew Carey*, *Ally McBeal* and *MAD TV* along with many TV commercials including IBM, Aetna, Sprint & Toyota. Her CD credits include Luther Vandross, Jennifer Love Hewitt, Gerald Levert, Madame X, Michael Paulo and, Sygnature. Lori was recently voted the Winner of the *Jazziz* readers' poll as best jazz harpist. "Lori has a unique style that captures the appeal of any audience. Hearing is believing!" —Scott Yanow, editor, *All Music Guide to Jazz*.



JAZHARP QUINTET

LORI ANDREWS JAZHARP QUINTET

Jazz Concert

The Lori Andrews JazHarp Quintet, a featured band on smoothjazz.com, is currently promoting their sixth CD, *Pulling Strings*, which features such artists as Eric Marienthal, Jeff Kashiwa, Hubert Laws, and Ricky Lawson, while their seventh CD, *Going Home*, is being promoted in Canada; their fifth CD, *No Strings Attached*, just received distribution in Japan. Lori's band has been featured at the Playboy Jazz Festival (2000), the Long Beach Jazz Festival (2002), and the Sacramento Jazz Festival (1999 & 2001); they have opened for Diane Shurr at the Idyllwild Jazz Festival (1998, 1999 & 2003) and for Bob James at his Monterey concert this past fall. Backing entertainers such as Richard Dreyfuss, Helen Hunt, Ashley Judd, Anne Heche, Charlize Theron, Jennifer Garner, and Selma Hayek, the Quintet has been the house band every year at the Academy Awards Technical Achievement Division—the evening that the first Oscar Award is given—playing award recipients on and off the stage.



RALPH ARCHBOLD

RALPH ARCHBOLD

Benjamin Franklin

Benjamin Franklin lives on through an award-winning, authentic portrayal of the famed author and inventor by Ralph Archbold. Today, after addressing more than 7,000 audiences as the alias of the elder statesman, Ralph Archbold has earned a following of his own: he was chosen as the official Ben Franklin for the City of Philadelphia, and became the primary spokesman for America's Constitutional Bicentennial Celebration. More recently he's been featured as Ben in the city's celebration, "200 Years of Benjamin Franklin's Genius." He is also the official Ben Franklin for the University of Pennsylvania, Freedom's Foundation, and The Franklin Institute in his predecessor's homeland.

His realistic portrayal and stimulating performances have won him appearances on: *The Today Show*, *Good Morning America*, *The CBS Constitutional Gala*, and the Disney Channel. Among the numerous distinctions Ralph Archbold has been awarded as Ben Franklin are: Philadelphia Magazine's "Best of Philly Award," the "Invest in America Eagle" award presented to him by Malcolm Forbes, and the "Constitutional Eagle" award presented by Warren Burger. Now residing near Independence Hall in Philadelphia, Ralph Archbold consults his own extensive reference library, as well as those of other well known Franklin collections, to tailor more than 400 messages each year for audiences.



JULIANA BECKEL

BORIS BALTER

Opening Recital

Violinist Boris Balter, a native of the USSR, began his musical studies at the Stolyarsky special music school in Odessa. He obtained his degree in solo, orchestra, performance, and teaching from the Odessa State Conservatory. In the United States, Mr. Balter has been a member of the Orchestra of New York, the Brooklyn Philharmonic; he was also a member of the Mexico City Philharmonic. In 1982 he became a member of the Baltimore Symphony Orchestra, prior to joining The Philadelphia Orchestra in 1985.

JULIANA BECKEL

Student Concerto Concert

Juliana Beckel has been playing harp since she was 5 years old. She is a senior in high school in Southern New Jersey. She has been the harpist for the Philadelphia Sinfonia Orchestra for 3 years, the Rowan University Youth Orchestra for 6 years, and participates in many harp venues, both classical and Celtic. She has also studied privately in the past with Gloria Galante and Rosalyn Briley. Her future plans include the study and enjoyment of harp music in college and beyond.

SUSAN BENNETT-BRADY

Teaching Each Student

Susan Bennett Brady is Principal Harpist in the Atlanta Opera, Macon, and Columbus Symphony Orchestras. She works as a free lance harpist in the Atlanta area, performing with the Atlanta Symphony Orchestra, Atlanta Boy Choir, Spelman and Morehouse Glee Clubs, Shorter Chorale, and has often appeared as a concerto soloist. Her teachers include Marilyn Costello and Marjorie Tyre. She holds two college-level degrees from the Curtis Institute of Music and is a prizewinner in the Elizabeth Herbert Hobin Harp Competition and the 1983 AHS Competition, Young Professional Division. Ms. Brady has toured the U.S. and Europe extensively, performing in solo, chamber music, and orchestral capacities. She was the faculty Principal Harpist at the Brevard Music Center from 1991-2001. In 2002 she co-founded the Young Artist's Harp Seminar, an intense summer program for serious harp students. She is founder and director of the Atlanta Harp Ensemble, for which she writes and arranges music. Ms. Brady is highly sought after as a teacher and workshop technician for her innovative ideas and great teaching success. Her students have participated in the Atlanta Symphony Youth Orchestra, regional, and school orchestras; won regional and national competitions; and have attended some of the most prestigious music schools in the country.

GEORGE BLOOD

What to Know Before Going Into the Recording Studio

A native of Philadelphia, George Blood has worked in classical music production since receiving a degree in Music Theory from the University of Chicago in 1983. Mr. Blood has been a radio producer recording and editing some 300 nationally-syndicated programs, mostly of the Philadelphia Orchestra, and 139 local programs for the Pew Trusts. In continual demand for recording projects, he has produced and engineered nearly 100 CD titles, receiving three Grammy Nominations, most recently for Best Classical Album, 2003. Mr. Blood lives and works in Philadelphia, with his wife, Martha, and their four daughters (including harpist Madeline) and one son.

MADELINE BLOOD

Student Concerto Concert

Madeline Blood, born in 1991, is a student of Elizabeth Hainen. She began harp studies at age 7 with Felicia Coffey and continued with Kimberly Rowe, both at Settlement Music School. Madeline enjoys large and small ensemble playing. She plays with her sister Freddie (oboe), the Philadelphia Young Harpists Ensemble, Delaware County Youth Orchestra, and two Germantown Friends School Orchestras. Her recent performances include Britten's *A Ceremony of Carols* (GFS Madrigals), Beethoven's *Prometheus* (Settlement Music School Woodwind Ensemble), and Mozart's *Flute and Harp Concerto* (Jacqueline Arrington and the GFS Orchestra).

JANA BOUSKOVA

Concerto Concert

Jana Bouskova, of Prague, Czech Republic, became one of the world's leading harpists following her 1992 First Prize performance at the USA International Harp Competition; she won Second Prize in the 11th International Harp Contest in Israel that same year. Since then Bouskova has appeared as a solo artist with orchestras such as the Czech Philharmonic, the Israel Philharmonic, and the Tokyo Chamber Orchestra. She has recorded dozens of CDs for Czech and international labels, including new music and previously unpublished music for the harp. Bouskova studied at the Prague Conservatory, where she now teaches; she was also a student at Indiana University as a Fulbright Scholar, and was invited to teach at Indiana University during Susann McDonald's sabbatical last year. In 1999 Jana Bouskova served as Artistic Director of the World Harp Congress in Prague.



SUSAN
BENNETT-BRADY



GEORGE BLOOD



MADELINE BLOOD



JANA BOUSKOVA

Performers and Speakers



BRANDYWINE
HARP ORCHESTRA
(photo: Dave Shoemaker)

BRANDYWINE HARP ORCHESTRA

Wednesday Post-concert Reception

The Brandywine Harp Orchestra developed from the harp studio of Janet Jackson Witman. Since 1986, Janet has been teaching classical and Celtic harp in the Brandywine Valley of Chester County, Pa. To offer her students the opportunity to perform, she has been organizing harp ensemble concerts since 1989, and a few years later established the Brandywine Celtic Harp Orchestra. This group of 15 Celtic harpers has become an outstanding performing group featuring the music of Ireland and Scotland, along with vocalists and guest instrumentalists. They have been featured in concerts at Longwood Gardens, Winterthur's Enchanted Garden, Mt. Gretna Tabernacle, and various retirement homes and concert series. They are thrilled to perform their music at the reception following the Opening Concert on Wednesday evening.

HUGH BROCK

Publicity for Harpists

Hugh Brock is publisher and co-founder, with his wife Kimberly Rowe, of *Harp Column* magazine. He also works full time as an Internet software developer for the Raleigh-based company Red Hat Inc.; his clients for Red Hat have included the United Nations, Sundance Catalog, New Balance, Telecom Italia, France TV, Carrefour, and the United Bank of Switzerland (UBS), who he is currently working for in London.

Hugh Brock attended Rice University, where he received undergraduate degrees in English and Percussion performance; he received his Masters Degree in English from the University of Michigan. He is an avid sailor, scuba diver, and holds his private pilot's license.



HUGH BROCK

SOPHIE BRUNO

Philadelphia Heritage Concert

Sophie Bruno-Labiner is a graduate of The Curtis Institute of Music, where she studied with Marilyn Costello. Ms. Bruno has appeared with major orchestras, including the Philadelphia Orchestra, Pittsburgh Symphony, and The English Chamber Orchestra. Sophie has performed as a soloist and in chamber music ensembles in the Philadelphia area, including broadcasts on Public Radio. Among other groups with which she has performed are The American Ballet Theater, American Boy Choir, Kirov Ballet, Pennsylvania Ballet, and Opera Festival of New Jersey. Ms. Bruno is currently Principal Harpist with the Opera Company of Philadelphia, the Chamber Orchestra of Philadelphia, Orchestra 2001, and the Philly Pops. She is also a faculty member at Temple University.



SOPHIE BRUNO

G. HOWARD BRYAN

Harp Autopsy

G. Howard Bryan has been repairing and restoring all brands of harps for over 12 years, and has built new pedal harps under license from Camac. Bryan, who worked as an engineer in the pharmaceutical and nuclear power industries for over 20 years, uses his engineering skills and understanding of materials to develop effective methods of repair. He is noted for his responsive soundboard designs and for his work on antique European harps.

GREG BUCHANAN

Liturgical Harp Concert; Liturgical Harp Workshop

Greg Buchanan is a world-class harpist whose aggressive style of playing usually redefines the listener's concept of performance on the harp. He celebrated 20 years of music ministry in 2003. Starting his ministry in the early 1980s, he has traveled the country presenting his musical message primarily in churches. Greg's desire to touch hurting lives for Christ is also revealed through his work in prison ministries, rehabilitation facilities, and senior citizen communities.

Superb musicianship combined with a contagious attitude toward the Christian life make Greg one of the most sought-after guest artists in America. He has appeared in settings as varied as the International Jazz & Pop Harpfest to the Gospel Music Association Dove Awards; Billy Graham Crusades and Moody Conferences; and special projects and events in cooperation with Insight for Living and Turning Point. Part of God's provision in Greg's life was blessing him with a wonderful family who support him from their home in California. Becky keeps life going smoothly for their three children, Matthew, Erik and Bree. Matthew's choice of musical instrument is piano, Erik



HOWARD BRYAN

plays violin, and Bree is studying harp. Both Becky and Greg are natives of southern California. Greg has the very great privilege of being the first harpist in the world to own and play the electronic grand harp developed and handcrafted by Lyon & Healy Harps.

BRENDAN CALLAHAN

Celtic Style—What's Not on the Page

ROBERT CAPANNA

Remembering Edna Phillips

Robert Capanna was born in 1952 in Camden, N.J., and spent his early musical life commuting to Philadelphia for music lessons. Originally a trombonist, he received his Bachelor and Master of Music degrees in composition from the Philadelphia Music Academy where he studied with Joseph Castaldo and Theodore Antoniou. In 1974, he was the Bruno Maderna Fellow in Composition at the Berkshire Music Center at Tanglewood where he worked with Jacob Druckman and was awarded the Koussevitsky Prize in composition.

Mr. Capanna's works have been performed by the Philadelphia Orchestra, Milwaukee Symphony, Penn Contemporary Players, Orchestra Society of Philadelphia, Amherst Music Center Orchestra, Dallas Civic Symphony, the Berkshire Music Center Orchestra, Network for New Music, the Trio di Milano, Colorado String Quartet, Mendelssohn Quartet, Concerto Soloists, Orchestra 2001, and the Philadelphia Singers.

Since 1982, Mr. Capanna has served as executive director of the Settlement Music School, a community school of the arts serving over 9,000 students at six locations throughout the greater Philadelphia region.

CHAMBER ORCHESTRA OF PHILADELPHIA

Concerto Concert; Philadelphia Heritage Concert

A resident company of The Kimmel Center for the Performing Arts, The Chamber Orchestra of Philadelphia (formerly Concerto Soloists) was founded in 1964 by Marc Mostovoy. Ignat Solzhenitsyn was appointed Music Director in January 2004, after serving as Principal Conductor since 1997, as well as Assistant and Associate Conductor beginning in 1994.

The Chamber Orchestra of Philadelphia has performed with such internationally acclaimed guest artists as Luciano Pavarotti, Mstislav Rostropovich, Isaac Stern, Rudolph Serkin, Jean-Pierre Rampal, The Romeros Guitar Quartet, Nadja Salerno-Sonnenberg, Sylvia McNair and Leila Josefowicz. The 2003-04 subscription season featured pianists Vladimir Ashkenazy, Mikhail Yanovitsky and Ignat Solzhenitsyn; violinists Jennifer Frautschi and David Kim; cellist Wendy Warner; soprano Elena Prokina; baritone Sergei Leiferkus; clarinetist Julian Bliss, the innovative Canadian percussion ensemble Scrap Arts Music and guest conductor JoAnn Falletta.

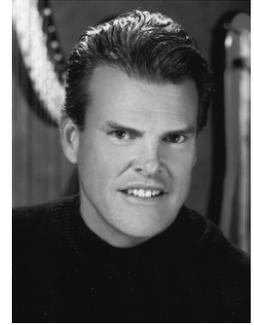
The Chamber Orchestra of Philadelphia, under the leadership of both Maestro Mostovoy and Maestro Solzhenitsyn, has steadily matured and expanded its musical horizons, touring the United States, Europe, and Israel. *The New York Times* enthused about "the most impressive small ensemble to come through Carnegie Hall in quite some time. The Philadelphia players have a wonderful control at extremely quiet levels, an admirable enthusiasm and a sure sense of style."

PATRICIA CHIEFFO

Help for Harp Parents

Patricia Chieffo lives in Vineland, N.J., with her husband, Chris, and two daughters. Currently, she is employed by the Vineland Board of Education. Previously, she held the position of Retail Banking and Commercial Business Development Officer of Summit/Fleet Bank before deciding to leave her 20-year banking career to dedicate time to her family. At that point, harp was introduced to her oldest daughter, Monica, and immediately became a critical part of the lives of both girls, as well as the Chieffo family.

Mrs. Chieffo is the mother of two harp students: Monica, 16, and Andrea, 13. The girls are members of The Philadelphia Young Harpists Ensemble and study harp in Philadelphia with Elizabeth Hainen and Kimberly Rowe, respectively.



GREG BUCHANAN



ROBERT
CAPANNA



PATRICIA
CHIEFFO

Performers and Speakers



BARBARA
CONABLE

BARBARA CONABLE

Body Mapping

Barbara Conable founded Andover Educators using expertise gained in 25 years of applying Body Mapping to the teaching of the Alexander Technique, a contribution articulated in her acclaimed *How to Learn the Alexander Technique: A Manual for Students*. Now, teaching the course What Every Musician Needs to Know About the Body and using her book by the same title, she trains musicians around the world to be free, efficient, and increasingly skillful in their playing and singing. Barbara lives in Portland, Ore., where she continues to develop the theory and practice of Body Mapping. Her book *The Structures and Movement of Breathing: A Primer for Choirs and Choruses* is available from GIA Publications, Chicago.



MELISSA COLLINS

MELISSA COLLINS

Discovering the Artist Within

Singer and harpist Melissa Collins spent over 25 years in the music education field working as an instructor and teaching consultant for the International Yamaha Music School. She is a certified Therapeutic Harp Practitioner with the International Harp Therapy Program and uses music for healing and restoration in nursing homes, hospitals, and private settings. She is also the creator of the Music Vigil, a palliative care program for the dying.

Hand in hand with her musical endeavors, Ms. Collins is on the faculty of the State University of New York at Binghamton as a yoga instructor where she teaches Ashtanga Yoga and Yoga for Musicians. She has public classes in yoga and meditation and does yoga presentations and workshops for businesses and other organizations in addition to private sessions for Yoga Therapy.

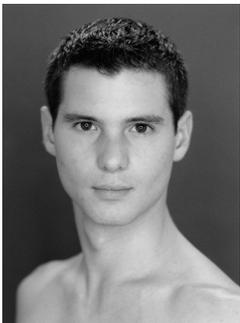
PHILIP COLUCCI

Philadelphia Heritage Concert

Born and raised in Malaga, N.J., Philip Colucci began dancing at the age of 10 with the Vineland Regional Dance Company. During his high school years, he completed additional training in summer dance programs at Central Pennsylvania Youth Ballet, Pennsylvania Ballet, and Houston Ballet. In 1995, Mr. Colucci enrolled in the dance program at the Juilliard School, under the direction of Benjamin Harkarvy, and continued training in summer programs with San Francisco, Boston, and Pacific Northwest Ballets.

Upon receiving his Bachelor of Fine Arts degree from Juilliard in 1999, Mr. Colucci joined Pennsylvania Ballet as an apprentice, and became a full member of the Corps de Ballet in August, 2000. He has danced featured roles in George Balanchine's *The Nutcracker*, Jermone Robbins' *Fancy Free* and *Interplay*, Paul Taylor's *Company B* and *Arden Court*, Ben Stevenson's *Cinderella* and *Dracula*, Kevin O'Day's *Quartet*, and Jeffrey Gribler's *Cricket Dances*. He has also created original roles for two world premiers—Jessica Lang's *Undercurrents* and Trey McIntyre's *Plush*.

In addition, Mr. Colucci has had the opportunity to work with such choreographers as Lila York, Igal Perry, Lar Lubovitch, and Sonia Dawkins. Mr. Colucci was a recipient of the prestigious Princess Grace Award in 1998 and lives in Southern New Jersey.



PHILIP COLUCCI
(photo: Brett Thomas Photography)

JUN ZHI CUI

World Harp Concert

From China, currently residing in San Jose, Calif., Jun Zhi, "Konghou Master Grand Player," is responsible for the re-emergence of this precious ancient harp in China and the world. Although the performance technique was completely lost, Jun Zhi has successfully reconstructed and developed a whole set of techniques for playing Konghou. She has been invited to perform all over the world both as a solo performer and with symphony orchestras, and she has received numerous awards for her playing and also for her compositions. Her book, *Konghou World*, has been distributed worldwide. Jun Zhi's sincere wish is that the Chinese harp will become a bridge between artists from East and West.



JUN ZHI CUI

CHERYL DUNGAN CUNNINGHAM

New Music Concert; Remembering Edna Phillips

Cheryl Dungan Cunningham graduated with High Distinction from Indiana University, Bloomington, Ind., where she studied with Peter E. Eagle and Susann McDonald while earning Bachelor of Music, Bachelor of Music Education, and Master of Music degrees. She is Principal

Harpist of Boheme Opera NJ, Delaware Valley Philharmonic Orchestra, and Greater Trenton Symphony Orchestra, as well as a busy free lancer in the Greater Philadelphia area. In 1992, with flutist Nicole Lambert and violist James Day, Cheryl founded the Southampton Trio, the resident ensemble of the Southampton Chamber Music Society concert series. Cheryl may be heard on several recordings, including *Echoes of the Dance* with Amy Shimmin Pike, flute and recorder, as *The Fine Companions* duo. Her harp-related articles have been published in *Harp Column*, *American String Teacher*, and *AHS Teachers Forum*. She maintains a busy private teaching studio, is active with the Philadelphia Chapter of the American Harp Society, and is Co-Chairman of the 2004 American Harp Society National Conference.



CHERYL DUNGAN
CUNNINGHAM

MINDY CUTCHER

Philadelphia Players Concert

A student of world-renowned Alice Chalifoux at the Oberlin Conservatory of Music, Mindy Cutcher received her Bachelor of Music Degree in Harp Performance. Even before graduating, however, Ms. Cutcher had already gained national exposure when she made her network television debut on *The Tonight Show* with Johnny Carson.

Winner of the Baltimore Youth Concerto Competition at age 17, Ms. Cutcher was subsequently a finalist in the 1991 Baltimore Concerto Competition.

After completing her studies, Ms. Cutcher has developed a truly international reputation, performing and traveling outside the U.S. She has traveled regularly to Japan, where she fulfilled three-month engagements in Tokyo and Okinawa. In addition to the time she spent in the Orient, Ms. Cutcher entertained for world cruises onboard the M/S Crown Odyssey, the M/S Royal Viking Sun and the M/S Statendam.

Principal Harpist for the Pennsylvania Ballet, Ms. Cutcher is at home in Philadelphia with her husband, Steve, also an accomplished musician, and their two children. Symphonic engagements include the Baltimore and Delaware Symphonies, the St. Louis Symphony, and Philadelphia's Chamber Orchestra.



MINDY CUTCHER

MARY JANE D'ARVILLE

Philadelphia Heritage Concert

Prior to moving to New Jersey, Mary Jane D'Arville was Second Harpist with the Richmond Symphony, Principal Harpist with the Charlottesville Symphony Orchestra, and harp instructor at the University of Virginia. She began her harp studies in Philadelphia with Molly Hahn and received her Master of Fine Arts from Carnegie-Mellon University where she studied with Paula Page. In 1996 her marriage to David D'Arville, business entrepreneur and saxophonist, resulted in the opening of the Virginia Harp Center in Richmond. Today Mary Jane and David reside in Haddonfield, N.J., with their children David and Cecilia where they operate their newest location serving the Mid-east corridor. D'Arville had the honor of performing *Bolmimerie* with the Salzedo Harp Ensemble at the World Harp Congress in Switzerland, 2002.



MARY JANE
D'ARVILLE

SUSAN DEDERICH-PEJOVICH

Philadelphia Heritage Concert

Susan Dederich-Pejovich joined the Oklahoma City Symphony immediately upon graduating from college. She then moved to New Orleans and performed as Principal Harpist with both the New Orleans Symphony and NO Opera. In 1977, she was hired by Eduardo Mata and the Dallas Symphony, and has been Principal Harpist ever since.

While playing in the orchestra, she has appeared numerous times as soloist, including the Ginastera Concerto for the opening season of the Meyerson Symphony Center, with Andrew Litton in two Amazing Music videos, and with James Galway and the Dallas Symphony in the premiere of the Lowell Liebermann Concerto for flute and harp and Mozart Concerto for flute and harp.

She is also active in chamber music, and has given the American and North American premieres of several works by American, English, and Czech composers at two International Flute Conventions. In Dallas, she has worked with many living composers such as Crumb, Schwantner, Takemitsu, Berio, Rodriguez, Mamlock, Sargon, and Erb, while playing with the twentieth-century music ensemble Voices of Change.

Susan Dederich-Pejovich was born on Long Island, N.Y., and attended Philadelphia High School for Girls and the Cleveland Institute of Music.



SUSAN DEDERICH-
PEJOVICH

Performers and Speakers



DOUBLEACTION



PAMELA ELDRIDGE

DAVID DePETERS

Opening Recital

David DePeters began playing with The Philadelphia Orchestra as a fourth member in 1989 and has held winning positions with the Baltimore Symphony Orchestra and the Buffalo Philharmonic. He has also performed with the Philadelphia Chamber Orchestra, Philadelphia Opera Company and the Iris Chamber Orchestra, under the direction of Michael Stern.

His chamber music activities have included Network for New Music, Philadelphia Orchestra Chamber Concert Series, and the Saxony Bohemia Music Festival in Germany. Mr. DePeters was a founding member of the Curtis Percussion Quartet and has arranged and performed original works throughout the United States and at France's Evian Music Festival. Mr. DePeters appeared in and recorded the soundtrack to Martin Scorsese's *Age of Innocence* and has made numerous recordings with major orchestras under Deutsche Grammophone, London, EMI and Telarc record labels. His professional studies began at the Eastman School of Music and he is a graduate of the Curtis Institute of Music. His primary teachers have included Michael Bookspan and Gerald Carlyss.

JASON DePUE

Opening Recital

Jason DePue is currently a member of the first violin section of the Philadelphia Orchestra. A graduate of the Curtis Institute of Music, he was concertmaster of the Curtis Orchestra, the 1999 New York String Seminar, and at the Verbier Music Festival in Switzerland. An avid chamber musician, Mr. DePue has participated in the La Jolla, Sarasota, Steans Institute for Young Artists at Ravinia, 1999 Isaac Stern Workshop at Carnegie Hall, Jerusalem Music Encounters, Encore, Chautauqua, and Saratoga Music Festivals. In May of 2002, he performed the complete Sonatas and Partitas for Unaccompanied Violin by J.S. Bach in Philadelphia. In addition to teaching privately, Mr. DePue is currently on the faculty of the Music Preparatory Division at Temple University.

DOUBLEACTION

Martha Washington's Parlor

Dedicated to performing the varied and rich repertoire for high voice and harp, the duo DoubleAction formed in 1999 as a collaboration between tenor Thomas Gregg and harpist Emily Laurance. Because of their common interest in research and performance practice, they have from their inception specialized in harp-accompanied songs published between 1780 and 1830. For these performances they use an 1829 single-action harp made in Dublin by John Egan, and restored in 2000 by Howard Bryan. DoubleAction has presented historical programs for the Society for American Music, the American Antiquarian Society, and for the Boston Early Music Festival.

DoubleAction also presents art song programs with modern harp. In 1999 the duo had the opportunity to coach and perform with Osian Ellis, the definitive interpreter of Benjamin Britten's harp music, at the Florida International Festival. On that occasion the Daytona Beach *News-Journal* called them "...a charming duo, blending the 20th-century art song with folk roots." In 2003 *Classical Voice of North Carolina* hailed their imaginative programs as "well planned, well crafted, and well performed. Somehow the artists routinely manage to find obscure gems that the listener is glad were brought out for inspection."

PAMELA ELDRIDGE

Teaching Each Student

Pamela Eldridge is a harp teacher, performer, and entrepreneur from Denver, Colo. She performs with Denver-area ensembles including the Denver Ballet and teaches students throughout the region. As founder and owner of Four Seasons Harp Covers, Eldridge has developed a product line of harp covers and accessories popular with harpists across the U.S.

DARCY FAIR

Celtic Style—What's Not on the Page

Darcy Fair has done extensive field work with musicians in the Irish-American musical community, especially Billy McComiskey of Brooklyn, N.Y., and Baltimore, Md., and Jack Coen, of East County Galway, Ireland, and Bronx, N.Y., and in Ireland. As a harpist Darcy "began in the middle" in her early thirties: Rosalyn Briley put her fingers on the strings, and Carol Thompson taught her

to play the harp. Darcy also counts traditional Irish harpists Maire niCaithsaigh and Janet Harbison and traditional Scottish harpists Patsy Seddon and Mary McMaster as highly influential teachers. Other musicians who have had a major influence on her playing include Dublin street singer Frank Hart; fiddlers Eugene O'Donnell, Liz Carroll, Brian Conway; and flute player Jack Coen. Teacher and friend Billy McComiskey remains the foremost musical influence in both Darcy's playing and musical thinking.

Darcy, who holds graduate degrees in Folklore and Folklife from the University of Pennsylvania, has guest lectured on various Celtic musical traditions at the University of Pennsylvania and has taught courses in Traditional Irish Music and Celtic Musical Traditions at Immaculata University and Moravian College, respectively. She was Silver Medalist in the 1986 Senior All Ireland Harp Competitions, Listowel, Co. Kerry. Darcy appears as a guest artist on Carol Thompson's O'Carolan's Welcome and Faerie Isles, as well as on the AHS Philadelphia Chapter's recording, *Harp Ornaments*.

DELAINE FEDSON

Help For Harp Parents; Teaching Each Student

Delaine Fedson currently teaches at the University of Texas at Austin, Texas A & M and Southwestern Universities, and the Austin Metropolitan Suzuki School where she began the first Suzuki harp program in Texas in 1986. Ms. Fedson is a registered Suzuki Association harp teacher trainer and recently founded the UT Harp Project, a pedagogy and preparatory program for young students and young teachers at the University of Texas. She is an active free lance classical musician, performs frequently with several Central Texas professional orchestras, and appears on the Mid-American and Texas Arts Commission Touring Rosters. Ms. Fedson's recording credits include orchestral work for PBS and chamber recordings with flutist Barbara Mahler and the Capitol City Men's Chorus. She has been a contributor to the *American String Journal*, *Harp Column*, and the *AHS Teachers Forum*, and has been a presenter at AHS Institutes, National Flute Association Conferences, and the International Clarinet Symposium. Ms. Fedson is a frequent clinician at high school and early childhood education summer music camps, and is Southwest Regional Director for the AHS and Secretary to the AHS Board.

COREY FIELD

What to Know Before Going Into the Recording Studio

Corey Field practices copyright and entertainment law at Ballard Spahr Andrews & Ingersoll, LLP, in Philadelphia, Pa.. He represents music publishers, record companies, performing organizations, individual musicians, and educational organizations worldwide. Before becoming an attorney, his first career was as an executive in the international music publishing industry where he served as Vice President of European American Music Distributors Corp., and as Director of New Media Administration for J.W. Pepper & Son, Inc. He is a Director of the American Music Center in New York, a member of the Board of Trustees of the Copyright Society of the U.S.A., a Director of Astral Artistic Services in Philadelphia, and was formerly a Director of the Music Publishers Association of the United States. He is also a member of the Grammy Foundation's Entertainment Law Initiative 2004 Advisory Committee. He is a published and recorded composer who holds a Bachelor of Arts in Music from UC Santa Barbara and a Ph.D. in Music Composition from the University of York, England.

VIRGINIA FLANAGAN

Philadelphia Player's Concert; Philadelphia Heritage Concert

Virginia Flanagan began piano lessons at age 6, and harp studies at age 16. She holds a Bachelor of Music from Wellesley College, a Master of Music from Boston University, where she studied with Lucile Lawrence, has attended the Tanglewood Institute, and was elected to the Pi Kappa Lambda Society in 1981.

Performances include premieres of orchestral and chamber works, accompanying soloists and choirs, shows, weddings, and recitals, and as a featured artist in several area concert series. Since their debut at First Night 2000 in Doylestown Pa., she and Alison Simpson have added several "firsts" to their experience: first international performance, first published arrangement, and Simpson & Flanagan's first very own CD.



DELAINE FEDSON



COREY FIELD



VIRGINIA
FLANAGAN

Performers and Speakers



JAKEZ FRANCOIS

JAKEZ FRANCOIS

Jazz Concert

Harpist and harp maker Jakez Francois is President of the French harp company Camac Harps. He now considers himself an amateur harpist and plays only when he has time, which means not very often. In September, 2000, when Camac founder Joel Garnier passed away, Francois made the decision to stop performing so that he could devote more time to his company. Each rule has its exception, and his 22-minute performance at this conference is the one.

EVE FRIEDMAN

New Music Concert

Flutist Eve Friedman is actively involved in both contemporary and historical performance. She is currently completing her Doctorate at Indiana University's Early Music Institute, where she won the 2001 Baroque Orchestra Concerto Competition. Ms. Friedman was a semi-finalist in the American Bach Soloists International Young Artist competition in 2002, and was also invited to perform at the 2001 National Flute Association convention in Dallas, where she was a semi-finalist in the Baroque Artist Competition.

An experienced modern chamber musician, she spent the summer of 2003 performing in Italy at the festival Incontri di Canna, and in Maine at the Summer Keys festival. She has also been selected twice for a fellowship at the Hampden-Sydney Chamber Music Festival in Virginia.

Ms. Friedman received her Master of Music degree from Boston University, where she was a student of Doriot Anthony Dwyer, retired Principal Flutist of the Boston Symphony Orchestra. At Ms. Dwyer's invitation, she spent two summers at the Tanglewood Institute. Ms. Friedman has performed in master classes with James Galway, Julius Baker, and Bartold Kuijken, and studied historical flutes with Sandra Miller and Barbara Kallaur.



EVE FRIEDMAN

GLORIA GALANTE

Jazz Concert; Saturday Post-concert Reception

Gloria Galante has studied with the Philadelphia Orchestra's premiere harpist Edna Phillips, winning the Matinee Musical Award at age 18. Ms. Galante has performed with the Symphony of Puerto Rico, Jose Feliciano, Diana Ross and the Supremes 2000 tour, Luther Vandross, Tyrone Brown, Odean Pope, Cecil Bridgewater, Luther Vandross, Sun Ra Arkestra and the Frank Sinatra, Jr. Orchestra. She has concertized extensively as a soloist and chamber musician in Japan, Canada, Australia, Puerto Rico, and in the United States. Gloria Galante had the high honor of performing for several Presidents of the United States. She is an active performer in both classical and jazz idioms. She was the opening artist for the 1995 Lyon and Healy Jazz Festival in Arizona.

Gloria performed in several film scores. Her discography includes 20 recordings. Among the latest is the compact disc with Tyrone Brown called Brown and Galante. The Gloria Galante trio with Odean Pope was aired on the "Crossovers" radio program on WRTI FM. Gloria produced 2 CDs: *Music for the Soul* and *Music for the Soulstice Millennium*. Galante is a past president of the American Harp Society, Philadelphia Chapter, and a past editor for the American String Teachers Association. Ms. Galante developed the West Chester harp program including the WCU harp trio, ensemble, and annual harp festival.



GLORIA GALANTE

ED GALCHICK

Help for Harp Parents

T. Edward Galchick began his career in the harp service business in 1975 when he was hired by Lyon & Healy's New York office where he remained until the office was discontinued in 1979. He pursued harp study for most of that time privately with Lucien Thomson to enhance what he believed would be his future career as a harp technician and regulator. He learned the art of harp regulation privately with Samuel Milligan in 1976 and later spent time at the Lyon & Healy factory training to become their East Coast Service Representative in order to provide regulation service to that region. He was transferred to the Chicago office in 1979 and held a variety of positions through 1987. Career highlights included a promotion to U.S. Service Representative, and later attaining the title of master regulator/technician. In 1987, he formed an independent on-site regulation service and travels extensively throughout North America providing this service. He has conducted workshops at conferences and served as harp technician at many competitions. He is also a professional electric bass player and international recording artist in a blues and swing band.



ED GALCHICK

HELEN LIU GERHOLD

Student Concerto Concert

Helen is 8 years old and a student at Germantown Academy, in Pennsylvania. She has studied harp for three years with Virginia Flanagan and Lucile Lawrence. Helen started learning piano at age 4 with Zhaozen Li, and is currently studying with Sandra Carlock of Settlement Music School. Helen loves to perform and enjoys reading, writing, drawing, and crafts in her free time.



HELEN LIU
GERHOLD

ALICE GILES

Concerto Concert

Alice Giles has been acclaimed as one of the world's leading harp soloists. The Australian-born musician first attracted international notice in 1982 when she won the First Prize in the International Harp Contest in Israel at the age of 21. Since then she has performed worldwide both in recital and with orchestra, and has given many premiere performances for her instrument. She is regarded by Luciano Berio as the foremost interpreter of his *Sequenza II*.

Giles made her New York debut at Merkin Hall in 1983, and was invited by Rudolf Serkin to participate for three summers in the Marlboro Music Festival in Vermont. She has been a featured artist at numerous festivals, including the Salzedo Centennial in Austin, Texas, World Harp Congress in Copenhagen, World Harp Festival in Cardiff, Edinburgh Harp Festival, Bath Mozartfest, Scotia Festival, Adelaide and Sydney Festivals, and Schleswig-Holstein and Insel Hombroich Festivals in Germany.

Concert highlights include solo recitals in London's Wigmore Hall, New York's 92nd Street Y, Berlin Philharmonie, San Francisco, Philadelphia, Washington DC, and concertos with the Collegium Musicum Zürich, Badische Staatskapelle Karlsruhe, Danish Radio Concert Orchestra, Hamburg Mozart Orchestra, National Symphony Orchestra Taiwan, and an American tour with the Australian Youth Orchestra.

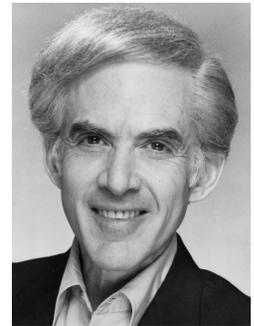


ALICE GILES

GERALD GOODMAN

The Art of Collecting

Gerald Goodman was an active concert performer for over 40 years, touring the U.S. and Europe under major management. His show *Ballads and Glissandos*, and *Entertainment on Vertical Strings*, was seen at the AHS 1985 National Conference, in Columbus, Ohio. He now works at the Metropolitan Museum of Art, Department of Musical Instruments, in New York City.



GERALD
GOODMAN

ROBBIN GORDON-CARTIER

Thursday Post-concert Reception; Teaching Each Student

Robbin Gordon-Cartier, harpist, graduated from Montclair State University Magna Cum Laude with a Bachelor of Arts in Music Education. As a young harpist, summers were spent in Dublin, Ireland, studying at the Royal Irish Academy of Music.

Robbin was a gold medalist at the Granard Harp Festival in Ireland. She performs with local orchestras, and has performed at Carnegie Hall, Alice Tully Hall, in New York City, and the New Jersey Performing Arts Center. Robbin performed for The Pablo Casals Music Festival in San Juan, Puerto Rico, with The Puerto Rican Symphony Orchestra and in Santo Domingo with The National Symphony Orchestra. She has appeared on television shows, recordings, and events honoring Lord Guinness, Cicely Tyson, and Sir James Galway.

Gordon-Cartier created and directed a harp program for the Elizabeth School District, in New Jersey. She then replicated and expanded the program in the East Orange School District where she currently teaches. She teaches privately and also free lances in the New York City metropolitan area. Gordon-Cartier is a sought-after presenter of workshops across the country on teaching and performing. Robbin's performances display the great versatility of the concert and folk harps. Her warmth and charm draw people into the concerts and workshops, always leaving audiences wanting more.



ROBBIN GORDON-
CARTIER

MOLLY HAHN

Teaching Each Student

Molly Hahn has lived in Maine since 1996 and is presently Principal Harpist with the Bangor Symphony as well as serving as harpist with the Colby College Orchestra and alternate harpist with the Portland Symphony. In addition, she is an active free-lance musician playing with choral groups

Performers and Speakers



MOLLY HAHN

and for weddings and social functions. Molly maintains a private teaching studio in her home. She has presented workshops on performance stress at the Beginning in the Middle Seminar in Williamsburg, Va.

While living in Frederick, Md., Molly served as an adjunct harp teacher at Hood College, in Frederick, and Millersburg College, in Pennsylvania, as well as maintaining a private studio in her home. Molly formed a harp ensemble of her students that performed in Maryland, Virginia, and Washington, D.C. Along with teaching harp students, she was trained to tutor children and adults with learning disabilities, and with that knowledge, taught students who were dyslexic.

She was an active orchestra harpist and soloist in West Virginia, Maryland, and Pennsylvania. Molly graduated from Oberlin Conservatory of Music and studied with Alice Chalifoux and Lucy Lewis. Molly is a past president of the American Harp Society.

ELIZABETH HAINEN

Opening Recital; Master Class

Elizabeth Hainen has won international attention as one of today's foremost virtuoso harpists. Sought after as a soloist and chamber musician, she has been hailed by critics on both sides of the Atlantic for her high artistry and unique sound: (The Washington Post) "Harpist Elizabeth Hainen addresses the cadenzas in each movement with unusual presence, releasing showers of melody with silky transparency." Ms. Hainen has collaborated in numerous concerti with eminent conductors including Charles Dutoit, Wolfgang Sawallisch, and Michael Tilson Thomas. Solo engagements have taken her to distinguished concert halls on four continents, including Carnegie Hall in New York, Chicago Symphony Orchestra Hall, the John F. Kennedy Center in Washington DC, and the Tel Aviv Art Museum in Israel.

Ms. Hainen's concerto engagements have included performances with the Brevard Symphony Orchestra, Camerata Orchestra, Chicago Civic Orchestra, Cincinnati Chamber Orchestra, John F. Kennedy Center Orchestra, New World Symphony, Mozart Society of Philadelphia, Northwest Sinfonietta, Orchestra 2001, The Philadelphia Orchestra, and Toledo Symphony Orchestra. Ms. Hainen has also made guest soloist appearances with the Paris Opera Ballet and has collaborated with the Dance Theater of Harlem in Alberto Ginastera's Harp Concerto. She was also the soloist in Joaquin Rodrigo's *Concierto Serenata* at the Sixth World Harp Congress in Seattle.

Recital engagements have recently taken Ms. Hainen to venues in New York, Cleveland, Philadelphia, Washington DC, Miami, Tokyo, Dresden, and Jerusalem. She was the guest artist for the opening recital at the Tokyo Soka International Harp Festival. Her recent chamber music commitments have included performances at the Grand Tetons Festival, Kinston, R.I., Festival, Marlboro, Philadelphia Chamber Music Society, and the Sächsisch Böhmisches Musik Festival in Germany. An advocate of the expansion of her instrument's repertoire, Ms. Hainen has given several world premiere performances and recordings including works by Pulitzer Prize Winner Bernard Rands. As of January, 2004, Ms. Hainen has established the Lyra Fund, which will be the first harp commissioning organization with the sole objective of advancing the harp into the nucleus of new music.

Ms. Hainen's 2003-2004 season includes solo appearances and recitals at the Curtis Institute with flutist Jeffrey Khaner, University of Utah for Lyon & Healy West, Denver Corona Presbyterian Church, University of Maryland, the Anchorage Symphony, and The Philadelphia Orchestra with Wolfgang Sawallisch. Her debut solo recording of nineteenth-century romantic works was recently released under the Naxos label.

Elizabeth Hainen joined The Philadelphia Orchestra as Principal Harp in 1994 after serving as Principal Harp for the Kennedy Center Opera House and the Atlanta Symphony. Born in Toledo, Ohio, Elizabeth Hainen began the harp at age 10. Her extraordinary progress took her to her mentor and teacher, Susann McDonald, at Indiana University School of Music where she was awarded the "Performance Certificate," and two degrees in performance. Ms. Hainen has been the recipient of numerous awards, including Winner of the American String Teachers Association and the Chicago Symphony Civic Orchestra Competitions, and Silver Medalist at the First USA International Harp Competition where she was awarded the Orrego-Salas Prize.

JULIA HAINES

World Music Concert

Julia Haines, independent composer, educator, music therapist, and multi-instrumentalist, dedi-



ELIZABETH HAINEN



JULIA HAINES

brates her music to the journey of creative discovery in sound, and to the celebration of women's power and spirit. Using elements of her studies with West African jeli and kora virtuoso Alhaji Bai Konte and decades of classical, improvisational, and world music studies, she creates songs of immense grace and power.

Recognized by new, world, jazz, and classical musicians for her unique approach to the Celtic harp, Julia Haines is a harper among harpers. She swings. Her music is evocative, filled with a radiant energy that is both intelligent and primordial.

Dubbed the "hip harper," her recordings include *Thunder: Perfect Mind*; *Odyssey: An Exploration of Afro-Celtic-Harp-Fusion*; and *Wind/Water/Light*. She has recorded with The Roots, Tommy Hayes, Susan Werner, Pauline Oliveros, and Kay Gardner. Her work is included on the Narada compilation *Faces of the Harp*. She teaches privately and at Stratford Friends School, in Havertown, Pa., and performs solo concerts and with Ubaka Hill's Shapeshifters, and accordion with Isle of Klezbos.

For her presentation, Julia will perform her signature composition, *Thunder: Perfect Mind*, whose poetry, adapted from the Nag Hammadi Library, dates back almost 2000 years and celebrates the contradictions and paradoxes of women's lives.

DAVID HAYES

Concerto Concert

David Hayes was appointed Music Director of The Philadelphia Singers in 1992. In January 2001, he was appointed to the conducting staff of The Philadelphia Orchestra. He has also served as cover conductor for the New York Philharmonic and for Sir Andre Previn on the Curtis Symphony Orchestra's 1999 European Tour. Mr. Hayes is also currently the Director of Orchestral and Conducting Studies for the Mannes College of Music in New York City and Staff Conductor of the symphony orchestra of The Curtis Institute of Music.

In May 2003, Mr. Hayes was asked by Wolfgang Sawallisch to conduct Brahms's *Schicksalslied* with The Philadelphia Orchestra and The Philadelphia Singers Chorale in Verizon Hall at the Kimmel Center for the Performing Arts. Mr. Hayes shared the podium with Maestro Sawallisch for the final three subscription performances of the Maestro's farewell season with The Philadelphia Orchestra. In November 2003, he made his Carnegie Hall debut conducting the Berlioz Requiem with the Mannes Orchestra and The Philadelphia Singers Chorale. In 2004-2005, Mr. Hayes will lead the Philadelphia Orchestra in several non-subscription concerts.

A native of the Boston area, Mr. Hayes studied conducting with Charles Bruck at the Pierre Monteux School and with Otto-Werner Mueller at Philadelphia's Curtis Institute of Music.

BRIDGET HIGHET

World Music Concert; Celtic Style—What's Not on the Page

Bridget Hightet, a South Jersey native, is an accomplished young Celtic harper. She holds multiple first place titles in the mid-Atlantic Fleadh Cheoil and in the National Scottish Clarsach Championship. In 2001, she placed third in the All-Ireland Competition in the 15-18 category. Bridget has performed at many venues including the Philadelphia Ceili Group Festival and the Washington and Glen Echo Irish Festivals. Bridget has been an accompanist for the Children's Chorus of Maryland and played in the harp orchestra in Frank Patterson's "God Bless America" PBS Special. Bridget is also an experienced teacher and has instructed workshops at the Somerset Harp Festival, the Augusta Heritage Festival Irish Week, and the Harpers' Escape Weekend. Bridget's playing is characterized by highly traditional ornamentation, subtlety, and improvisation equalizing the harp to other Irish-session instruments like the fiddle or flute.

MADELINE HLYWIAK

Saturday Post-concert Reception

Madeline Hlywiak performs with the harp ensemble Trillium; see bio on p. 68.

RAINE VON HOHEN

Martha Washington's Parlor

Raine von Hohen is an eighteenth-century-style clothing maker, patterning designs from original historic garments. She has made clothing for serious living history re-enactors such as General George Washington, his soldiers, and his foes. Ladies of the gentry and historic dancers happily wear gowns fashioned by their dressmaker, Raine.



DAVID HAYES



BRIDGET HIGHET



MADELINE
HLYWIAK



RAINE VON
HOHEN

Performers and Speakers



ALICIA JONES



JUBAL TRIO
(photo: Theodore Feibel)



KATHERINE
KAPELSOHN
(photo: Unger's Studio)

Prior to making clothes, Raine assisted her husband Stephen in the manufacture of antique reproduction furniture in Bucks County, Pa., for 25 years. In 1986, harpist Alison Simpson played her harp at the von Hohen's Colonial Williamsburg furniture store opening in Pennsylvania. Elizabeth, Raine's daughter, was so impressed with Alison's enchanting music that she (and her mother) began harp lessons with Alison. Mother and daughter now play harp duets together.

Raine and Stephen later retired to work on hobbies. The von Hohen's favored hobby was restoring old houses. In 1992 they purchased a 300-year-old house that included a history of Continental army uniforms manufactured there in 1778. Raine's twin sons then became fascinated in revolutionary war re-enacting. They got the whole family to participate in living history, and Raine was enlisted to research and sew eighteenth-century clothing.

SUSAN JOLLES

Philadelphia Heritage Concert

Susan Jolles is harpist with the Jubal Trio; see bio, below.

ALICIA JONES

New Music Concert

Alicia Jones began her music studies on the piano and later began harp as a student of Lucile Lawrence. Alicia's resume includes study at the Hochschule for Music in Graz, Austria, a Bachelor of Music degree from Ball State University with Elizabeth Richter, a Master of Arts degree from Boston University with Lucile Lawrence, and orchestral experience as a substitute with the New World Symphony. Following her Master's Alicia performed actively in the greater Boston area and was Principal Harpist with the Hingham Symphony. Currently Alicia is an associate faculty member of Settlement Music school, a harpist with the Haddonfield Symphony, and an active freelance performer in the Philadelphia area.

JUBAL TRIO

Philadelphia Heritage Concert

Born from the musical kinship of three gifted artists, the Jubal Trio has forged a unique place in the chamber music history. The available repertory for soprano, flute, and harp convinced the three colleagues that their particular combination of voice and instruments created an extraordinary musical palette that could become as colorful as their imaginations allowed. Drawn to Handel's great aria, "O Had I Jubal's Lyre and Miriam's Tuneful Voice," the trio took Jubal, the father of all who play upon harp and pipe, for its own name.

From its very first season in 1975, the Jubal Trio has embraced a remarkably rich and varied repertory. As well as presenting its own arrangements of significant music of the past, the trio has inspired American composers as diverse as George Crumb, Harvey Sollberger, Joseph Schwantner, Don Freund, Miriam Gideon, Meyer Kupferman, Henry Brant, Eric Moe, and Peter Schickele, among many others, to write for its special sound. Awarded a residency grant from the C. Michael Paul Foundation in 1978, the trio has undertaken several residencies in over two decades of performing, most recently at New School University, funded initially by Chamber Music America. Since winning the prestigious Walter W. Naumburg Chamber Music Award in 1979, the Trio has garnered many honors, among them commissioning awards from Chamber Music America, Nonesuch, and the City of Baltimore. The trio has won critical praise for its recordings of new music; its new CDs are *Jubal Songs*, featuring works written for the trio by Crumb, Sollberger, Freund, Tania Leon and Eric Stokes, and *Der Andreas Garten*, by Ursula Mamlok, both for CRI.

KATHERINE KAPELSOHN

Student Concerto Concert

Katie fell in love with the harp at age 2 and began studying with Pixie Wright at 5. Katie recently turned 8 and is now a student of Sarajane Williams, of Bethlehem. Katie loves playing all kinds of music and sharing the beautiful sounds of the harp with others. Living in a small town, Katie has been invited to play at schools, banks, the post office, the library, and a local dinner theatre. She regularly plays at the local nursing home, and has started Intergenerational Music, a program to encourage other children to share their music with the elderly.

RONALD KERSHNER

Philadelphia Players Concert

Ronald Kershner, pianist, received music degrees from Oberlin Conservatory of Music and Temple University, including a year of study at the Mozarteum Academy for Music and the Performing Arts in Salzburg, Austria. He has performed in numerous solo, two-piano, and chamber programs and teaches piano independently in his Doylestown studio, just north of Philadelphia, that he established in 1962.

JOHN KOEN

Opening Recital

John Koen has been a member of The Philadelphia Orchestra since 1990. He appears regularly on the Orchestra's Chamber Music series, including a performance during Wolfgang Sawallisch's 1993 Opening Week Festival and the subsequent National Public Radio broadcast of Schumann's Piano Quintet with Maestro Sawallisch as pianist. Mr. Koen has been a frequent guest on the Philadelphia Chamber Ensemble series since 1993 and is also a member of the Mondrian Ensemble and the Network for New Music.

Mr. Koen has appeared as a soloist with the New Symphony Orchestra of Sofia, Bulgaria, under the direction of Rossen Milanov, and appears regularly as a soloist with the Lansdowne Symphony Orchestra (Pa.), of which he has been principal cello since 1992. Mr. Koen studied at the Curtis Institute of Music with David Soyer and Peter Wiley, the original and current cellists (respectively) of the Guarneri Quartet, from 1985 to 1990, graduating with a Bachelor of Music performance degree; he also studied at the New School of Music with Orlando Cole (1984-85).

YOLANDA KONDONASSIS

Concerto Concert

Since making her debut at age 18 with the New York Philharmonic and Zubin Mehta, Yolanda Kondonassis has performed around the globe as a harp soloist, appearing with such orchestras as the Cleveland Orchestra, English Chamber Orchestra, Detroit Symphony, Houston Symphony, Hong Kong Philharmonic, and Orquesta Sinfonica de Puerto Rico, to name a few. As a Telarc recording artist, she has won universal critical acclaim for her many recordings, which have included much of the standard repertoire, as well as her own transcriptions and compositions for harp. Over 100,000 of her albums have been sold worldwide. Her two latest recordings, *The Romantic Harp*, and *Debussy's Harp*, were released in 2003. Ms. Kondonassis has published two volumes, *On Playing the Harp*, a comprehensive method and etude book, and *The Yolanda Kondonassis Collection for Solo Harp*, which includes all her most popular recorded transcriptions and compositions. Both works are published by Carl Fischer, New York. In addition to her active performing and recording schedule, Ms. Kondonassis heads the harp departments at The Cleveland Institute of Music and Oberlin College Conservatory. For more information on Yolanda Kondonassis, visit her website at www.ykharp.com.

KUSANGALA

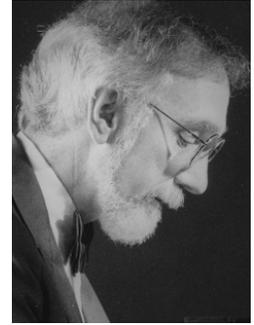
Jazz Concert

Tyrone Brown, Jim Miller, Rosella Clemmon-Washington, and William Wilson join harpist Gloria Galante to form the jazz ensemble Kusangala. Tyrone Brown, bassist, composer, and prolific musician, recorded 70 albums, including five with Max Roach and two gold albums with Grover Washington Jr., as well as with Kusangala. Jim Miller, drummer, composer, and co-leader of Reverie, has appeared with Randy Brecker, Wynton Marsalis, and so many others. You can hear him on the latest release www.JimMillertime.com. Rosella Clemmon-Washington, vocalist, composer, and teacher, has appeared with great talents such as Grover Washington, Jr., The Buddy Rich Band, and David Fathead Newman. She is a graduate of Temple University and has a three-and-a-half octave range. William "Duke" Wilson, percussionist and composer, has recorded numerous CDs with artists Siembra, Kalaco, and the National Afro-American Philharmonic Orchestra. Wilson adds his creative percussion as well as compositions to Kusangala.

HEIDI LEHWALDER

Remembering Edna Phillips

Heidi Lehwalder has performed with over 65 orchestras throughout the United States including



RONALD
KERSHNER
(photo: Steven Barth)



YOLANDA
KONDONASSIS



KUSANGALA

Performers and Speakers



HEIDI LEHWALDER



NANCY LENDRIM



EMILY HALPERN
LEWIS



ALEXA
LICHTENSTEIN
(photo: Peggy Abrams)

the New York Philharmonic, The Cleveland Orchestra, the Atlanta Symphony, the National Symphony, the Montreal Symphony, and the Los Angeles Chamber Orchestra, as well as with the symphonies of Phoenix, Louisville, Wichita, Savannah, Syracuse, Honolulu, and 55 appearances with the Seattle Symphony. She has appeared with conductors Leonard Bernstein, Claudio Abbado, Erich Leinsdorf, Arthur Fiedler, Gerard Schwarz and Charles Dutoit.

Ms. Lehwalder is an esteemed chamber musician and has performed in numerous concerts with The Chamber Music Society of Lincoln Center, Mostly Mozart, Caramoor, Marlboro, Santa Fe, and Spoleto festivals. As a member of the Orpheus Trio, she toured for eight years with flutist Paula Robison and violist Scott Nickrenz. She has also toured extensively with flutist Carol Wincenc.

A prolific recording artist, Ms. Lehwalder has recorded for RCA, CRI, Nonesuch, and Vanguard. Her Nonesuch album of solo music of Carlos Salzedo was nominated for a Grammy Award, and a CD featuring Ravel's Introduction and Allegro (with James Galway, Richard Stoltzman, and the Tokyo String Quartet) was released on the RCA Red Seal label.

Lehwalder is the Founder and Artistic Director of the Fredericksburg Festival of the Arts, which just completed its sixteenth season and continues to be broadcast nationally on National Public Radio. Her recent performances include a 10-city tour with The Chamber Music Society of Lincoln Center. Heidi Lehwalder has the distinction of being the first recipient of the prestigious Avery Fisher Prize.

NANCY LENDRIM

Teaching Each Student

Nancy Lendrim has been Principal Harpist of the Toledo Symphony Orchestra since 1980. A graduate of the Oberlin Conservatory and the Cleveland Institute of Music, Nancy was a student of renowned harpist Alice Chalifoux, including 12 summers in Camden, Maine.

A native of Williamsburg, Va., Lendrim has participated in several summer music festivals, including those in Breckenridge and Evergreen, Colo.; Madison, Wis., and Graz, Austria. She has appeared frequently as a soloist with the Toledo Symphony. Nancy has also performed with the Cleveland Orchestra, Atlanta Symphony, and the Philadelphia Orchestra. As a member of the Salzedo Harp Duo with Jody Guinn, she has recently released a CD of duo harp music on the Azica label.

Nancy is a member of the music faculty at the University of Toledo and Heidelberg College and was formerly on the faculty of the National Music Camp, in Interlochen, Mich. She has appeared as a performer, presenter and clinician at regional and national harp conferences, and the World Harp Congress in Geneva, Switzerland.

Offstage, Nancy maintains an active roster of private students, is President of the Northwest Ohio Chapter of AHS, and is a regular contributor to *Harp Column* magazine. She lives in Sylvania, Ohio with husband Roger Greive and sons Elliot and Oliver.

EMILY HALPERN LEWIS

New Music Concert

Emily Halpern Lewis has been a member of the American Harp Society for over 30 years. She is currently co-president of the Boston chapter and an active performer and soloist in the New England region. Past competitions in which she has placed first include the Elizabeth Herbert Hobin Harp Scholarship competition, the New York State Teachers' Association competition, and the New York competition of the American Harp Society. She is currently a member of the music faculty at Boston University, Gordon College, and The Phillips Academy at Andover. She maintains close contact with her beloved teacher, Lucile Lawrence.

ALEXA LICHTENSTEIN

Student Concerto Concert

Alexa Lichtenstein is a seventh-grade honors student at Agnes Irwin School. Alexa has been studying harp since July, 2000, initially with Felicia Coffey and now with Kimberly Rowe and Elizabeth Hainen. She has been a member of the Philadelphia Young Harpists Ensemble since its inception. In the spring of 2003, Alexa performed at the Settlement Music School annual concert at the Kimmel Center. She attended the 2003 session of the Young Artist's Harp Seminar summer camp, performing at the University of Pittsburgh. Alexa won the student concerto competition for

the American Harp Society's 36th National Conference on January 31, 2004 for her performance of the Vivaldi Concerto in D Major. Alexa enjoys playing for the Agnes Irwin Squash team. Academically, she participates in the Johns Hopkins Center for Talented Youth program with recognition for achievement in mathematics.

JUDY LOMAN

Philadelphia Heritage Concert

Recognized as one of the world's foremost harp virtuosos, Judy Loman graduated from the Curtis Institute of Music, where she studied with the celebrated harpist Carlos Salzedo. She became Principal Harpist with the Toronto Symphony in 1960.

As a soloist, Judy Loman has won the admiration of audiences and critics alike across Canada, the United States, Europe, and Japan. A prolific recording artist, she is a recipient of Canada's Juno Award for best classical recording and the Canada Council's Grand Prix du disque Canadien.

In addition to performances of traditional harp repertoire, Ms. Loman has commissioned several new works for her instrument by Canada's finest composers. She has introduced these compositions worldwide through her recordings and recitals.

Ms. Loman has been a featured recitalist at several American Harp Society Conferences and for the World Harp Congress.

A dedicated teacher, Judy Loman is harp instructor at the Curtis Institute of Music, professor of harp at the University of Toronto, and instructor of harp at the Toronto Royal Conservatory of Music. She gives master classes world wide and has adjudicated at both the International Harp Contest in Israel and the USA International Harp Competition.

In June of 2002 Ms. Loman retired from the Toronto Symphony Orchestra to devote her time to teaching, concertizing, recording, and the publishing of her arrangements and transcriptions.



JUDY LOMAN



MARY ANN
McCANN

MARY ANN McCANN

Philadelphia Heritage Concert

Mary Ann McCann, a native of Philadelphia, studied with Karin Fuller and Edna Phillips while attending the University of the Arts. She completed her studies with Alice Chalifoux at the Cleveland Institute of Music where her interest in contemporary music developed. She has performed many new works for harp with Relâche, Network for New Music, Settlement Music School Contemporary Players, and Penn Contemporary Music. She premiered Planctus for oboe and harp, written by Jan Kryzwicki for the late Philadelphia harpist Karin Fuller, and recorded Starscape for solo harp, by the same composer. Currently, Mary Ann dedicates most of her time to home schooling her five children and helping in her husband's braille music software business for blind musicians.

BILLY McCOMISKEY

Celtic Style—What's Not on the Page

SUSANN McDONALD

Preparing the Virtuoso Harpist

Susann McDonald is one of the world's leading performers and teachers of the harp. She is chairman of Indiana University's harp department since 1981, the largest in the world, where she holds the title of Distinguished Professor of Music. She serves also as the Artistic Director of the World Harp Congress, Inc., and is the Founder (1989) and Music Director of the renowned USA International Harp Competition.

Susann McDonald received the Premier Prix de Harpe from the Paris Conservatory in France where she studied with famed pedagogue Henriette Renie. She has recorded and performed much of the important harp repertoire. She has taught master classes in many of the leading conservatories in Europe, Asia, South America, and in the United States.

She was chairman of the harp department at the Juilliard School in New York from 1975-85. She also chaired harp departments at the University of Southern California, the University of Arizona, Tucson, and California State University, L.A.

McDonald has served on the juries of most of the important international harp competitions throughout the world. Her students have consistently won many important national and international competitions. They also have been the Principal Harpists with the New York Philharmonic,



SUSANN
McDONALD

Performers and Speakers



KIM MESSECK
(right, with Kristin)

the Metropolitan Opera, the Philadelphia Orchestra, the Chicago Symphony, the Detroit Symphony, the Minnesota Orchestra, the Seattle Symphony, the Berlin Philharmonic, the Orchestre Nationale de France, and many others.

She is a co-author, with Linda Wood Rollo, of the collection *Graded Recital Pieces* and a five-volume, complete method for harp entitled *Harp Olympics*, in addition to writing, transcribing, and editing numerous other volumes of work for the harp.

KIM MESECK

Help for Harp Parents

Kim Messeck is mother of 16-year-old harpist Kristin Messeck, who since the age of 10 has been studying under Alison Simpson. Messeck owns and runs her own corporate transcription business, Shadow Systems, Inc., celebrating its tenth anniversary this year. She is happy to be helping out and making sure everyone gets the help they need to make this conference a success!



ROSSEN MILANOV
(Photo: Ed Wheeler/The Philadelphia Orchestra Association)

ROSSEN MILANOV

Philadelphia Heritage Concert

Hailed as “one who bears watching by anyone who cares about the future of music,” Rossen Milanov is one of the most promising young conductors of his generation. As assistant conductor of The Philadelphia Orchestra, he regularly conducts concerts with that Orchestra, while also serving as music director of both the Haddonfield Symphony, in New Jersey, and New Symphony Orchestra, in his native city Sofia, Bulgaria.

Mr. Milanov’s 2003-2004 season highlights included a week of Philadelphia Orchestra subscription concerts and debuts with the Kansas City Symphony, Annapolis Symphony, and Delaware Symphony. North American guest conducting appearances have included concerts and tours with the Saint Paul Chamber Orchestra, Indianapolis Symphony, Baltimore Symphony, Quad Cities Symphony, and Sofia Philharmonic; concerts with members of the Pittsburgh Symphony performing Beethoven’s Ninth Symphony; and appearances with the Colorado Symphony, Cincinnati Chamber Orchestra, Civic Orchestra of Chicago, New World Symphony, Duluth-Superior Symphony, Juilliard Opera Center, Curtis Opera Theater, and Interlochen Arts Festival.

Mr. Milanov studied conducting at the Juilliard School (recipient of the Bruno Walter Memorial Scholarship), the Curtis Institute of Music, Duquesne University, and the Bulgarian National Academy of Music. His primary teachers include Otto-Werner Mueller, Robin Fountain, and Vassil Kazandjiev.

JUDE MOLLENHAUER

Philadelphia Heritage Concert

Jude Mollenhauer has been Principal Harpist of the Columbus Symphony Orchestra since 1985. She earned her Bachelor of Music degree from the Curtis Institute of Music where she studied with the eminent Carlos Salzedo. She also holds a Master of Arts degree from the University of Pennsylvania. Ms. Mollenhauer has held Principal Harp positions in the Icelandic National Symphony, Chamber Symphony of Philadelphia, Opera Company of Philadelphia, and was solo harpist of the Pennsylvania Ballet Orchestra. Prior to her appointment in Columbus, she was Acting Principal Harpist with the Cincinnati Symphony. She has appeared in numerous solo recitals, including Carnegie Recital Hall, and has participated in the Marlboro, Grand Teton, and Colorado Music Festivals, and Music at Gretna, Mt. Gretna, Pa. In 1994 she was invited to perform at the Second Sheyang International Music Festival in Sheyang, China. In addition to orchestral work with the Columbus Symphony, Ms. Mollenhauer has been featured as a soloist with various orchestras and in chamber music performances throughout Central Ohio. She has released three CDs; for viola and harp, flute and harp, and most recently for harp duo. She is on the faculty of Otterbein College, Westerville, Ohio, and maintains a private teaching studio.



JUDE
MOLLENHAUER

ISABELLE MORETTI

Concerto Concert

“Isabelle Moretti is a thorough master of her instrument” —*The New York Times*.

Laureate of international competitions in Geneva, Munich, and Israel, where she obtained the highest award in 1988, Isabelle Moretti has been invited to perform worldwide at the most prestigious venues and festivals both as a soloist and in chamber music.



ISABELLE MORETTI

Her style made of freshness, character, and nobility is easily recognizable and attests of Isabelle Moretti's both musical and technical talent within the French school tradition of which she is the most dynamic ambassador.

Her discography has already received the greatest distinctions: Choc from "Le Monde de la Musique," Dix de "Répertoire," Grand Prix de "la Nouvelle Académie du Disque," Prix de "l'Académie Charles Cros."

Outstanding pedagogue, Isabelle gives Master classes throughout the world and since 1995, she has been Professor of Harp at the Conservatoire National Supérieur de Musique et de la Danse de Paris.

BECKY NISSEN

Liturgical Harp Concert; Liturgical Harp Workshop

Becky Nissen began private harp study at age 7 in Sarasota, Florida and placed first in the Assembly of God National Christian Teen Talent Search Competition at age 13. She earned a degree in harp performance from the University of South Florida in Tampa under the instruction of Marilyn Marzuki and Kathryn Case Holme and continued studies at the Salzedo Harp Colony. Becky has served as Principal Harpist with the Lakeland, Ft. Myers, and West Coast Symphony Orchestras in Florida and with the Olympia and Tacoma Symphony Orchestras in Washington. She taught harp at Pacific Lutheran University in Tacoma.

A resident of Myrtle Beach since 1984, Becky has performed regularly in hotels and dinner clubs and in theater with many nationally touring acts. She has served as harpist with local orchestras in Myrtle Beach and surrounding cities. Becky is the 1999 winner of the Lyon & Healy International Jazz and Pop Harp Competition. She enjoys composing and arranging for harp and maintains an active career as teacher, free-lance performer, Principal Harpist with the Long Bay Symphony, and music director of Surfside Presbyterian Church.

PAULA PAGE

Philadelphia Heritage Concert

Paula Page, born in Odessa, Texas, and raised in Philadelphia, joined the Houston Symphony as Principal Harpist in 1984. Prior to her Houston appointment, she was a member of the Pittsburgh Symphony in the dual positions of harpist and keyboard artist. A graduate of the Cleveland Institute of Music, Miss Page began her career as Principal Harpist of the Oklahoma Symphony Orchestra. She has been guest harpist with the Boston, Cleveland, and Atlanta Symphony Orchestras, and serves as Principal Harpist in the Grand Teton Music Festival.

Always eager to combine performance and pedagogy, she has served on the faculties of the University of Oklahoma, Temple University Institute, Carnegie-Mellon University, Interlochen Arts Camp, and is currently Associate Professor of Harp at Rice University and at the University of Houston. During the summer she serves on the faculty of the Texas Music Festival and the International Festival at Round Top. This combining of performing and teaching careers follows in the pattern of her two main mentors, Alice Chalifoux and Edna Phillips.

Miss Page comes from a highly successful musical family: her father is Robert Page, conductor, and her mother, Glynn Page, recently retired from the Department of Drama at Carnegie-Mellon University. Her sister, soprano Carolann Page, is an established artist in opera, Broadway, and recital. Miss Page is the mother of two children, Kathleen and Brendan Fay.

BRYAN PARKHURST

New Music Concert

Bryan Parkhurst recently finished his freshman year at the University of Houston as a student of Paula Page. Next year he will continue to study with Ms. Page at the Shepherd School of Music at Rice University. Bryan is a high school graduate of the Interlochen Arts Academy, where his teacher was Joan Holland; he also spent many summers at the Salzedo Summer Harp Colony with Alice Chalifoux. Bryan has been a soloist on Indiana Public Television and Michigan Public Radio and performed as a concerto competition winner with the Fort Wayne Philharmonic.

JILL PASTERNAK

Philadelphia Heritage Concert

Jill Pasternak is known to many in the Delaware Valley as Afternoon Drive classical music host and producer/host of Saturday's Crossover on WRTI, Temple Public Radio. She came to WRTI after



BECKY NISSEN



PAULA PAGE



JILL PASTERNAK

Performers and Speakers



WALTER PFEIL



PHILADELPHIA
YOUNG HARPISTS
ENSEMBLE

(Photo: Peggy Abrams)

working for 11 years at Philadelphia's prestigious classical music station, WFLN, and WQXR in New York. Miss Pasternak, a professional harpist, received her B.S. degree from the Juilliard School of Music, a student of Marcel Grandjany, her M.A. in Public Media from Montclair State, and studied as a Fulbright scholar in Paris. Her work as a free-lance harpist includes staff positions at New York City's Radio City Music Hall, the Little Orchestra Society, the City Center Ballet, numerous engagements with a variety of ensembles, solo work, recordings, and Broadway shows. She has been Principal Harp with the Kennett Symphony for the last 10 years. In 1999 Miss Pasternak was honored as recipient of the Sarah Award from Women in Communications for Outstanding Female Broadcaster.

ANNA MARIE PETERSEN

Opening Recital

Anna Marie Petersen, described by the Washington Post as having "a grace, fluency of phrasing, richness of tone and expressive power," joined the Philadelphia Orchestra viola section immediately upon her graduation from the Curtis Institute, where she was a pupil of Joseph de Pasquale. In addition to her work with the orchestra, Ms. Petersen also enjoys playing chamber music, and has collaborated with Yefim Bronfman, Wolfgang Sawallisch, and Christopher Parkening. She has also participated in the Saratoga, Ravinia, and Casals Festivals. Ms. Petersen has also performed as guest soloist with the Seoul Philharmonic and the Orquesta Filarmonica de Bogota.

WALTER PFEIL

New Music Concert

Walter Pfeil began his harp studies at the Cleveland Institute of Music with Alice Chalifoux, and continued them with Carlos Salzedo at the Summer Harp Colony, in Camden, Maine, and in New York City, then continued at Tanglewood for orchestral training. He played Second Harp with the Cleveland Orchestra, Principal Harp with the Minneapolis Symphony, and served as Principal Harpist with the St. Louis Symphony for six years.

He has toured extensively with various ensembles including the Royal Ballet, and as a soloist with the Robert Shaw Chorale. In Philadelphia, he performs with a variety of orchestral and choral ensembles such as the Pennsylvania Ballet, the Philadelphia Boys Choir, The Philly Pops with Peter Nero, The Orchestra Society of Philadelphia (Orchestra-in-Residence at Drexel University), The Bala Cynwyd Symphony, and The Merion Concert Band. His theater credits include *Camelot* with Robert Goulet, *Once Upon a Mattress* introducing Carol Burnett in New York City, *Charlie* with Joel Grey, and *The Fantastiks* at the Sullivan St. Theater (N.Y.C.).

When he is not performing, Walter Pfeil continues to develop his interest in harp innovation and design through his self-founded organization, Harp Technology, whose aim is to further the evolution of the harp, both musically and technologically.

PHILADELPHIA YOUNG ARTISTS ORCHESTRA

Student Concerto Concert

The Philadelphia Young Artists Orchestra, under the direction of Louis Scaglione, has become one of the premiere youth orchestras in the greater Philadelphia region. This year, PYAO performed at The Union League of Philadelphia, Montgomery County Community College (Lively Arts Series), and Irvine Auditorium, University of Pennsylvania, as part of the American Harp Society's 2004 National Conference. The highlight of the season is PYAO's collaboration with international violin soloist Sarah Chang in a special performance at The Kimmel Center for the Performing Arts.

PHILADELPHIA YOUNG HARPISTS ENSEMBLE

Thursday Lunchtime Concert

The self-conducted Philadelphia Young Harpists Ensemble is comprised of talented young harp students from throughout the Philadelphia and Southern New Jersey regions; members include Madeline Blood, Andrea Chieffo, Monica Chieffo, Fay Hazaveh, Emily Klein, Alexa Lichtenstein, Susan Schafer, and Nicole Wong. The group has performed in area concerts that include the 2003 Settlement Music School annual gala performance at the Kimmel Center and the 2004 Growing Artist concert series at Longwood Gardens. Individually, members perform with regional ensembles including the Philadelphia Youth Orchestra and Philadelphia Young Artists Orchestra, the

Montgomery County Youth Orchestra, the Delaware County Youth Orchestra, the Rowan University Youth Orchestra, and the New Jersey Southern Regional Orchestra and New Jersey All State Orchestra; members study privately with Kimberly Rowe, Elizabeth Hainen, and Alison Reese.

ANN HOBSON PILOT

Philadelphia Heritage Concert

Harpist Ann Hobson Pilot is the Principal Harpist of the Boston Symphony Orchestra. In her teens, she began studying the harp while attending the Philadelphia High School for Girls, continuing her training at the Philadelphia Musical Academy with Marilyn Costello. In the summer of 1962, Ms. Hobson Pilot spent the first of many summers at the Salzedo Summer Harp Colony, in Camden, Maine, studying with Alice Chalifoux. She later transferred to the Cleveland Institute of Music to continue her harp studies with Ms. Chalifoux, graduating with a Bachelor of Music degree in 1966. Ms. Pilot's first professional appointment came in the 1965-66 season when the Pittsburgh Symphony employed her as substitute Second Harpist. In the fall of 1966 she became Principal Harpist of the National Symphony, in Washington, D.C., where she stayed until 1969 when she successfully auditioned for the Boston Symphony Orchestra. She was named Principal Harpist of the BSO in 1980.

Ms. Hobson Pilot has received numerous awards and was awarded an honorary Doctor of Fine Arts degree from Bridgewater State College. In 1997, the Pilots traveled to South Africa and Namibia with a film crew from the Boston-based PBS television station WGBH where the video documentary *Ann Hobson Pilot, a Musical Journey* was filmed. It has been shown throughout the country. Ms. Hobson Pilot is on the faculties of the New England Conservatory of Music, Boston University, the Tanglewood Music Center and the Boston University Tanglewood Institute. She has recorded for Boston Records, Koch International, New World Records, and Denouement Records.



ANN HOBSON
PILOT

JAMES PINKERTON

New Music Concert

Formerly featured harp soloist with the renowned U.S. Marine Band, James Pinkerton's travels with the group have spanned the nation. Mr. Pinkerton has been a prize winner in several competitions including the Sixth International Harp Contest in Israel, the Ima Hogg Competition of the Houston Symphony, and the Civic Orchestra of Chicago annual solo competition. From 1977 to 1983 he was a harp soloist with the distinguished firm Columbia Artists Management of New York City. Solo orchestra appearances include the Houston Symphony, the Handel & Haydn Society of Boston, and the Chicago premiere of the Harp Concerto by Alberto Ginastera with the Chicago Civic Orchestra. In 1984 he appeared for a repeat engagement with the Handel & Haydn Society in Symphony Hall of Boston to commemorate the three-hundredth birthday of George Frederick Handel. Mr. Pinkerton is currently the solo harpist for several local community orchestras, the Concert Artists of Baltimore, and has performed frequently with the National Symphony. He has appeared as a soloist in the past few years with the American Chamber Orchestra, the Capital Woodwind Quintet, and the Masterworks Chorus and Orchestra. He is active in chamber music in the Washington DC area and is a member of the Friday Morning Music Club.



JAMES
PINKERTON

ODEAN POPE

Jazz Concert

Odean Pope has recorded 45 CDs, including 15 with Max Roach, the legendary jazz drummer. The king of the sax has taught improvisation classes in numerous universities and is a national Board Member of the Jazz Clinicians. Mr. Pope is certified in orchestration, modern harmony, African rhythms, and Be-Bop art forms from the Paris conservatory, in France, with professor Kenny Clarke. Odean studied under the Principal Clarinetist of the Philadelphia Orchestra, Ronald Rueben. As an innovative arranger, Pope mastered the art of multiphonics, a technique using a cluster of simultaneous overtones. Odean was a guest soloist with the Philadelphia Orchestra for their Martin Luther King Concert, January 18, 1999. Odean Pope has performed with Max Roach, Philly Joe Jones, Dizzy Gillespie, Chet Baker, Benny Golson, Grover Washington, Jr., McCoy Tyner, Billy Taylor, Clark Terry, and many others. In addition to his touring, recording, and teaching activities, Pope is currently writing a book entitled *The Art of Improvisation*. He recently received a grant from the Rockefeller Foundation to compose a special piece for the Mill Creek Jazz Society and was a winner of the 1992 Pew Foundation Grant.

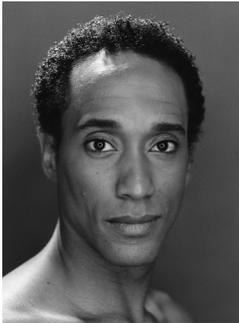


ODEAN POPE

Performers and Speakers



CYNTHIA
PRICE-GLYNN



MEREDITH RAINEY
(photo: Brett Thomas Photography)



MELIA
REPKO-SCHMAUK

CYNTHIA PRICE-GLYNN

Therapeutic Harp; Pit Orchestra 101

Cynthia Price-Glynn received a Bachelor of Arts degree from Pomona College, in California, a Bachelor of Music degree from the University of Kansas, and a Master of Music degree from the New England Conservatory, in Massachusetts. Her teachers include Geraldine Wright, Margaret Ling, Marjorie Call, and Bernard Zighera. Price-Glynn has performed with the Opera Company of Boston, the Boston Symphony, Boston Pops, Handel & Hadyn Society, the Royal Ballet, American Ballet Theater, New York City Ballet, Bolshoi Ballet, Joffrey Ballet, and in many major musical theater productions in Boston. She also spent 12 years on and off playing dinner music at the Harvard Club of Boston.

Cynthia Price-Glynn's chamber music work includes the Scarborough Chamber Players, Musica Viva, and many festivals and series throughout New England; her recordings include the award-winning Lullabies and Musical Backgrounds on Effective Productions. Cynthia has been the Principal Harpist with the Boston Ballet Orchestra since 1976. She is the founder and director of the award-winning GentleMUSES, which trains and provides lever harpists playing therapeutic music at the Massachusetts General Hospital in partnership with the Boston Public School System and the Boston Conservatory, where she has been Director of the Collaborative Harp Department since 1986, teaching harp lessons, harp pedagogy, harp ensemble, chamber music, and career skills.

MEREDITH RAINEY

Philadelphia Heritage Concert

Meredith Rainey has emerged from an extensive career with the Pennsylvania Ballet to become one of the most promising talents in contemporary choreography. Mr. Rainey began dancing at age 15 and enjoyed a successful tenure with the Milwaukee Ballet and remains active as a soloist with the Pennsylvania Ballet. He also appears often as a core member of the renowned New York-based contemporary dance company Complexions.

Mr. Rainey has created more than 40 works to date for soloists, as well as companies such as Delaware Ballet, Phrenic New Ballet, Pennsylvania Ballet, and for schools and institutions such as the Shirley Rock School of Ballet, the Milwaukee Ballet School, Bryn Mawr College, and Temple University.

Among his many honors are fellowships and grants from the Pennsylvania Council on the Arts, Mid-Atlantic Arts Foundation "Artist as Catalyst," and Independence Foundation Fellowship Program. In addition to recently winning the 2002 Hubbard Street 2 Choreography Competition and being named a finalist for the 2003 Pew Fellowships in the Arts, Mr. Rainey has been commissioned by the prominent contemporary music group Relâche Ensemble, the Pennsylvania Ballet, and the Philadelphia Orchestra. In 1993 Mr. Rainey co-founded the annual AIDS benefit Shut up and Dance, and has also been a member of the Pennsylvania Ballet's Board of Trustees.

MELIA REPKO-SCHMAUK

Philadelphia Heritage Concert

Melia Repko-Schmauk began playing the harp at an early age in Mystic, Conn. She went on to receive her Master's degree from New England Conservatory and a Bachelor's degree with honors from Peabody Conservatory. While living in Boston, she premiered and recorded works by John Harbison, Gardinor Read, Roy Harris, Michael Colgrass, and Malcom Peyton. Composers Elliot Carter, Earl Kim, and Gunther Schuller have coached her in performances of their works. She also worked closely with Daniel Pinkham, who dedicated his work *Divertimento for Trumpet and Harp* to Melia and her husband, trumpeter Alex Schmauk.

As a free lancer, Melia has performed extensively throughout New England. Her engagements include an appearance as a soloist at a reception for President Clinton at the esteemed Thoreau Institute. She is now a resident of Dresher, Pa., and works with many local orchestras including the Delaware Symphony.

ELIZABETH RICHTER

Concerto Concerto

Elizabeth Richter, Professor of Harp at Ball State University School of Music, has enjoyed a successful career as a performer and a teacher. Formerly Principal Harpist with the Kansas City Philharmonic and the Kansas City Lyric Opera, she has appeared in recital in the United States

and Europe, and has been heard on National Public Radio's Performance Today. The winner of an Individual Artist Fellowship from the Indiana Arts Commission, she performs frequently as a soloist, most recently in the Harp Concerto by Ginastera.

Ms. Richter received Bachelor of Music and Master of Music degrees from Boston University, where she studied with Lucile Lawrence. She has conducted master classes at many universities and conferences, at Tanglewood, and at the Royal Academy of Music in London, and has served as a judge at numerous regional and national competitions, including the AHS Young Professional Competition. In 2001 she received the Ball State University Teaching Award, given "in recognition of her superior teaching and dedication to student development." She has served as First Vice-President of the AHS, as director of the AHS Concert Artist Program, and is currently a member of the Board of Directors. Her edition of Salzedo's previously unpublished work for harp and orchestra, *The Enchanted Isle*, appeared in 1994.



ELIZABETH
RICHTER

KIMBERLY ROWE

New Music Concert; Philadelphia Heritage Concert; Publicity for Harpists

Kimberly Rowe is best known among harpists as editor, designer, and founder, along with her husband, Hugh Brock, of *Harp Column* magazine. She is a native of Southern New Jersey and currently resides in Philadelphia. Recent engagements have included performances with the Philadelphia Orchestra, the Baltimore Symphony, the Pennsylvania Ballet Orchestra, Network for New Music, and chamber music concerts with area musicians including members of the Philadelphia Orchestra.

Rowe began harp studies at Philadelphia's Settlement Music School with Karin Fuller and later attended the Salzedo Summer Harp Colony with Alice Chalifoux; she continued studies with Chalifoux at the Cleveland Institute of Music, receiving a Bachelor of Music degree in 1987 and a Master of Music degree in 1989. In 2002, she performed as a member of the Salzedo Harp Ensemble, a group formed to tribute Chalifoux, at the World Harp Congress in Geneva.

Rowe was recently appointed harp instructor at Rowan University, in Glassboro, N.J.; she is also harp instructor at the ASTA-sponsored Summer Conference for String Education and Chamber Music and a co-founder and director of the Beginning in the Middle adult harp seminar and the Young Artist's Harp Seminar.



KIMBERLY ROWE

DAVID HUGH ROSENBAUM

Remembering Edna Phillips

David Hugh Rosenbaum was born in 1938, eight years before his mother, Edna Phillips, left the Philadelphia Orchestra. After that, he remembers the weeks before her harp concerto premieres as particularly exciting times of his childhood. The influence of the harp became evident in other ways, too. As a small boy he appropriated the harp-case wheeler that his father, Sam Rosenbaum, had had specially made, and used it as a machine for rolling down bumpy hills, to the delight of the neighborhood urchins. As a teenager his excuse for not volunteering to move harps around was a bad back, a condition that seems to develop in many harp-oriented families. Although his parents made efforts to start him on violin with orchestra activity in mind, he ended up as an amateur bassoonist in chamber music formations. He retired from being a risk management consultant and principal of Towers Perrin and lives in London, where most of today's harpists don't remember Edna Phillips, much less any harpist predating Ossian Ellis.



DAVID HUGH
ROSENBAUM

PIPER RUNNION-BAREFORD

Philadelphia Players in Concert

Piper Runnion-Bareford began the harp at age 8 and is currently a second-year student at the Curtis Institute of Music, in Philadelphia, studying under Judy Loman. Her previous schools include The Royal College of Music, in London, where she studied under Daphne Boden (2001–2002) and the New England Conservatory Preparatory School (1998–2001). Piper's foundational development was under the teaching of Stephanie Curcio.

Before going to college she was the principal harpist for the New Hampshire Philharmonic Orchestra, New England Conservatory's Youth Philharmonic Orchestra, and the Maine State Ballet Orchestra. She has soloed with the Nashua Chamber Orchestra, the Merrimack Valley Symphony Orchestra, the Chamber Orchestra of the Wyoming Seminary Performing Arts Institute, and most recently with the Scranton Civic Symphony, in December 2003. Piper was one of the students cho-

Performers and Speakers



LOUIS
SCAGLIONE



LUCY SCANDRETT



SUSAN SCHAFER

sen to represent the Royal College of Music at the 2002 World Harp Congress in Switzerland, and she placed fourth in the AHS 15th National Harp Competition Advanced division, in 2003, and second in the Prix Renie prize for performance (13th National Harp Competition).

BART SAMOLIS

Jazz Rhythm Workshop

Bart Samolis is performing this week as a member of the Lori Andrews Jazharp Quintet (p. 41.)

LOUIS SCAGLIONE

Student Concerto Concert

Louis Scaglione has extensive experience as a musician, educator, conductor, and administrator. He was appointed the Conductor of the Philadelphia Young Artists Orchestra (PYAO) in 1997, Associate Conductor of the Philadelphia Youth Orchestra (PYO) in 1999, and Executive Director of both orchestras in 2001. Previously, Mr. Scaglione served as Assistant Conductor and Chorus Master, Temple University Opera Theater; Artistic Director, Voices for Children Foundation; and Assistant to the Conductor, Illinois Opera Theater, Urbana, Illinois.

Mr. Scaglione has a great interest and passion for education. He has taught all levels from kindergarten to twelfth grade, and from undergraduate school to adult continuing education classes. He has taught all styles of music, from the Baroque to twentieth-century literature. Currently, he is a member of the music faculty of Montgomery County Community College. He is a former member of the faculty of Temple University Music Preparatory Division. His scholarship and academic excellence have been recognized by the top honor societies in the country, including Golden Key National Honor Society, Kappa Delta Pi Honors Society in Education and Pi Kappa Lambda Honor Society in Music.

LUCY SCANDRETT

Pit Orchestra 101

Lucy Scandrett is Principal Harpist for the Pittsburgh Ballet Orchestra, the Civic Light Opera Orchestra, the McKeesport Symphony Orchestra, and Gateway to the Arts, and for many years was the Principal Harpist of the Pittsburgh Opera Orchestra. She is a native of Charlotte, N.C., where she began the study of the harp at the age of 3 with her mother, Elizabeth Clark. She has a degree in Harp Performance from the Oberlin College Conservatory of Music, where she studied with Lucy Lewis, and a Master of Music degree in Musicology from Converse College in Spartanburg, S.C. Lucy also studied privately with Lucile Lawrence and Alice Chalifoux. Lucy is Adjunct Professor of Harp at Indiana University of Pennsylvania and maintains an extensive private studio. She also teaches harp at the College and Pre-college divisions at Chatham College and at the Music & Arts Day Camp as well as Seton Hill College.

Lucy served two terms as President of the American Harp Society from 1998-2002. In 1987, she was the Chairman for the AHS National Conference. Lucy served two terms as the Mid-Atlantic Regional Director (1989-1995) and was Regional Coordinator for the AHS in 1994-1995. Lucy was elected a Director-at-large in 1996 and First Vice-President. She continues to serve on many committees and is Chairman of the Video Series 2000 Project and the AHS Summer Institute and Competitions.

SUSAN SCHAFER

Student Concerto Concert

Susan Schafer has been playing the harp for about four years. She plays in a student harp ensemble and with the Philadelphia Young Artists Orchestra. She has also played with the All South Jersey Band/Orchestra for three years and the All State Wind Ensemble for two years. Susan is a member of the Tri-M Music Honor Society and has performed in solo recital concerts at the ASTA Summer Conference for String Education and Chamber Music and at the Young Artist's Harp Seminar. She was also a prizewinner at the 2001 Baltimore Harpfest. Her teachers have included Elizabeth Hainen, Kimberly Rowe, and Susan Bennett-Brady. She has performed in master classes with Judy Loman, Alice Chalifoux, Elizabeth Hainen, and Lynne Aspnes. In addition to studying the harp, Susan enjoys creative writing and filmmaking. She lives in southern New Jersey with her family and an adorable 2-year-old cat named Kiki.

EDWARD SCHULTZ

Philadelphia Players in Concert

Edward Schultz, Principal Flutist of the Chamber Orchestra of Philadelphia, Pennsylvania Ballet Orchestra, and the Opera Festival of New Jersey, has been an active performer as both a soloist and an ensemble member in chamber music concerts and orchestral performances in the Philadelphia area since his arrival there in 1977. After early studies with Herbert Medsger, Bernard Goldberg and Jim Walker, he graduated from the New England Conservatory of Music in Boston. His studies there with James Pappoutsakis led to a fellowship at the Berkshire Music Center at Tanglewood and an engagement as featured soloist with the Boston Pops under the direction of Arthur Fiedler. He has often performed as soloist with chamber orchestras in the Delaware Valley and as a member of various chamber ensembles including Network for New Music, West Jersey Chamber Ensemble, Philadelphia Virtuosi, Settlement Contemporary Players, the Schultz-Fuller Duo, Celebration of Bach and the Olde City Wind Quintet. Mr. Schultz has made recordings for national radio broadcasts and in 1989 released a compact disc with harpist Karin Fuller, *Music from France for Flute and Harp*. Recently he has been performing in concert with harpist Mindy Cutcher.



EDWARD
SCHULTZ

MICHAELENE SHAY

New Music Concert; Friday Post-concert Reception

Michaelene Shay, whose name is frequently shortened to "Mike," is the fourth and youngest child of Francis (deceased) and Josephine Zagorski, who were the proprietors of a Port Richmond "mom and pop" grocery in Philadelphia. Music lessons were introduced in elementary school. Upon entry into high school, she made a beeline for the harp. Seeing a live Broadway musical during that time, with a harp in the pit, was enticing. Harp studies continued at the Curtis Institute of Music. Mike was privileged to substitute with the Philadelphia Orchestra during a summer concert series. She taught for a year in the Philadelphia school system and also worked with the Pennsylvania Ballet. Freelancing included a host of theater pit work, Atlantic City casino showroom work, and restaurant engagements, including the Dunes former Dome of the Sea gourmet room in Las Vegas. Her present position is as a civil servant in an accounting unit. Mike is ever grateful for the recurrent opportunities that music presents for enrichment.



ALISON SIMPSON

ALISON SIMPSON

Philadelphia Players in Concert; Philadelphia Heritage Concert

Alison Simpson graduated from the Cleveland Institute of Music with a Bachelor of Music in Harp Performance and from Wheaton College with Bachelor of Arts in Modern European History. She spent 13 summers at the Salzedo Summer Harp Colony, in Camden, Maine, studying with Alice Chalifoux. Alison is a free-lance professional harpist in the Tri-State Area, performing with local symphonies and choral societies. As a former solo performer with Young Audiences of New Jersey, she is now a frequent entertainer on the luxury liner Queen Elizabeth 2. As part of a harp duo, Simpson & Flanagan, she concertizes regularly. Their CD, *Harps Afire*, will be released in spring of 2004. The duo's arrangement of Prokofieff's *Prelude in C* is featured. Alison also contributed to the AHS Philadelphia Chapter fundraiser CD, *Harp Ornaments*. She is a faculty member at Westminster Choir College the Music School of Rider University, Princeton, NJ, and maintains a private studio in Doylestown, Penn. Alison is currently serving her third term as President of the Philadelphia Chapter of the AHS and is Co-Chairman for the 2004 AHS National Conference. Alison still lives in the same hometown she was born in and has two children, Anders and Rebecca.



REBECCA SIMPSON

REBECCA SIMPSON

Student Concerto Concert

Rebecca Simpson is 12 years old and is a student of both Alison Simpson and Virginia Flanagan. She has soloed with the New Jersey Youth Symphony and participated as one of the 12 recording artists on *Harp Ornaments*, the CD fund-raiser for the Philadelphia Chapter of the AHS. Her many interests include riding horses, softball, reading, writing stories, wild cats, and wolves. Rebecca also studies jazz piano and is a Trustee Merit Scholar at Solebury School. A favorite activity is "lesson and lunch" with Alice Chalifoux.

Performers and Speakers



SIMPSON &
FLANAGAN

SIMPSON & FLANAGAN *Philadelphia Players in Concert*

Simpson & Flanagan began their harp duo career in the year 2000 with a Millennium Celebration Concert. Their aim is to share the joy of the harp and to augment the two-harp repertoire by commissioning new compositions as well as creating their own arrangements. Alison Simpson and Virginia Flanagan commissioned the piano realization of the Maciej Malecki Concertio in an Old Style for two harps to facilitate performance opportunities. Certain sections of the piano part will seem quite different from the original string ensemble arrangement, as there was a need to retain the balance between the duo and the accompaniment. The piano realization, created by Temple University Professor of Composition Dr. Maurice Wright, lends a most enjoyable rhythmic and percussive character to the piece.



JOAN SOLAUN

JOAN SOLAUN *Remembering Edna Phillips*

Joan Solaun, (daughter of Edna Phillips), realized at an early age that she herself would not be a harpist, despite her mother's best efforts! She went with her mother to Havana, Cuba, however, when her mother was invited to play a concert with the Havana Philharmonic in 1951. Joan fell in love with Cuba, and the rest is history. Married to Mauricio Solaun, an academic scholar born in Cuba himself, Joan earned a Ph.D. in Spanish and has devoted her life to sending new generations of American university students to study abroad in Latin America. She recently retired as Director of Study Abroad at the University of Illinois. Both Joan and her daughter Emma adored Edna, who was a wonderful mentor as well as a mother and grandmother, one who always gave them unconditional love and support as they developed as young professionals in their own right.

SOUTHAMPTON CHAMBER MUSIC SOCIETY and SOUTHAMPTON TRIO *New Music Concert; Remembering Edna Phillips*

The Southampton Trio was founded in 1992 by flutist Nicole Lambert, violist James Day, and harpist Cheryl Dungan Cunningham. It is the resident ensemble of the Southampton Chamber Music Society, which presents an annual series of concerts in historic structures, such as the Southampton Old School Baptist Meetinghouse. The Trio's extensive repertoire includes works ranging from the Renaissance to the 21st century.

Nicole Lambert studied flute with Marcel Moyse and Doriot Anthony Dwyer and received a Masters degree in performance from Laval University in Quebec. She has played with the Quebec Symphony Orchestra, the Chamber Orchestra of Radio Canada-Quebec, and the orchestra of the Teatro San Carlo and, in addition to her work with the Southampton Chamber Music Society, is currently active as a soloist and teacher.

James Day graduated from Dartmouth College and holds a Masters degree in performance from the State University of New York at Stony Brook where he studied viola with John Graham and Jean Dupouy; he also studied harpsichord with Anthony Newman and Peter Wolf. He has played as principal viola with orchestras in both America and Europe, including the Saskatoon Symphony Orchestra, the Quebec Symphony Orchestra, and the orchestra of Teatro San Carlo.

A native of the Chicago area, Michelle Brazier began her violin studies at age three. As an undergraduate at Yale University, Michelle pursued her violin study with Syoko Aki while majoring in English Literature. She graduated from Yale in 1992 with high academic and artistic honors. Ms. Brazier has received fellowships for summer study in France and at several East Coast music festivals. She has won numerous young artist competitions and been a finalist in national violin competitions. In 1988 she was named a Presidential Scholar in the Arts, and was honored in Washington, D.C. for scholarly and artistic excellence. In conjunction with this honor, she appeared as a violin soloist at the Kennedy Center. In addition, Ms. Brazier has appeared with a number of symphony orchestras in New England and the Chicago area. Now living in New Jersey, Michelle is a graduate student at Rutgers, where she is teaching English composition while pursuing her doctoral degree in English Literature.

Cellist Patricia Daniels studied at the Curtis Institute and received a Bachelor of Music in performance from the New School of Music, where her principal teacher was Orlando Cole. She is a member of the Academy String Quartet, and as a free-lance musician she performs with many ensembles in the Philadelphia area. She also maintains a busy teaching schedule.



SOUTHAMPTON
TRIO

SPARX

Philadelphia Heritage Concert

Energy. Virtuosity. Commitment. These are the trademark qualities that have distinguished the SPARX flute and harp duo (Joan Sparks, flute, Anne Sullivan, harp) for 17 years. Their versatile playing has celebrated the elegance and depth of the flute and harp format and at the same time transcended its boundaries. They bring refreshing vitality to their performances and effortlessly establish a joyful connection with their audiences. SPARX has garnered national awards from organizations including Chamber Music America and the National Flute Association. They have appeared in concert and on radio programs across the country to such reviews as "...a fine combination of outstanding tone quality, great technique and mountaintop artistry..." (Richard Snyder, *The Times Herald*) and "...truly virtuosic dialogue..." (Willa Conrad, *The Toledo Blade*). Their recordings include *Reflections*, released in 1997, *The Power of Two*, released in 2001 and their Christmas recording, *Christmas Echoes*, released in the fall of 2002.

The duo's busy performing schedule includes a self-produced concert series at Wilmington's Baby Grand Theater and a popular cabaret concert series, as well as touring throughout the region. SPARX is Ensemble-in-Residence at The Tatnall School, a position that allows them to achieve a cherished goal of creating "life-long listeners," and to share their love of music and performing.

For more information about SPARX, please visit their website at www.sparx-flutenharp.com.



SPARX

SUNITA STANESLOW

World Harp Concert; Liturgical Harp Concert; Liturgical Harp Workshop

Sunita Staneslow is a Minnesota native and has played in concert halls and pubs from New Zealand to Tel Aviv. A graduate of the Manhattan School of Music, Sunita is classically trained although her passion is traditional music. She specializes in both Jewish and Celtic music and leads workshops for harpists throughout North America.

Sunita was named one of the top ten Jewish instrumentalists by *Moment* magazine and she was a recipient of a 1998 McKnight Foundation Fellowship. She has released 12 CDs on several labels of Jewish, Celtic, and classical music and published 12 books of her arrangements of Jewish and Celtic music for the harp. Sunita was a founding member of the innovative VIDA ensemble, which performed at the Edinburgh Fringe Festival. Sunita was the Principal Harpist for the Jerusalem Symphony during the 1986-87 season and currently performs with the Ra'anana Symphonette in Israel. In April of 2003, Sunita performed and taught at the Edinburgh International Harp Festival. This August, Sunita will be teaching at the Island Mountain Arts summer harp camp in Wells, Canada. Sunita moved to Israel in the summer of 2000 and lives with her husband and two children in the town of Kfar Saba.



SUNITA STANESLOW

PARK STICKNEY

Jazz Concert

A jazz harpist who divides his time between New York and Geneva, Park Stickney's slick technique and maverick style have brought him awards and distinction as one of this art's forerunners. An acclaimed soloist, as well as founding member of various ensembles—ranging from jazz to chamber music and beyond—he is a leading exponent of the harp's diversity in various genres. In addition to a busy New York free-lancing schedule, he is currently involved in a number of projects in Europe, among which are a duo with Italian bassist Dino Contenti, a duo with German electro-Celtic harpist Rüdiger Oppermann (their CD *Harp Summit* was released in March 2004), and a visiting professorship in jazz harp at the Royal Academy of Music in London. He has two CDs, *Overdressed Late Guy* and *Action Harp Play Set*, and plans to release a third, *Still Life with Jazz Harp*, in Summer 2004. Stickney holds degrees from Juilliard and the University of Arizona, where his teachers included Nancy Allen and Carrol McLaughlin. He plays the Lyon & Healy electro-acoustic harp, and is inordinately fond of black-cherry yogurt.



PARK STICKNEY

ANNE SULLIVAN

Philadelphia Heritage Concert; Solfege Samurai—the Ultimate Musician

Anne Sullivan began her career as a concert harpist at age 12 when she appeared twice as soloist with the Philadelphia Orchestra. A native of the Philadelphia area, she studied with Marilyn Costello, former Principal Harpist with the Philadelphia Orchestra, and was awarded a Bachelor of Music degree from the Curtis Institute of Music. While still a student, she won first prize in the



ANNE SULLIVAN

Performers and Speakers



RONG TAN

Hobin Harp Competition and began her association with the Delaware Symphony where she was Principal Harpist from 1980-1989. Most recently, she was Principal Harpist for the Orchestra of the Pennsylvania Ballet. In addition, Ms. Sullivan was a member of the music theory faculty at the Curtis Institute of Music from 1982-2002. Currently, she is the harp instructor at the University of Delaware. She has been listed in Who's Who of Rising Young Americans and 2000 Notable American Women. Ms. Sullivan lives in Wilmington, Del., with her husband and 14-year-old son.

Currently, the focus of Ms. Sullivan's work has been SPARX, a flute and harp duo with a growing national reputation. Founded in 1986 with flutist Joan Sparks, SPARX celebrated their tenth anniversary with the commission of the Sonata for flute and harp by the American composer Lowell Liebermann. Their numerous national awards and busy touring schedule attest to the success of their collaboration. The duo has released three CD recordings, Reflections, The Power of Two, and Christmas Echoes.

RONG TAN

Philadelphia Players in Concert

Rong Tan was born in Beijing, China, and began to study piano at age 7. At age 13, she entered the Central Conservatory of Music, in Beijing, and started to study harp with Ms. Zuo, the Chairperson of the Harp Department at the Conservatory. After graduating with an Artistic Diploma, she was admitted to The Curtis Institute of Music to study with the late Marilyn Costello, Principal Harpist of the Philadelphia Orchestra. She was the recipient of numerous fellowships and competition prizes, including the National Repertory Orchestra and the Elizabeth Herbert Hobin Harp Competition. Upon receiving a Bachelor of Music degree from The Curtis Institute of Music, she became active as a soloist, chamber musician, and free-lance harpist frequently with the Delaware Symphony Orchestra and Opera and the Chamber Orchestra of Philadelphia among others in the area.



ELLEN TEPPER

ELLEN TEPPER

Friday Lunchtime Concert

Ellen Tepper began to study pedal harp at age 8 in Vienna, Austria, and graduated from Philadelphia College of the Performing Arts in 1978. Her teachers have included Salvatore Mario de Stefano, Pearl Chertok, Edna Phillips, and Margarita Montanaro. Her enthusiasm for early music on period instruments led her to the Historical Harp Society in 1989 and to the Italian Triple, the Irish wire strung, and Medieval harp traditions.

Known for her expertise in harp history, she is in demand as a lecturer and performer. She teaches all styles of harp playing at her studio in Glenside, Pa., and maintains an active concert schedule covering four centuries of harp music. Her recent work on the triple harp includes a performance of the Handel Concerto in the original instrumentation from the earliest printed sources of harp music in Great Britain. Tepper plays pedal harp in the English Country Dance bands Sutton Who?, Harpo and Her Sisters, and ET and the Aliens and Medieval harps in Ensemble Quidditas. She teaches at Early Music Week at Pinewoods Camp in Plymouth, Mass., and has recorded CDs of early, Irish, and dance music for harp as well as with the neo-Celtic folk rock fusion group Separate Reality.

Not limited to strings made from gut, nylon, and wire, Tepper's needlework has won national recognition from the Embroiderer's Guild of America.



CAROL THOMPSON

CAROL THOMPSON

Friday Lunchtime Concert; What to Know Before Going Into the Recording Studio; Celtic Style

Carol Thompson has been a harp instructor for 20 years and a harp student since the age of 13. Although she plays all kinds of music, she specializes in Irish slow airs. She is currently under contract with Dorian Recordings of Troy, N.Y. Her CDs have received outstanding reviews for both artistry and sound quality. In February of 2000, a CD she played on with Paul Winter won a Grammy. She also performs as a duo with Jack Vickrey, Spoken Word; they offer a variety of themed programs such as Celtic, Civil War, and One Thousand Years of Poetry in English.



TRILLIUM

TRILLIUM

Saturday Post-concert reception

The Trillium Harp Ensemble enchanted the audience in its debut performance at The Academy

of Music Ball in Philadelphia and has been in great demand ever since. The trio, whose members are (from right to left) Gloria Galante, Madeline Hlywiak, and Sarah Claire Williams, delights listeners with innovative arrangements of classical, folk, and jazz favorites. The Vesper recital at The Bethlehem Musikfest received a standing ovation and the concert for the Summer Solstice Celebration at The Kimmel Center was standing room only. The trio is known for engaging the audience with sensitive interpretations of the classics as well as infusing lively energy into modern rhythms, and has recently added television appearances to its growing list of credits. Each accomplished artist represents one of the three petals of the woodland flower Trillium, forming a union that amplifies the beauty of each woman's talent, creating a rare and joyous sound that resonates in the memory. For more information about this Philadelphia-based group, go to www.gmgstudios.com.

KEN ULANSEY

World Music Concert

Ken Ulansey started out playing clarinet with the intention only of finding something he could do better than his brother. That he wound up leading Philly's hottest party band and playing saxophone for klezmer bands and Latin bands, zydeco bands and classical bands has been both a surprise and a delight for him. Playing avant-garde jazz through his years at Penn, when no one outside of the ethnomusicology department knew from klezmer, he moved on to make a living playing concert and dance music of more styles than he'd known existed. During his eight-year tenure with the classical ensemble, *Relâche*, Ken had the opportunity to tour Eastern Europe twice, adding emotional resonance to his love of that region's music. Ken has played on over 200 recordings, including the filmscores for the award-winning *Fistful of Smoke* and *Offering to Wallenberg* by Bob Barancik. He also found the secret meaning of the universe but lost it under a stack of papers.

FRED VANDENBERG

Thursday Lunchtime Concert

Fred Vandenberg is a Stradivari harp-guitarist. A musician who thinks in symphony. A native of Philadelphia, Pa., he astonishes audiences with his innovative harp-guitar, which he prototyped and named the V-tar. The instrument has 33 strings and literally small harps all over the guitar that provide a virtually unlimited soundscape for his compositions.

Trained at the prestigious William Patterson College, Fred Vandenberg studied with Harry Leahey, and performed with famous jazz bassist Rufus Reed. Since then he has performed as a soloist, in chamber ensembles, and in jazz bands throughout the United States and Russia. His appearances have ranged from the Bethlehem Musikfest and the Kimmel Center of the Performing Arts to a performance for the President of the United States. Fred Vandenberg has released his latest CD entitled *OFF*, with all original compositions, available from www.gmgstudios.com.

JACK VICKREY

Friday Lunchtime Concert

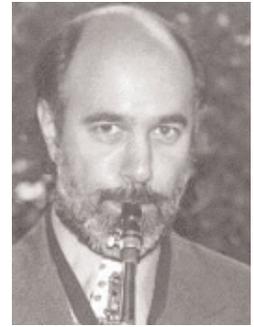
Jack Vickrey, now retired, was a professor of English language at Lehigh University in Bethlehem, Pa., where his academic specialties were Old English (Anglo-Saxon) and History of the English language. He has published about 30 essays on Beowulf and other Old English poems and on Dante's *Inferno*. For 12 years he and Carol Thompson have given numerous performances of harp and poetry at festivals along the east coast, and in 2003 were the opening concert for HarpCon 2003 in Bloomington, Ind. Many concerts include readings in Anglo-Saxon and Middle English (the language of Chaucer) as well as modern day English.

SONJA WANGENSTEEN

Philadelphia Players in Concert

Sonja Wangenstein began studying the harp at the age of six with Kathy Kienzle. She has been a harpist with the Minnesota youth Symphony, Minneapolis Civic Orchestra, and the Minnesota All-State Orchestra. She has also soloed with the Minnesota Youth Symphony, the Bloomington Symphony, and the Minnetonka Symphony. In 2000, she was selected as one of two harpists for the National High School Honors Orchestra in Washington, D.C.

Sonja took third place in the 1999 AHS National Harp Competition (Division II), and second place in the 2000 ASTA competition. She performed at the Seventh World Harp Congress in Prague, and the Eighth World Harp Congress, in Geneva. Sonja has performed in master classes



KEN ULANSEY



FRED VANDENBERG



JACK VICKREY
(right, with Carol Thompson)



SONJA
WANGENSTEEN

Performers and Speakers



MARY SUE WELSH

with Susann McDonald, Yolanda Kondonassis, Judy Loman, Kathleen Bride, Marie-Pierre Langlamet, and Elizabeth Hainen, and was a competitor at the 2001 USA International Harp Competition.

In 2001 Sonja attended the Juilliard School of Music where she studied with Nancy Allen for one year; she is now in her second year of studies at the Curtis Institute of Music, pursuing a Bachelor of Arts in harp performance as a student of Judy Loman.

MARY SUE WELSH

Remembering Edna Phillips

Mary S. Welsh edited books at Scott Foresman, Atheneum, and Lippincott publishing companies and taught college English before becoming executive director of the Bach Festival of Philadelphia, where she met Edna Phillips, who was the festival's Chairman of the Board.

Phillips was an entertaining storyteller and openhearted woman, and her tales about the extraordinary musicians she knew and the life she lived as the first woman in the Philadelphia Orchestra were fascinating. When Phillips asked Welsh to collaborate with her on a memoir of her life in the orchestra, Welsh accepted the proposal with enthusiasm. Since then, she has accumulated 80 hours of taped interviews with Phillips and has interviewed members of the orchestra who worked with her as well as other musicians in her life, friends, students, and family members. In addition, Welsh has done extensive research in the Stokowski and Ormandy Collections at the University of Pennsylvania, the Philadelphia Orchestra Archives, Temple University Urban Archives, the Free Library of Philadelphia, the Curtis Institute of Music Archives, and the Salzedo Summer Harp Colony. The finished book—*One Woman in a Hundred: A Memoir by Edna Phillips with Mary S. Welsh*—will be published later this year.



SARAH WILLIAMS

SARAH WILLIAMS

Saturday Post-concert Reception

Sarah Williams performs with the harp ensemble Trillium; see bio on p. 68.



SARAJANE
WILLIAMS

SARAJANE WILLIAMS

Therapeutic Harp

Sarajane Williams, M.A., licensed psychologist, is a professional harpist, harp teacher, lecturer, composer, author of *The Mythic Harp*, and editor of *The Harp Therapy Journal*. She has over 30 years of experience in various roles in the healing arts including: nurse, cardiopulmonary technologist, director of a cardiac catheterization laboratory, and biofeedback therapist in a chronic pain center. For the past 12 years, she has been using her harp in her psychology practice, now located at Planet Harp in Macungie, Pa., to provide vibroacoustic harp therapy for clients who suffer from chronic pain, stress, anxiety, and depression. Her soothing musical compositions and arrangements are especially intended for use in therapeutic settings. Many people find that the music from her Nature Suite CD helps to reduce pain and stabilize vital signs. She studied harp with Dorothy Knauss of Allentown, Pa. Sarajane and her husband, classical guitarist Ted Williams, have performed together as a musical duo for the past 15 years.



JULIA WILSON

JULIA WILSON

Student Concerto Concert

Julia Wilson first began Suzuki harp lessons at the age of 4. Since the age of 10, Julia has been enrolled in the Juilliard Pre-College Program in Manhattan, where she studies harp, theory, solfege, and performs with the Pre-College Symphony. In 2003, Julia was a guest harpist with the Princeton University Orchestra. Julia also performs regularly at the annual auction for Diema's Dream Charity Foundation in London. Because she enjoys performing for schools and special events, Julia recently founded Make a Joyful Noise, a student-run musical club at Princeton High School that performs for local charities, schools and nursing homes. From 2003-2004, Julia attended her sophomore year of high school in Paris, and also studied harp with Isabelle Perrin. Julia currently studies harp with Elaine Christy, in Princeton, N.J. and Emily Oppenheimer, in Manhattan. Her future ambition is to attend Princeton University where she hopes to major in Music and Psychology.

JANET JACKSON WITMAN

Philadelphia Heritage Concert; Adult Aficianados Workshop

Janet Jackson Witman is known for her ability to successfully crisscross the realms of classical and Celtic harp playing. At age 11, she began classical harp studies with Frances Schlueter, and later studied with Kathy Moreno Dorkin, Marilyn Costello, Alice Chalifoux, and Maria Lorcini. She graduated from the Curtis Institute of Music and West Chester University, and began an active free-lance and teaching career. She has performed as soloist with the Allentown Symphony, Kennett Symphony, Concerto Soloists of Philadelphia, Wheatland Chorale and Philadelphia Singers, and also performs with the Delaware and Lancaster Symphonies. Her love for "all things Celtic" ignited an intense affair with studying the music of Scotland and Ireland. In 1998, she won the U.S. National Scottish Harp Championship and the All Eastern Scottish Harp Open in 1999, which took her to the Edinburgh Harp Festival 2000. She has been on the teaching faculty of the Ohio Scottish Arts School and the Beginning in the Middle seminar. Her Celtic duo, HeartSounds, with singer and Irish flute player Mary Kay Mann, has released two CDs. She has served as President of Philadelphia Chapter AHS, and is an active member of the Scottish Harp Society. She also directs the Brandywine Harp Orchestra, a group of 15 harpers that originate from Southeastern Pa.



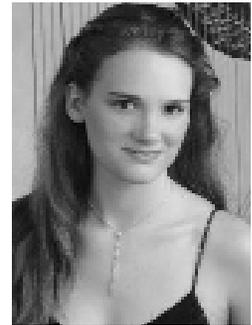
JANET JACKSON
WITMAN

KRISTIE WITHERS

AHS Concert Artist Recital

Kristie A. Withers, American Harp Society Concert Artist for 2003–2005, has just completed her Bachelor of Music degree at the University of Arizona, with a double-major in harp and piano performance. She studied with Laurie Muirhead, in North Carolina, Elizabeth Blakeslee, of Shenandoah University, and Patricia Harris, Principal Harpist of the Tucson Symphony Orchestra, before studying with Dr. Carrol McLaughlin, Professor of Harp at the University of Arizona.

Kristie has won a number of awards, including second prize in the Grandjany I National Harp Competition of 1999, first prize in the AHS Intermediate I Division Competition of 1999, second prize in the AHS Intermediate II Division of 1999, the National Federation of Music Clubs Competition of 2001, the Anne Adams Awards of 2002 and 2003, and the 2003 AHS Salzedo prize for the best performance of Carlos Salzedo's *Variations sur un theme ancien*. She received the ALEX award of the National Alliance for Excellence in 2001. She has performed regularly as a member of University of Arizona's HarpFusion since fall of 2001 and performed with the group at the 2002 World Harp Congress in Geneva, Switzerland. As a result of winning the 2003 AHS Young Professional Division Competition, she will serve as the AHS Concert Artist for 2003–2005.



KRISTIE WITHERS

Biographies for each composer appear alphabetically by composer. The works being performed this weekend are described following each composer's biography.



ELIAS
PARISH ALVARS

ELIAS PARISH ALVARS (1808 – 1849)

Elias Parish Alvars is known as one of the first improvisational virtuosos on harp as well as a composer. He was born at Teignmouth, England, on February 28, 1808, and showed his exceptional abilities early on by becoming an accomplished pianist as well as a harpist. Reportedly a student of Dizi, Bochsa, and Labarre, he made several tours of the continent and settled for a time in Vienna. From 1839 through 1842 he toured the Eastern Mediterranean. He also taught, and several of his students became influential harpists.

In 1842 Parish Alvars acquired a Gothic model double-action harp from Pierre Erard. Having already pushed the boundaries of the single-action harp, he exploited this new harp's improvements using chordal and pedal glissandi, double and triple harmonics, and enharmonics. His innovations won enthusiastic praise from Liszt and Mendelssohn. Berlioz referred to him as "the Liszt of the harp." Due to his tremendous technique, published works, and great charisma, Parish Alvars' style had become the standard for harp music. His broad style and powerful tone, so different from the dainty, affected style of earlier harpists, paved the way for the modern harp. His death on January 25, 1849, in Vienna caused a great sense of loss. He had over 80 works for the harp in his name. Left unpublished were a symphony and several other large works. An unknown number of works were lost or destroyed.

Parish Alvars' compositions fell out of favor as musical tastes changed, but there is now renewed interest in performing them. Today's harpists include Parish Alvars in their concert repertoire to showcase their technical and musical abilities.

Concertino in E Minor, op. 34 for Harp and Strings

According to contemporary critics, Parish Alvars' concertos were viewed similarly to those of Beethoven, Hummel, or Mendelssohn. He wrote four concertos between 1830 and 1848, the Concertino in E Minor, op. 34, being the best known, although the Concertino, op. 91, for two harps, has been recorded more. It was possibly composed between 1830 and 1832 on the occasion of his concerts in St. Petersburg and Moscow. One source reported that while in London in 1838, he had dedicated it to Queen Victoria.

The Concertino was composed before Parish Alvars had the advantage of composing for the Erard double-action harp. It does not require many of the special effects which he later acquired. But Parish-Alvars does use hitherto unknown effects such as enharmonic glissandi, double trills, and third and sixth scales. There is rich use of harmonies, a demanding pedal technique, and long, *cantabile* lines. The first movement especially can be compared to Chopin's Piano Concerto in E minor, opus 11 (1830).

—S.O.

BERNARD ANDRÈS

Bernard Andrès was born in Belfort, France, in 1941. He began composing when he was only 8 years old. He studied at both the Besancon and Strasbourg conservatoires, receiving his teaching degree at 21. He pursued further harp studies at the Paris Conservatory. In 1969 after a three year stint with Musique de l'Air, he joined the Philharmonic Orchestra of Radio France. Although Andrès had his professional debut as a harpist with an important national orchestra, he found himself drawn to the mysteries and challenges of composition. His early works *Narhex* and *Parvis* found an international audience. In his later works such as *Anamorphoses*, *Acalephes*, and *Elegie pour la Mort d'un Berger*, he fused fresh contemporary sound with magnificent melodic tension.

Andrès' chief concern in any composition is melody. The voice of the harp strives to express the full emotional range of the human voice from heart rending to rejoicing. Whether his compositions are classical or modern in feel, he tries to relate the traditional music with the contemporary concerns. He sees music evolving to integrate rather than divide the classical and the modern.

Bernard Andrès acknowledges few influences, but he does hope to be recognized within the French music tradition of reserve and poetry. He has confessed that he does not like to linger in any given musical vein. Harpists have reason to rejoice over that approach to composition. They can be assured that his already numerous works for pedal and lever harp will continue to be augmented by many different types of composition.



BERNARD ANDRES

Sweet Blues

Sweet Blues, in A minor, builds on a simple harmonic structure using harpistic effects that Andres is noted for, such as harmonics, xylophonic sounds, and his “pince” effect. The piece is four minutes in length. Following a 2001 interview with Andres in *Harp Column*, Kimberly Rowe received *Sweet Blues* in the mail; it is dedicated to her, and has recently been published by Editions Leduc.

—S.O.

MURRAY BOREN

Murray Boren, Composer in Residence at Brigham Young University, is a prolific composer whose works include nine operas, dozens of songs and choral works, over 80 chamber compositions, and numerous orchestra and band pieces. He also writes for the theatre, providing music for productions of *Macbeth*, *Antigone*, *To Kill a Mockingbird*, and *Wind in the Willows*. Recent works include the opera *The Singer’s Romance*; *Story*, a ballet based on the phoenix legend; *Prayers from Winter Quarters*, for speaker and orchestra; and for wind symphony: *Concerto for Piano and Winds*, *Band Dances*, *Pioneer Hymns*, and *Another Kind of Light*. *Billy*, for clarinets, singer, and piano, and *Symphony No. 2* premiered this past year, as did three large compositions for voice and orchestra; *Seven Sisters*, *My Children*, and *Afterwards*. *Romp*, a concerto for xylophone and wind symphony, and *Easter Cantata* were also new this year. Current commissions include an opera on the life of Mormon Church founder Joseph Smith, a concerto for viola, and a suite of duets for cello and saxophone. A CD of Boren’s compositions, *Partial View*, is available from Tantara Records.



MURRAY BOREN

Lexicon

The commission for *Lexicon* requested a “small scale” piece of reasonable technical difficulty to expand the repertory of music for harp and orchestra. That does not mean that *Lexicon* is easy, because it isn’t. But the “reasonable” part of the request did allow me to minimize some of the technical challenges so that the performer would also have time to consider the musical, expressive challenges in the work. It was a pleasure to work on a project that was to be more than just a virtuoso display piece.

The concerto does not have a “program,” but the three movements do suggest to me a learning process—a journey of sorts. The first movement, “Interrogative,” is full of questions and exploration; the gestures are often abrupt or unfinished or both. The second movement, “Reflexive,” seems born of the turmoil of the first. It is ruminative and expansive and delicate, with a vaguely improvisatory feeling. The third movement, “Declarative,” is forthright and assertive, striding forward with purpose.

I must thank Cheryl D. Cunningham, whose edits, comments, suggestions, and encouragement made *Lexicon* possible.

—Notes provided by Mr. Boren

ANDRÉ CAPLET (1878 – 1925)

André Caplet was a contemporary of the well-known French Impressionistic composers, including Claude Debussy, whose work *The Martyrdom of Saint Sebastian* he conducted for its premiere; Caplet was also responsible for much of that work’s orchestration. He won the Grand Prix de Rome with his cantata *Myrrha*, beating Ravel into third place. Caplet, who began his musical career as a timpanist in the Colonne Orchestra, is known for his rhythmic compositional style, which is evident in his other work for harp, the *Conte fantastique*, for harp and strings.

Caplet lived a tragically short life, dying in 1925 from wounds suffered as a soldier in World War I. His death was regarded as a great tragedy for French music.



ANDRÉ CAPLET

Deux Divertissements

Caplet’s *Deux Divertissements* were written in 1924 and dedicated to the young French harpist Micheline Kahn. Combined with the *Conte fantastique*, they comprise Caplet’s only contribution to the harp repertoire. The divertissements are titled “à la Française” and “à l’espagnol” and showcase Caplet’s lyrical Impressionistic roots (in “à la Française”) as well as his strong rhythmic tendencies (in “à l’espagnol”). Listeners will also recognize Caplet’s experimentation with parallel chord voicings and whole-tone and modal scales.

—K.R.

SAUL DAVIS

Born in Minnesota, Saul Davis began harp study with Frances Miller and Lynne Aspnes. He graduated from Macalester College, where he studied composition with Alvin King, and had works played by the St. Paul Chamber Orchestra. He studied at Tanglewood and Manhattan School of Music with Lucile Lawrence, receiving a Master's degree. He was harpist for the Chataouqua Festival Orchestra in 1982, and studied in Maine with Alice Chalifoux. Over the next decade he performed solo recitals, chamber music, new music concerts, and with orchestras and shows in New York and Minnesota. He revived the Concerto for Harp by Nicolai Berezowsky. He became more active as a composer and editor of harp music, and moved to Philadelphia in 1994. (Zlatkovsky is his original family name.) He is editing music of Debussy and Ginastera for publication.

American Pictures; Prairie Night, opus 39, no. 1

American Pictures; Prairie Night was composed to a suggestion by my father, also a composer. I used a technique of prescribed intervals to evoke the subject. The sky in Minneapolis is redolent of the prairies that westward blend into the Great Plains and the Rocky Mountains. The refulgent winds sweep down from the Rockies carrying the imprints of rock, soil, and grain. At night the sky is a broad expanse of stars and the aurora borealis at times. I began the piece with fifths to suggest the rich earth, then rising fourths to suggest the grasses. The stars appear as scintillating thirds over a rippling bass, from which emerges a grand theme, all then coming to a quiet conclusion, like the night.

Suite Provençal, for harp duo, Opus 34

I began composing and editing music for harp duo for the concert I gave with Virginia Flanagan as Aeolian Harps Concert Harp Duo. I first composed the Tambourin, which was inspired by Daquin's "Tambourin." This led me to compose companion pieces until I finally had to stop as it was becoming quite long.

"Marcha dei Rei" is a march, using the folk song melody so familiar from the music of Bizet. It is followed by the flowing "Pastorale," which is decorated with bird songs and harmonies of Faure and Ravel. Next is the breezy "Tambourin" with its characteristic fife-and-drum accents. The "Canso" is inspired by the music of the troubadour Ventadorn. A graceful "Air" follows, with a pizzicato-then-musette-style bass. "D'Ound V'enantz, Filheto?" is a folksong, part of which was used by Tchaikovsky in his *Humoresque*. It is harmonized in a Sephardic style. A rousing "Farandole," of which the first section is a folk tune, is a running snaking dance, traditional in Provence. This brings the *Suite* to a joyous conclusion.

—Notes provided by Mr. Davis



CLAUDE DEBUSSY

CLAUDE DEBUSSY (1862 – 1918)

Claude Debussy is considered the leader of the Impressionist movement. He felt that French music should be free of the German influence and sought to develop a style based on subtleties instead of strict form. He studied at the Paris Conservatoire and won the coveted Prix de Rome with his cantata, *L'enfant prodigue* in 1884. He returned from Rome in 1887 and began to frequent the literary and artistic cafés where he met Paul Dukas, Robert Godet, and Raymond Bonheur. During the Universal Exposition of 1889, he became fascinated with the Javanese gamelan. This music had a profound effect on his compositions. Although he composed many works including *L'après-midi d'un faune*, *Nocturnes*, and *Chansons de Bilitis* before the turn of the century, it was not until the performance of his *Pelléas et Mélisande* in 1902 that the world became impressed with his work. In addition to composing, he wrote as a music critic, conducted, and in 1909 joined the advisory board of the Conservatoire. During the same year, Debussy experienced the first signs of cancer, the illness which would take his life at the all too young age of 55.

Danse Sacrée et Danse Profane

In 1903, the Pleyel Company commissioned Debussy to compose two "test pieces" for their chromatic harp, which was going to be taught at the Brussels Conservatory in Belgium. The result was his *Danse Sacrée et Danse Profane* for harp and string orchestra. These pieces were meant to demonstrate the colors and technical capabilities of the new instrument, which had made its début in 1897. The first dance is slow and ritualistic, and the second is a quick waltz, which contains a dream-like cadenza and ends with a grand flourish and then a single D pizzicato in the strings.

Petite Suite

Debussy's *Petite Suite* was composed shortly after his return from Rome in 1888. It was originally written for four-hand piano and actually contained an extra movement, which the composer later withdrew. The work was heard first in a Paris salon on March 1, 1889, with Debussy and his friend Jacques Durand performing. A few months later, he played it for Ernest Guiraud's composition class at the Conservatoire where Paul Dukas and Henri Busser were present. Although this piece was not a great success at first, it has become one of his most well known works and has been arranged for various instruments including Henri Busser's arrangement for orchestra.

—T.H.

MARCIA DICKSTEIN

Marcia Dickstein is the founder and artistic director of the Debussy Trio and has performed both in the states and abroad at World Harp Congresses in Copenhagen, Prague, and Geneva. She is Adjunct Professor of Harp at Cal State University/Long Beach, and Cal Poly, San Luis Obispo, California. She plays with the Los Angeles Music Center Opera, the Long Beach Symphony, and can also be heard on many film soundtracks.

Greensleeves (arr. Marcia Dickstein and Diana Steiner)

The origin of *Greensleeves* is uncertain. It has been speculated that Henry VIII himself composed the melody, but there is no proof. The tune was very popular during the Tudor era—Shakespeare mentions it twice in his *Merry Wives of Windsor*! It still remains one of the most recognized melodies today and is most often heard during the holidays with the words, "What Child Is This." Ms. Dickstein says: "I feel that young harpists must be given an opportunity and therefore the repertoire to perform with an orchestra of their peers. That is why Diana Steiner and I have created this version of *Greensleeves*. All levels of harpists need a chance to be featured and to get experience."

—T.H.

GEORGE GERSHWIN (1898–1937)

He was born Jacob Gershowitz, in Brooklyn, N.Y., the son of Russian immigrants. By 1914 he was a "song plugger" on Tin Pan Alley for \$15 per week. He kept his job as rehearsal pianist and took lessons in composition. Gershwin's first big hit was "Swanee" delivered by Al Jolson. He supplied songs for George White's *Scandals* from 1920–1924 before making a name for himself in his own shows. Gershwin is known for numerous works which have become a part of the American songbook, such as "Lady Be Good," "The Man I Love," "Someone To Watch Over Me," "Summertime," "They Can't Take That Away From Me," and more. Written in collaboration with his brother Ira, these songs are from their series of hit Broadway shows and successful Hollywood musicals from 1924 through 1937.

Gershwin also composed pieces in traditional settings, such as *Rhapsody in Blue*, *Second Rhapsody*, *Cuban Overture*, and his "American opera" *Porgy and Bess*. In 1929 Gershwin was quoted as saying: "Ordinary harmonies, rhythms, sequences, intervals and so on failed to satisfy my ear." He never accepted a separation between pop and classical genres. His opera *Porgy and Bess*, a failure while he was alive, is now considered to be ground breaking in its choice of and treatment of subject. There is currently a resurgence of interest in his music being played in mainstream media. Commercials and motion pictures feature Gershwin's music regularly.

Three Preludes for Piano

(This work was originally written for piano; it is being performed this week in an arrangement for harp and vibraphone by Elizabeth Hainen and David DePeters.)

Despite his success on Broadway, Gershwin decided to follow his success of *Rhapsody in Blue* with a few more pieces for piano and orchestra as well as piano solo, including Concerto in F (1925), *An American in Paris* (1928), and *Three Preludes for Piano*, composed between 1923-1926 and introduced in 1927.

The *Three Preludes* are basically jazz-oriented classical dances and songs for the piano. The first plays off a blue-note riff. The second, one of the marvels of solo piano literature, turns the same riff into a slow blues lullaby. The third, called "Spanish" by its early listeners, seems to blend Caribbean rhythms with jazzy harmonies.

—S.O.



MARCIA
DICKSTEIN



GEORGE
GERSHWIN



ALBERTO
GINASTERA

Concerto for Harp by
Alberto Ginastera was

commissioned in 1956 by
Edna Phillips and Samuel
Rosenbaum; it was pre-
miered by Nicanor
Zabaleta and the
Philadelphia Orchestra in
1965.



PEGGY
GLANVILLE-HICKS

ALBERTO GINASTERA (1916–1983)

Alberto Ginastera was an Argentine composer whose music was influenced by folk traditions and serialism. He began his music studies at age seven, attended the Conservatorio Williams where he won the gold medal in composition, and then attended the National Conservatory. He gained national acclaim when the orchestral suite from his ballet, *Panambi*, was performed at the Teatro Colón in 1937. He was awarded a Guggenheim Fellowship and spent December 1945 to March 1947 in the United States. During this time, he visited Harvard, Yale, Juilliard, Columbia, and Eastman and heard his works performed by the NBC Orchestra, Pan American Union, and League of Composers. When he returned to Argentina, Ginastera played a key role in the founding of the ISCM in his country. He also organized and became director of the conservatory of music and theater of arts at the National University of La Plata. Although the composer experienced difficulties during the Perón regime forcing him to leave two of his teaching posts, his compositions continued to flourish. It was during this time that he wrote his Piano Sonata no. 1 (1952), *Variaciones concertantes* (1953), and *Pampeana no. 3* (1954). By the late 1950s, Ginastera had gained international acclaim as a composer and was writing almost exclusively on commissions. In 1962 he was asked to head the new Latin American Center for Advanced Musical Studies at the Instituto Torcuato di Tella, a post he held until 1971. After his resignation, he moved to Switzerland where he continued to write and experiment with post-serialist techniques.

Concerto for Harp, op. 25

In 1956, Edna Phillips and her husband, Samuel R. Rosenbaum, commissioned Ginastera to compose a concerto for the harp. Originally, Ms. Phillips was to perform the work at the Inter-American Music Festival in Washington, D.C. in 1958. However, the composer toiled over this composition in an attempt to create something that was both virtuosic and challenging to the performer while still being idiomatic to the instrument and was unable to finish the work in time for the festival. The concerto was completed eight years later, but by that time, Ms. Phillips had retired from the concert stage. So instead, the concerto was premiered by Nicanor Zabaleta with the Philadelphia Orchestra on February 18, 1965. The concerto is in three movements. The first movement is in a very rhythmic sonata form with a fiery opening but a dreamy and mysterious close. The second movement is mysterious and elusive, beginning with a canonic dialog between the low strings and harp and then returning to the mournful canon at its close. A brilliant harp cadenza launches the final movement. Here the composer exploits many of the instrument's colorful effects, especially the glissando. Ginastera wrote of this movement: "The Rondo, in which one can recognize some rhythmic elements of Argentine music...has five sections – A-B-A-C-A."

—T.H.

PEGGY GLANVILLE-HICKS (1912 – 1990)

An Australian-born American composer, Peggy Glanville-Hicks had an enduring interest in ancient and indigenous music. She began composition studies in Melbourne with Fritz Hart. A scholarship took her to Europe for studies with Egon Wellesz and Nadia Boulanger. In London she studied composition with Ralph Vaughn Williams, piano with Arthur Benjamin, and conducting with Constant Lambert and Malcolm Sargent. In 1939 she went to the United States, becoming a naturalized citizen in 1948. She received many honors and awards, including two Guggenheim Fellowships, a Fulbright Fellowship, and a Rockefeller Grant. She settled in Athens in 1959 and pursued further study of oriental music. She returned to Sydney in 1976.

During her career, Glanville-Hicks was a passionate advocate of modern music, organizing concerts of new music at MOMA and the Metropolitan Museum of Art. She was a distinguished critic on Virgil Thomson's staff at the *New York Herald Tribune* (1948-1958), and she wrote numerous articles on American and Scandinavian music in Grove's Dictionary (fifth edition). She was at the center of a group of artists that included John Cage, Paul Bowles, George Antheil, and Lou Harrison and was responsible for many of their works being recorded. Some of her best-known recorded works are *The Transposed Heads* and *Nausicaa* (operas), the *Sinfonia de Pacifica*, the Etruscan Concerto and the Sonata for Harp (written for Nicanor Zabaleta).

Concertino Antico for harp and string quartet

This work was written for Edna Phillips, who premiered it with the Juilliard String Quartet in Washington, D.C. on Jan. 17, 1958. During the 1950s, Glanville-Hicks championed new music for

percussion and harp repertoires. In mid 1955, after hosting Indian Music concerts in New York City with Yehudi Menuhin, she retreated to an “old boathouse” near Munich, Germany, and completed work on the *Concertino*.

Each of the three movements of *Concertino Antico* uses an ingredient stemming from music of the ancient world. The emphasis is on melody and instrumental color. “Ceremony” uses a scale pattern known in Hindu as Bilaval raga, a modal structure that emphasizes the intervals between certain tones. Harmony is thin-textured and non-dissonant. “Ritual” uses only the melodic aspect of the harp and follows closely the ancient mode of the Egyptian temple harp (organum trigonon enarmonia). Glanville-Hicks described it as “an ancient mode set by Flavius Josephus in A.D. 1 for harp of that time.” The final section, “Roundelay,” is a tune, possibly an old French one, collected from a marimbist in West Africa. It lent itself to interplay between harp and string timbres, making a contrast with the other two movements.

—S.O.

MARCEL GRANDJANY (1891–1975)

Marcel Grandjany was a performer, recording artist, composer, arranger, editor, and educator. He began his studies in Paris with his cousin, Juliette Georges Grandjany. She introduced him to the harpist Henriette Renié, who agreed to give him lessons without charge. He attended the Paris Conservatoire where he studied with Alphonse Hasselmans, who taught many of the twentieth century’s finest harpists including Renié herself. At the Conservatoire, Grandjany was awarded first prizes in solfège, harp, and harmony. He was also awarded a prize in counterpoint and was a finalist in the Prix de Rome competition, but had to withdraw due to illness. He made his recital début with the Concerts Lamoureux Orchestra at the Salle Erard in 1909. He made his London debut in 1922 and New York debut in 1924. He moved to New York with his family in 1936 and became a U.S. citizen in 1945. His teaching positions included the Conservatoire Americain at Fontainebleau from 1914 to 1935, the Juilliard School from 1938 to 1975, the Montreal Conservatory from 1943 to 1963, and the Manhattan School of Music from 1956 to 1966. His compositions have been divided into two main periods: the early period consisting of concert solos and pedagogical pieces (1910-35) and the late period consisting mainly of pedagogical pieces and transcriptions (1936-71).



MARCEL
GRANDJANY

Rhapsodie pour la harpe, op. 10 (1923)

Grandjany composed his *Rhapsodie* in 1921 and dedicated it to his teacher Henriette Renié. This work is largely considered to mark his “début as a composer of solo works of symphonic conception.” The *Rhapsodie* can be performed as a harp solo or as a chamber work for harp and strings. The theme is based on the plainchant “Salve festa dies,” which was sung at the end of the Easter Vigil for the procession of the newly baptized. Grandjany was a deeply religious man, and it is believed that this piece is a sort of love song to his beloved Church “in gratitude for her assurance of the heaven that awaits the true Christian soul, an assurance that begins at the ritual of baptism.”

—T.H.

ALEXEI HAIEFF (1914–1994)

Alexei Haieff was born in Russia, moved to the United States in 1932, and became a citizen in 1939. He studied composition at the Juilliard School and was a pupil of Nadia Boulanger in the U.S. and in Paris. He received the Lili Boulanger Memorial Award and a medal from the American Academy in Rome in 1942. Other awards included Guggenheim Fellowships (1946, 1949), the Rome Prize (1947, 1948), and the New York Music Critics’ Circle Award for his Piano Concerto no. 1 in 1952. He was composer-in-residence at the American Academy in Rome (1952-3, 1958-9), visiting professor at SUNY, Buffalo (1962, 1964-5), Andrew Mellon Professor at the Carnegie Institute of Technology (1962-3), visiting professor at Brandeis University (1965-6), and composer-in-residence at the University of Utah (1967-70), and finally settled in Rome. Haieff’s music is neo-classical, and he is often compared to Stravinsky.

Eclogue “La nouvelle Heloïse” for Harp and String Orchestra

Alexei Haieff composed *Eclogue (La nouvelle Heloïse)* in 1953 for Edna Phillips. This work for harp and strings has been performed at the 1969 AHS conference in Rochester, N.Y., and again at the 1983 AHS conference in Tempe, Ariz., with Ann Mason Stockton as soloist.

—T.H.



JENNIFER HIGDON

JENNIFER HIGDON (b. 1962)

Jennifer Higdon is an active free lance composer who has received many awards including a Pew Fellowship, a Guggenheim Fellowship, and two awards from the American Academy of Arts & Letters. Her orchestral work *Shine* was named Best New Piece of 1996 in USA Today's end of the year classical picks. In 2003, her Piano Trio won Ithaca College's Heckscher Prize. Her works have been commissioned by the Philadelphia Orchestra, the Atlanta Symphony, the Brooklyn Philharmonic, the Pittsburgh Symphony, the Baltimore Symphony, the National Symphony Orchestra, St. Paul Chamber Orchestra, eighth blackbird, the Cypress String Quartet, the Ying Quartet, the American Guild of Organists, and the Verdehr Trio. Her compositions can be found on over two dozen CDs. Dr. Higdon currently resides in Philadelphia, where she is a member of the composition faculty at The Curtis Institute of Music.

—T.H.

Furioso for Flute and Harp (1988)

Jennifer Higdon wrote *Furioso* for Flute and Harp in January 1988 while she was still a student at the Curtis Institute of Music. It demonstrates vividly her fascination with rhythm and texture. Both instruments are treated as equal partners in a complex contrapuntal dialogue, sometimes distinctly separate, other times woven into a single fabric with motifs slipping seamlessly from flute to harp and back. The work is in fantasia form, with alternating tempi and moods, and a driving energy that underscores its title.

—notes provided by Anne Sullivan



KEVIN KASKA

KEVIN KASKA

Kevin Kaska is one of America's leading young musical talents. His compositions and arrangements have been played by over 40 American orchestras. During his high school years, Kaska was the only protégé of Hollywood composer-arranger Vic Schoen. He studied film composition at Berklee College of Music and formed his own jazz orchestra. Kaska was introduced into the Boston Pops Orchestra at the age of 21. John Williams approved his work and he was asked to write for the orchestra. He was commissioned in 1997 by the Boston Pops to compose a 20-minute work for narrator and orchestra in honor of the one hundred and fiftieth anniversary of Thomas Edison's birth. In 1996, the Boston Symphony Orchestra's Campaign 2000 commissioned him for a new Fanfare. Mr. Kaska is also music director of the Boston Metropolitan Orchestra.

Kaska has produced many albums for the Boston classical-jazz label Denouement Records. In 1999, he produced an album with the London Symphony Orchestra at Abbey Road Studios. It consists of his Harp Concerto, commissioned by Boston Symphony Orchestra Principal Harpist Ann Hobson Pilot, his song cycle *A Long Way* with lyricist Cliff Schorer, and John Williams' *Essay For Strings and Trumpet Concerto* with Arturo Sandoval, solo trumpet.

A documentary on Kevin Kaska is currently being broadcast on PBS. The film *EROICA!* shows Mr. Kaska composing a triple concerto for the Eroica Trio and the Saint Louis Symphony Orchestra. Mr. Kaska is currently writing music for his latest CD to be recorded with the London Symphony Orchestra. This CD is another commission from the Scottish Rite Freemasons, a group for whom he had composed an orchestral work in 2000 commemorating their history.

—S.O.

Knights of the Red Branch

Kaska originally wrote this piece as a gift for Ann Hobson Pilot. When he showed her the first movement of *Knights of the Red Branch*, it was partially complete and was intended for one harp. The Philadelphia Chapter of the American Harp Society asked Kaska to finish the work for three harps for the 36th National Conference.

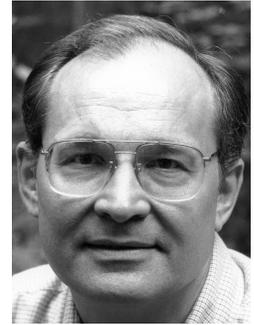
Knights of the Red Branch is based on Irish Gaelic literature from the first century B.C. King Conor MacNessa, king of the Ulaid of northeast Ireland, formed an order of the strongest and noblest warriors called the Red Branch Knights. King Conor also had a nephew named Sétante who wanted to join the order. From a very early age he had shown superhuman qualities of wisdom, warfare, magic, and poetry. After Sétante proved his fortitude, his name was changed to Cuchulain (Hound of Culann), and he became the central character of the Ulster (Ulaid) cycle. Cuchulain was the greatest of the Knights of the Red Branch. It is said that his prowess was enhanced by the gift of seven fingers on each hand, seven toes on each foot, and seven pupils in

each eye. Favored by the gods and exempt from the curse of periodic febleness laid upon the men of Ulster, he performed superhuman exploits and labors comparable to those of the Greek hero Achilles. The Cattle Raid of Cooley (Táin Bó Cuailnge) records his single-handed defense of Ulster at the age of 17 against the forces of Medb (Maev), queen of Connaught. According to the most famous legends, he was tricked by his enemies into an unfair fight and slain at the age of 27. He is mourned in a famous passage from the Ulster cycle, Emer's Lament.

—notes provided by Mr. Kaska

JAN KRZYWICKI

Jan Krzywicki is active as a composer, conductor, and educator. His works have been widely performed by ensembles such as the Colorado Quartet, the Pennsylvania Ballet, the Chestnut Brass Company, at conferences of the Society of Composers Inc., the College Music Society, and on National Public Radio. He has received commissions from prestigious performers and organizations, is the recipient of ASCAP, Meet the Composer, Aaron Copland Fund awards, and a Pew Fellowship in the Arts. His work is published by Alphonse Leduc, Theodore Presser Co., Penn Oak Press, Lyra Music Company, and Heilman Music, and can be heard on the Capstone, Albany, North/South, and De Haske labels. As a conductor he has led chamber and orchestral groups in literature from the Middle Ages to the present, and has been particularly active as conductor for the contemporary ensemble Network for New Music since 1990, leading a large number of local and world premieres. Krzywicki is a member of the music theory department at Temple University's Esther Boyer College of Music.



JAN KRZYWICKI

photo: Joanna E. Morissey

Starscape

Starscape (1980/83) is a fantasy for solo harp whose title is intended as an evocation of night, the night sky, and night thoughts. Written as a sort of sequel to *Snow Night* for marimba and piano, the work's scenario is that of stars emerging in a mystical night universe of silence accompanied by contemplations of the ultimate mysteries and miracles of nature, both tragic and spiritual. The work consists of five sections: an introduction, a song (based on the medieval chant "Ave maris stella"), a fantasy or development section, a reprise of the song, and a coda that includes a fragment of Mahler's song "Um Mitternacht" (At Midnight). *Starscape*, published by Lyra Music Company, is dedicated to Karin Fuller and Robert Capanna who were so helpful in the composition of the work.

—notes provided by Mr. Krzywicki

MACIEJ MALECKI (b. 1940)

Maciej Malecki was born in Warsaw, Poland. He studied piano there, obtaining his diploma in 1965. Two years later he moved to the United States to continue his studies at the Eastman School of Music. In the '70s he composed various works for opera, ballet, radio, television, and the cinema. He then turned away from writing for the stage. He applied his talents to non-illustrative music and wrote chamber music, instrumental solos, symphonic works, and several small pieces. His works *Warsaw Reverie* and *Water Mountain* can be found on the *Soundtracks* CD of Campion Records.

Concertino in an Ancient Style for Two Harps and String Orchestra

(This work, originally written with string orchestra accompaniment, is being performed this week in an arrangement with piano accompaniment by Maurice Wright.)

Ursula Marzurek and Susanna Mildonian premiered the *Concertino* in 1988. It was later recorded on the *Concerto for Two Harps* CD with Susan Mildonian and Catherine Mitchel. This arrangement for two harps and piano has been recorded on the *Harps Afire* CD with Alison Simpson and Virginia Flanagan.

Essentially neoclassical, the *Concertino* interprets the "old styles" in contemporary ways. There are 30 key changes during the work, sudden harmonic surprises, dissonance, irregular accents, syncopation, and a great deal of humor in the third movement. One reviewer stated it "would be a terrific work for the NYC Ballet to choreograph."

The first movement evokes a concerto grosso, where the two harps alternate with the full orchestra or piano. The second movement is styled as a passacaglia with a theme and 18 variations in the bass. The contrast of keys possible with two harps is exploited. The third movement is in a sonata-allegro form with contrasting themes and interplay of musical ideas.

—S.O.

The Suite “from Childhood,” by Harl McDonald, was commissioned by Edna Phillips in 1940; she premiered it with the Philadelphia Orchestra in 1941.

Maurice Wright

Maurice Wright was born in Virginia and began his composing career when he was 10. While obtaining his Bachelor of Arts from Duke, his Master of Arts and Doctorate of Musical Arts from Columbia, he also studied science, engineering, and film. He has taught at Boston University, Columbia, and the University of Pennsylvania. He is currently Chair, Department of Composition and Jazz Studies, and the Laura H. Carnell Professor of Music Composition at Boyer College, Temple University. He has received awards from the Guggenheim Foundation, the American Academy of Arts and Letters, and many others. His interest in science and film has led him to create electronic scores for films, an electronic opera, and works of computer sound and animation.

Dr. Wright was commissioned to realize a piano score for the Concertino by Alison Simpson and Virginia Flanagan. He completed the piano reduction in the fall of 2002, and Lyon & Healy subsequently published it.

—S.O.

HARL McDONALD (1899–1955)

Harl McDonald was an American composer, pianist, conductor, and teacher. Born near Boulder, Col., and raised on a cattle ranch, McDonald nonetheless received an early education in music. Music led him to the University of Southern California and the horn section of the Los Angeles Philharmonic. McDonald received a Bachelor of Music degree from the University in 1921. He left California to study at the conservatory and the university in Leipzig, where he received a diploma in 1922. Returning to the U.S., he went on to tour as a piano soloist and accompanist. McDonald joined the faculties of the Philadelphia Musical Academy and University of Pennsylvania in the mid-1920s. At Penn he served over time in numerous capacities: lecturer, professor, Director of the Music Department, Choral Conductor, and Director of the Glee Club. McDonald is most known in Philadelphia for his association with the Philadelphia Orchestra, where he served on the Board of Directors and was the Orchestra’s General Manager from 1939–1955. He was closely associated with Leopold Stokowski, and today might be considered an artist in residence. Stokowski actively promoted McDonald’s composing career by premiering many of his works, including his First Symphony, *The Santa Fe Trail*.

Suite “from Childhood”

The Suite “from Childhood” for Harp and Orchestra was composed in 1940 as a response to Edna Phillips’s request to expand the harp with orchestra repertoire. The Philadelphia Orchestra gave its premiere on January 17, 1941, with Eugene Ormandy conducting and Miss Phillips as soloist. This work combines English nursery rhymes and folk melodies.

—K.D.

SUSANN MCDONALD (b. 1935)

Please refer to pg. 57 for Susann McDonald’s biography, in the Performers and Speakers section of the program book. A description of Ms. McDonald’s works being performed this week, written in collaboration with Linda Wood Rollo, can be found following Wood Rollo’s biography on pg. 85.

PETER NOCELLA

Dr. Nocella received his Doctorate in Music from Temple University, and his Bachelor of Music from the University of the Arts. During his college years, Nocella won a fellowship to the prestigious Berkshire Music Center at Tanglewood. In addition to attending seminars with Vincent Persichetti, George Rochberg, Roger Sessions, Gunther Schuller, and Andrew Rudin, Nocella has studied composition with Michael White, Joseph Castaldo, Robert Morgan, and Clifford Taylor. Currently, he teaches music at Penn State Abington and at Nazareth Academy, while still maintaining an active composing and performing schedule. For 15 years (1974-89) Nocella composed and arranged ballet scores for the American Ballet Theater (with Mikhail Baryshnikov), Pennsylvania Ballet, Milwaukee Ballet, Cincinnati Ballet, and the Malmo (Sweden) State Theater Ballet. In the 1990s Dr. Nocella composed, among other works, a violin concerto *The Green Violinist*, based on the art of Marc Chagall, and Concerto for Viola and String Orchestra, premiered by internationally acclaimed violist, Karen Dreyfus.

In 2000, Dr. Nocella’s *Missa Brevis* was commissioned by the international religious order, the Holy Family of Nazareth, for premiere during a special ceremony celebrated by Pope John Paul II at

the Vatican. In 2001, he was commissioned by the American Swedish Historical Museum in Philadelphia to compose *Eight Candles in the Darkness* in celebration the museum's 75th anniversary. For 2002, Dr. Nocella composed *Rose Tree Concerto* during a residency sponsored by The Commissioning Project. More recently Nocella has been working on a violin-viola concerto and an opera based on the life and work of Sigmund Freud.

Two Pieces for Flute and Harp

Two Pieces for Flute and Harp was commissioned by Edna Phillips as part of her effort to create new music for the harp and also to promote the music of young composers. The work explores the various effects and sonic possibilities inherent in the flute and harp duo. The first piece is pastoral and lyrical in nature. The second piece, pensive and improvisatory, is interrupted by a lively march.
—notes provided by Mr. Nocella

PAUL NORDOFF (1909–1977)

Paul Nordoff began piano studies in his native city, Philadelphia. In 1923 he enrolled in the Philadelphia Conservatory, where he was a pupil first of Hendrik Ezerman, and then of Olga Samaroff. Upon completing his Master of Music degree there in 1932, he received fellowships in composition and piano to continue his studies at Juilliard. He was head of the composition department at the Philadelphia Conservatory from 1938–1943, where Vincent Persichetti was among his students, and later held positions at Michigan State and at Bard College. He was the recipient of numerous awards, including two Guggenheim Fellowships, a Pulitzer Prize, and a Ford Foundation Fellowship. In 1959 Nordoff abandoned composition for work in music therapy, developing, along with Clive Robbins, the Nordoff-Robbins method, for which he is now best known.

Trio for harp, flute, and viola

Nordoff wrote his Trio for “harp, flute, (and) viola” (the order in which the instruments are listed on the cover of the score) during July and August of 1942, during a stay in Vermont. Although included in lists of works written for Edna Phillips, there is no evidence that the piece was ever performed. The autographed score was discovered among Miss Phillips' papers in 2002. The manuscript shows evidence of considerable revision to all the parts. In addition to the three completed movements, there is a scherzando, abandoned after 16 bars and crossed out; whether this was intended to be the final movement or rather the trio was conceived as a four-movement work is not clear. Key signatures, pedal indications, and (at least in the first movement) meters were added after the fact; dynamics are totally absent. Comparison with other Nordoff manuscripts shows that this was not unusual—the missing elements being added as the score or parts were recopied. Why this (apparently) never occurred and the work was never performed is an open question.

—notes provided by James Day

ROBERTO PACE

Roberto Pace is a native New Yorker who now lives in Philadelphia. His compositions have gained popular and critical success in the domains of concert music, theater, and dance throughout this country and in Europe, Canada, and Japan. He is also an accomplished pianist, music director, and educator. Since 1998 he has taught theory and composition at the Settlement Music School in Philadelphia.

Evening Prelude

Evening Prelude was commissioned by Elizabeth Panzer, harpist, and Kathleen Nester, flutist, who along with the violist Tina Pelikan made up the New York City ensemble Zounds! It was premiered by them at the Open Center in Greenwich Village in May, 1987, having been composed that spring in New York City and in Half Moon Bay, and it has received many subsequent performances since then. The work is in one seven-and-a-half minute movement. The opening material is subject to many changes of tempo, rhythm, color, and dynamics.

—S.O.

VINCENT PERSICHETTI (1915 – 1987)

Born to an Italian father and a German mother, Vincent Persichetti was an American composer and pedagogue whose instrumental and symphonic musical creations blended classical and modern



ROBERTO PACE



VINCENT
PERSICHETTI

Vincent Persichetti was born in Philadelphia in 1915. He headed the theory and composition department at the Philadelphia Conservatory before joining the faculty of the Juilliard School of Music in 1947. Persichetti's *Serenade No. 10*, for flute and harp, was written for Edward Vito and has become a standard of the flute and harp repertoire.

elements. Having studied piano, organ, double bass, tuba, theory, and composition as a youth, he began his professional musical career at age 11, supporting his studies by giving lessons and becoming a church organist by 15. He studied composition at Combs Conservatory, then headed the theory and composition departments there while studying conducting with Reiner at the Curtis Institute of Music. From 1941 through 1947, he was head of theory and composition at the Philadelphia Conservatory. He joined the faculty of the Juilliard School of Music in 1947, becoming chairman of the composition department there in 1963. He was director of music publishing at Elkan-Vogel, Inc. Persichetti composed over 135 works for opera, orchestra, chamber orchestra, piano, organ, harpsichord, and voice. Even as his health failed, he continued to compose, working on what would be his last opus, *Hymns and Responses for the Church Year*.

Persichetti's music is considered remarkable for his skillful polyphonic blending of seemingly incompatible idioms of classicism, romanticism, and modernism. He was not interested in descriptive pieces, preferring to fuse mutually exclusive elements in forms such as bagatelle, pastoral, prelude, vocalise, and arabesque. His nine symphonies, twelve piano sonatas, and six piano sonatinas are well known, as are a series of parables. The *Serenade No. 10* for flute and harp is one of 15 serenades he composed for instruments such as No. 13 for 2 Clarinets, No. 2 for Piano, and No. 11 for Band.

Serenade No. 10. for Flute and Harp, op. 79

This piece was premiered on March 12, 1957, in Philadelphia and later published in 1961. It was written for the 1957-1958 East European and Asiatic Tour of Edward Vito and Arthur Lora and had its world premiere in Istanbul, Turkey, on Sept. 21, 1957.

The eight movements of the *Serenade No. 10* have been called precious musical gems, each of which generates an inner radiance of warmth, love, and a sort of pristine innocence. The tempi vary from the dreamy "Andante Cantabile" to the animated "Vivo." The "Andante Grazioso" nudges the listener with its repeating 4/4 to 6/8 to 4/8 time pattern, while the "Allegretto" hums along in 5/8 time. The harp part varies from a solid backdrop for the flute to a singing lyricism of its own.

—S.O.

GABRIEL PIERNÉ (1863 – 1937)

French composer Gabriel Pierné was a student of Cesar Frank and Jules Massenet at the Paris Conservatoire. He succeeded his mentor Frank as organist at the famed St. Clotilde cathedral in Paris. Pierné distinguished himself as both composer and conductor. He led the Concerts Colonne from 1903 to 1934, first as an assistant to Eduard Colonne and then as his successor.

Pierné scored two operas, *La coupe enchantée* (The Magic Cup) and *Les enfants à Bethléem* (The Children at Bethlehem), along with orchestral music including a piano concerto, the symphonic poems *Paysages franciscains* (Franciscan Landscapes), and the *Concertstuck* for solo harp and orchestra. He also composed chamber music for various combinations and the oratorio *La croisade des enfants* (The Children's Crusade).

Impromptu-Caprice

Opening in cadenza-like fashion with dynamic trills and arpeggios, Pierné's *Impromptu* quickly transitions to a thematic section that demonstrates the harp's arpeggiatic quality. A Bolero-like dance follows, and then the return of the them in grand style to conclude the work. *Impromptu Caprice* is a showpiece of the the standard harp repertoire that continues to be a favorite on the programs and recordings of today's harpists.

—K.R.

JAMES PRIMOSCH

During a 30-plus-year career, James Primosch has received over 40 grants and awards, including a Pew Fellowship in the Arts and a Guggenheim Fellowship in recognition of his music, which has been called "impressive," "striking," "grandly romantic," and "very approachable."

Born in Cleveland, Ohio, in 1956, he studied at Cleveland State University, University of Pennsylvania, and Columbia University. His principal teachers were Mario Davidovsky, George Crumb, and Richard Wernick. His instrumental, vocal, and electronic works have been performed throughout the U.S. and Europe by such ensembles as the Los Angeles Philharmonic, the

Twentieth Century Consort, and the St. Paul Chamber Orchestra. He is also active as a pianist, particularly in contemporary music. He appears as a performer on recordings for New World, CRI, and Crystal Records. Besides working as a jazz pianist, he has been a liturgical musician.

On the faculty of the University of Pennsylvania since 1988, where he directs the Presser Studio, Primosch is currently a Professor and Undergraduate Chair in the Department of Music. The Philadelphia Chapter of the AHS's request for a new work for the 36th National Conference is the latest in a long line of commissions by such groups as the Folger Consort, Speculum Musicae, and The New York Youth Symphony, among others.

Five Sacred Songs (Laurel Hill Songs)

This set of arrangements of old sacred melodies is the latest in an ongoing series of such compositions that began with my *Three Sacred Songs* of 1989. These pieces, which have included relatively straightforward arrangements of pre-existing tunes, as well as more fantastical instrumental treatments of old melodies, bring together my work as a liturgical musician with my activity as a composer of concert music. It was in church that I came to know these tunes; they are gifts received in my worshipping communities, which I can now share with my concert music audiences.

Two of the five songs in the present set are traditional Gregorian chant melodies, while the other three are nineteenth-century American and Celtic tunes. "How Can I Keep From Singin'?" is designated as a Quaker tune in some songbooks, but the music and words are in fact by Robert Lowry, a Baptist minister and native of Philadelphia. The words for "Be Thou My Vision" are based on an old Celtic text. "What Wondrous Love is This?" is found in the nineteenth century anthology of American folk hymns called *Southern Harmony*, with the words attributed to Alexander Means.

My settings of these pieces keep the pitches of the melodies intact, while carefully shaping the rhythms, and embedding the melodies in new harmonic contexts.

The subtitle "Laurel Hill Songs" honors the fact that the Jubal Trio regularly performs at the Laurel Hill Mansion in Philadelphia's Fairmount Park, an eighteenth-century house, where, perhaps, the American tunes in my set might have been heard when they were new.

—notes provided by Mr. Primosch

MAURICE RAVEL (1875 – 1937)

Maurice Ravel is often paired with Debussy as a leader of the Impressionist movement, and, without a doubt, he is considered one of the most influential composers at the turn of the century. Like Debussy, Ravel studied at the Paris Conservatoire, but sadly he never won the Prix de Rome. After years of studying composition with Gabriel Fauré, he set off on his own and became very productive both as a composer and an orchestrator. He was greatly influenced by Debussy, the music of Spain, American jazz, and Asian music. After the First World War, he traveled extensively as a conductor, but an automobile accident in 1932 left him debilitated. He underwent surgery in 1937 to restore his health, but it failed, and he died soon afterwards. Ravel was a prolific composer who wrote orchestra, ballet, opera, vocal, chamber, and piano music. His most famous works include *Boléro*, *Rapsodie Espagnole*, *Daphnis et Chloé*, *Pavane pour une infante defunte*, and *Introduction et Allegro*. He is also well known for his orchestration of Mussorgsky's *Pictures at an Exhibition*.

Valses nobles et sentimentales

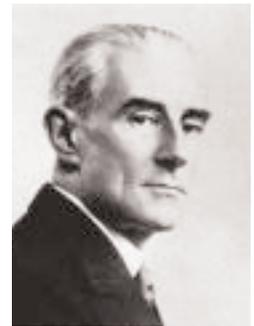
(This work was originally orchestrated by Ravel; it is being performed this week in an arrangement for three harps by Walter Pfeil [pg. 60]).

Valses nobles et sentimentales is a sequence of eight waltzes "after the example of Schubert." It was written in 1910 and first performed by Ravel and Louis Aubert at a concert sponsored by the Société Musicale Indépendante at the Salle Gaveau. At this concert, the audience was asked to guess the composers. A few guessed correctly while others attributed this work to Satie or Kodaly. During the performance, some members hissed and protested at the unclassical harmonies of the piece. Ravel orchestrated his *Valses* in 1911 for his ballet, *Adélaïde, ou le langage des fleurs*. This orchestrated version under the original title was performed as an orchestral suite in 1914.

Walter Pfeil gives these thoughts about his arrangement: "After beginning harp study with Alice Chalifoux in early 1947, my first love of the piano took me back to renewing that interest in music of the Impressionists, which was helpful as we know in the harp world. My initial interest in the Ravel *Valses* came during an initial residency in New York City in early 1951. This piece was floating in my mind until 1998 when I set about planning it for two harps and then soon saw the need



JAMES PRIMOSCH



MAURICE RAVEL

for a third. Appropriate, as they are all waltzes! This time our performance will be by three male players.”

—T.H.

Sonatine en Trio

(This work was originally written for piano; it was transcribed for harp, flute, and cello by Carlos Salzedo in 1913.)

What began for Ravel in 1903 as an entry in a contest for the best piano sonatina of 75 bars or less eventually became his three movement *Sonatine*. It was issued in September 1905, the same year as his *Introduction and Allegro* was completed, and premiered in Lyon, France, on March 10, 1906. The *Sonatine* is Ravel's homage to late eighteenth-century classical style. “Moderate” in F sharp is a sonata-allegro form. The modal inflections of “Mouvement de Menuet” in D flat recall his “Menuet Antique.” The third movement, “Anime,” in F sharp, also in sonata-allegro form, is virtuosic writing for the piano, similar to the “Tocatta” from Debussy's *Pour le Piano* suite. Ravel performed the first two movements, but often omitted the third due to its technical demands.

In 1914 Carlos Salzedo formed the Trio Lutèce with Georges Barrere, flute, and Paul Kefer, cello. Ravel and Salzedo were friends. Probably with his own trio in mind, Salzedo transcribed Ravel's piano piece into a trio for flute, harp, and cello. Salzedo's transcription, while basically faithful to the original, makes phenomenal use of the added colors of flute, harp, and cello. Piano arpeggios in the third movement are replaced with harp glissandi. The chromaticism of the work requires over 350 pedal changes, 73 in the last 15 measures alone. Since Ravel made orchestral versions of several of his piano pieces, he was particularly pleased to hear Salzedo's transcription of the *Sonatine*.

—S.O.



HENRIETTE RENIÉ

HENRIETTE RENIÉ (1875 – 1956)

Henriette Renié was a French harpist, composer, and pedagogue. A child prodigy, she studied with Alphonse Hasselmans and won the Premier Prix in Harp at the Paris Conservatoire at the age of 11. She also studied harmony and counterpoint at the Conservatoire and eventually composed 23 works, which include some of the most challenging in the harp repertoire. In addition to her compositions, she transcribed many works for the instrument and also wrote her *Méthode pour la harpe*, which is still used by students worldwide. Her own students included Marcel Grandjany, Mildred Dilling, Susann McDonald, and Sally Maxwell. Mlle. Renié was not only a virtuoso harpist and inspiring teacher, she was also a very generous and compassionate person who helped organize the Petite Caisses des Artistes, a non-profit organization that helps artists and musicians in need, and was awarded the Legion of Honor.

Danse des Lutins

Danse des Lutins (1911) is based on a few lines of a poem by Sir Walter Scott describing the joyous dancing, agile feet, and sweet music of elves. This composition requires agile feet of the harpist as well, since it includes over 200 pedal changes in about three and a half minutes! The piece opens with a quick glissando, which sweeps into a 3/8 dance in E-flat minor. The rapid elfin dancing continues throughout most of the piece, although a tranquillo section in 2/4 occurs midway. Here, the music modulates to G-flat major and almost has the sound of church bells in the distance. This interlude is short-lived and only occurs again towards the end of the work—possibly as a remembrance of happier times. The composition ends with the elves scurrying away and closes with the quick glissando, which introduced them in the beginning.

—T.H.

LINDA WOOD ROLLO (b. 1945)

Linda Wood Rollo is Chairman of the Board of the American Harp Society, a member of the Board of Directors of the World Harp Congress and Vice-President of the USA International Harp Competition. She served as Editor of the World Harp Congress Review from 1984 to 2002. She has taught harp on the faculties of Indiana University, The Ursuline School of Music and Drama, San Francisco State University, Dominican College, and San Dominico School for Girls. She holds a Bachelor of Music Degree from the University of Redlands and a Master of Music degree from the University of Southern California (USC). She is also a member of ASCAP and Sigma Alpha Iota.

Her numerous honors and awards include the World Harp Congress Award of Recognition for

Service to the International Harp Community (2002), the Distinguished Alumni Award (University of Redlands), the Adolf Kodolfsky Performance Grant (USC 1969), Pi Kappa Lambda (USC 1970), The Redlands Bowl Young Artist Competition First Prize (1968), the Gladys Turk Foundation Grant (1968, 1969), and the Bank of America Fine Arts Award (1963).

She has published over 15 volumes of music and teaching materials for the harp and is co-owner of Music-Works Harp Editions with Susann McDonald.

Processional, by Linda Wood

Two Guitars, by Linda Wood

Toccata (Sabre Dance), by Susann McDonald

All three of these pieces are from the collection *Graded Recital Pieces, Vol. 1-5*, by Susann McDonald and Linda Wood. Because of the collection's great popularity among students and teachers, the works have been used both as training pieces and as competition repertoire. The original impetus to arrange them for harp and orchestra came from the young harpist, Kate Zirker, who won the Salt Lake City Young Artist's Competition with her performance of *Two Guitars* in 1999. The Zirker family commissioned Murray Boren, Chairman of the Composition Department of Brigham Young University in Utah, to arrange *Two Guitars* as a concerto for harp and orchestra for Kate's prize performance with the Utah Symphony Orchestra. After the success of this collaboration, and with the urging of many teachers, Susann McDonald and Linda Wood commissioned Murray Boren to orchestrate "Processional" and "Toccata." It was the intent of the composers (McDonald and Wood) to write beginning to intermediate solos that would be sequential and progressive in terms of the student's developing harp technique; music that would fit well into the hand, use the full range of the harp, require good tone production, and allow the gifted young soloist to make a strong and artistic statement. Their collaboration with orchestrator Murray Boren has brought this music to a new level of possibility, giving young people the opportunity to perform with high school orchestras as well as community and professional ensembles.

—notes provided by Linda Wood Rollo and Susann McDonald

CARLOS SALZEDO (1885 – 1961)

Salzedo began his life in France, the child of parents who were both musicians. He began to study the piano at the age of 3, and was enrolled in the Bordeaux Conservatory at the age of 7. In 1894 young Salzedo won first prize in both piano and solfège, and was admitted to the Paris Conservatory, where his father was a professor of singing. In 1897 it was decided that Salzedo ought to have a second instrument, and, because of his frail physique, the harp was chosen. He made history at the conservatory in 1901 by winning first prize for both harp and piano. Upon graduating, Salzedo began his solo touring career, appearing as both pianist and harpist. He was engaged as solo harpist by the Metropolitan Opera Company in 1909, which led him to New York. He resigned from his post with the Opera to pursue a solo touring career in the U.S. Salzedo served his native country for a short time when World War I broke out, but was discharged due to illness. Resuming his career in America, he formed the Trio de Lutece and the famed Salzedo Harp Ensemble. He went on to become deeply involved in the field of composition, was elected President of the National Association of Harpists, joined the faculty at the Juilliard School, established the harp department at the Curtis Institute, and started the summer Harp Colony in Camden, Maine. Salzedo appeared as soloist with most every major symphony in the world, and was founder and editor of the *Eolian Review*, a modern music magazine. Salzedo opened up the world of harp playing by exploring new sounds, introducing new concepts, technique, and notation, and expanding the instruments capabilities. In 1931 Lyon & Healy began production of the first Salzedo Model harps.

—K.D.

Ballade

Ballade, op. 28, was written in 1910 and is the first of *Trois Morceaux*, three pieces written for solo harp when Salzedo was 25. The romantic influence of the great piano ballades of Chopin and Liszt are evident throughout the piece. The composition embraces the use of trills, grace notes, glissandos and other timbral effects associated with the impressionistic style of Debussy and Ravel. Salzedo also included church modes, exotic scales, irregular rhythms, and fluctuating meters, creating a virtuosic masterpiece for the harp.

—M.D.



LINDA WOOD
ROLLO



CARLOS SALZEDO

A well-balanced amount of emotionality and reasoning will solve most problems.”
—Carlos Salzedo

Bolmimerie

Bolmimerie, a work written for seven harps, was a result of Carlos Salzedo's collaboration with the great Russian dancer Adolf Bolm. In 1917 Bolm organized the dance troupe The Ballet Intime, which toured the United States under Salzedo's orchestral direction. Written in 1919, *Bolmimerie* is a fantasy tale divided into 10 sections: "A gathering at the royal court;" "Entrance of the Magicians;" "Magical feats;" "Electrical convulsions;" "The walls detach themselves and dance a fugue (a la Brahms);" "A noisy country fair;" "A corpseless funeral, at which a large fantastic bird appears;" "A noisy country fair;" "The Monarch congratulates the magicians;" and "The magicians dissolve as the curtain tumbles."

—M.D.

The Enchanted Isle

Salzedo's *The Enchanted Isle*, originally titled *The Enchanted Isles*, was composed in 1918 and was dedicated to the memory of his friend Debussy, who had died that year. The first performance was given on November 24, 1919, in Milwaukee, Wis. On that occasion Salzedo was the soloist with the Chicago Symphony Orchestra, under the direction of Frederick Stock. The performance was repeated in Chicago on November 28 and 29, 1919. Salzedo provided the following notes for the premiere:

There is no "program" in connection with my symphonic poem for harp and orchestra. The name—Terres Enchantées (Enchanted Isles)—has been preferred to any other chiefly on account of the newness of the orchestral balance, which unveils to the hearer a new world of sounds. In this work, the harp is treated in an unexpected, unaccustomed fashion by taking advantage of the unlimited tone colors of the instrument, thirty-seven in number. The conception and the execution of these effects has been made possible only by the recent perfection of the instrument. The principal theme of this symphonic poem has been borrowed from an "Idyllic Poem" of my own (for harp alone), which belongs to a series of "Poetical Studies" which themselves are part of an important work—The Modern Study of the Harp.

Later performances by Salzedo were given with the orchestras of Boston, Philadelphia, Detroit, Baltimore, and Syracuse. Lucile Lawrence was the soloist in performances with the Cleveland Orchestra, and according to Miss Lawrence, Salzedo's colleague and wife, Salzedo said that the "enchanted isle" was the harp itself. By the early 1930s, the impressionistic idiom of *The Enchanted Isle* was no longer representative of Salzedo's style of composition; as a result, he withdrew it from his catalogue, and it was never published.

This week's performance is from an edition prepared by the performer at the request of Lucile Lawrence and published by Lyra Music Company in 1994. *The Enchanted Isle* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, triangle, snare drum, xylophone, celesta, strings, and solo harp.

—notes provided by Elizabeth Richter

Traipsin' Thru Arkansaw

Carlos Salzedo was known not only for his genius as a harpist and composer, but as an arranger as well. Samuel Rosenbaum, a well-known lawyer and music benefactor in Philadelphia, recognized Salzedo's extraordinary talent and commissioned him to arrange "The Jolly Piper" and "The Arkansaw Traveler" for the harp. With his composition "Traipsin' Thru Arkansaw," Salzedo turned the simple theme into a substantial tour de force in the harp repertoire. The piece was completed in 1955 and was dedicated to former Philadelphia Orchestra Principal Harpist Edna Phillips, Mr. Rosenbaum's wife.

—M.D.

Variations sur un thème dans le style ancien, op. 30

This well-known masterpiece for harp is a set of variations on a dance theme "in ancient style." Each variation includes different technical difficulties, such as jumps and measured trills, making the piece a technical showcase. The sections—"Theme," "Double," "Staccati," "Butterfly," "Chords and Fluxes," "Jumps," "Trills," "Scales and Arpeggios," and "Conclusion"—comprise a traditionally shortened version of the original composition.

—K.W.

PIERRE SANCAN (b. 1961)

Pierre Sancan is a French pianist, conductor, teacher, and composer. Born in Mazamet, he studied at the Mèknès College of Music, the Toulouse Conservatory, and finally at the Paris Conservatoire where he also taught piano from 1956 to 1985. While at the Paris Conservatory, Sancan received first-place awards in five classes. He won the Prix de Rome competition in 1943 with his cantata *la légende d'Icare*. Sancan's compositional style is based on the French modernist school; his works include a cantata, three ballets, three concertos (for piano and violin), over 10 chamber works, and his *Symphony of Strings* for orchestra.

Thème et Variations

Written in 1975, Pierre Sancan's *Thème et Variations* for solo harp, dedicated to Lily Laskine, includes seven variations on a short but effective theme. Each variation has a strongly different character, ranging from scherzando to introspective to jazz. It is a strikingly well-written composition, being idiomatic to the harp as well as structurally coherent.

—K.W.

ANTONIO SOLER (1729-1783)

The prolific classical composer Padre Antonio Soler, a student of Domenico Scarlatti, wrote more than 200 sonatas for harpsichord, six quintets for string quartet and organ, and six concertos for the rare combination of two organs; he also composed numerous masses, hymns, requiems, psalms, magnificats, and motets. Soler wrote a treatise on harmony, the *Key to Modulation*, and, oddly for a musician, a mathematically adept treatise on currency exchange rates.

Soler, along with his contemporaries Scarlatti and Boccherini, drew inspiration from the traditional, syncopated music of Spain; the most often performed of Soler's works for harpsichord is the dazzling *Fandango*.

Sonate en Ré

The *Sonate en Ré* is an excellent example of Soler's delightful, lively sonatas in rounded binary form. Originally scored for harpsichord, the repeated notes make it a challenge to perform on the harp.

—K.R.

HARRY STEWART SOMERS (1925–1999)

Somers is one of Canada's most important composers and one of the few to receive international recognition. His music has been performed in North and South America, Europe, and the Soviet Union. He began his piano studies in 1939, tried composing on his own, studied with John Weinzweig from 1941–1949, then spent a year in Paris with Darius Milhaud. Upon his return to Canada, he eked out a living as a taxi driver and as a music copyist, an activity which helped produce the fine hand that always marked a Somers manuscript. A gifted pianist and guitarist, he chose composing over performing.

In 1960 Somers traveled again to Paris. He also studied Gregorian chant at Solesmes. When he returned to Toronto, he started to receive the first of the many commissions that finally enabled him to compose fulltime. He continued to compose prolifically throughout his life, producing works for stage, concert hall, film, radio, and TV. He also worked to improve the teaching of Canadian music in the nation's schools. CBC records released *Harry Somers, A Celebration in 2000* and Centrediscs launched *A Window on Somers*, a seven CD series in 2001.

Suite for Harp and Chamber Orchestra

In 1948 Somers was asked by Edna Phillips to write a work for harp and small orchestra. He familiarized himself with harp repertoire and technique by talking with local harpists and studying Salzedo's writings on harp technique. He wrote the *Suite* in the summer of 1949 as a concerto for harp in the classical sense. The first movement is constructed mostly of perfect intervals, presenting the harp in strong, open sounds. In a cadenza, the harp combines the movement's various thematic ideas. The second movement has a Scarlattian playfulness and is intended to be a gentle satire of neoclassicism. The third, designed to give the harp some lyrical lines, employs a tone row as source material. The fourth movement recalls material from the previous three and displays technical virtuosity and a wide variety of colors in the harp. The work has been called an "urban colloquy" with



MARCEL
TOURNIER

the feel of mind spaces, manner spaces and the loneliness of being in a crowd, especially in the lento movements. Although she had commissioned this work, Edna Phillips never performed it herself. The work received its premiere Dec. 11, 1952, in Toronto with Marie Lorcini, harp. The Suite has been recorded by Judy Loman and Jennifer Swartz.

—S.O.

MARCEL TOURNIER (1879 – 1951)

Like the other famous harpist-composers Grandjany, Renié, and Salzedo, French harpist Marcel Tournier also studied at the Paris Conservatory, where he won the “Premiere Prix” in 1899 as a student of Alphonse Hasselmans. Tournier succeeded Hasselmans as harp instructor at the Paris Conservatory, teaching there from 1912–1948. A devoted teacher, he attracted many students from France and abroad. Tournier was also a student of composition, and the development of the double-action Erard pedal harp at the turn of the century sparked his interest in creating new works for the instrument, such as *Vers la source dans le bois*, and *Au Matin Étude de Concert*, and his most ambitious composition, the *Sonatine*, op. 30. Many of these compositions have become staples of the harp repertoire and can be heard on the recording *Marcel Tournier* by Elisabeth Fontan-Binoche, a student of Tournier’s at the Paris Conservatory.

—K.R.

Sonatine, op. 30.

Tournier’s *Sonatine* solo harp includes three movements: “Allegrement,” “Calme et expressif,” and “Fievreusement.” The first movement, in sonata-allegro form, ends quietly, with a beautiful transition to the introspective second movement, while the third movement is an explosion of energy and speed. Elements of the first theme of the first movement (particularly noticeable in the middle of the third movement) unify the entire *Sonatine*.

—K.W.



ANTONIO VIVALDI

ANTONIO VIVALDI (1678 – 1741)

Antonio Vivaldi was a prolific and influential Venetian composer during the Baroque period. He composed about 550 concertos and was the first composer to use ritornellos in the fast movements. He also introduced the three-movement organization of fast—slow—fast. Trained to be a priest and a musician, Vivaldi was ordained in 1703, but was unable to say Mass due to health problems. Instead, he held the positions of conductor, composer, teacher, and general superintendent of music at the Pio Ospedale della Pietà, a girls’ orphanage in Venice. Many of his works were composed for this school where he was required to write new music for every festival. In addition to his numerous concertos, he composed 49 operas, 90 solo and trio sonatas, and many cantatas, motets, and oratorios. The red-haired priest (*il prete rosso* as he was known to the Italian public) is probably best known today for his *Four Seasons*.

Concerto in D Major RV 93 (arr. Kathy Bundock Moore)

Moore’s arrangement of the Concerto in D Major by Vivaldi, originally a lute concerto, was written out of sheer necessity. Unbeknownst to her, one of Moore’s junior high school harp students entered and won a local concerto competition. At the student’s next lesson, Moore was told this news, and was asked, by the way, which concerto should she play with the orchestra?

Concerto in C Major RV 534 (arr. Kathy Bundock Moore)

The Concerto in C Major was written after the arranger was asked by several teachers if there was a concerto of similar difficulty available for lever harp. Many hours of detective work involving analyzing the concertos of Vivaldi were needed to find a concerto playable on the harp: one which had melodies suitable for the harp and did not modulate too quickly! The C-major concerto, originally written for two oboes and string orchestra, was chosen.

The two arrangements have been performed at concerts throughout the country; Moore enjoys receiving videotapes and printed programs from recent concerts.

Kathy Bundock Moore

Dr. Kathy Bundock Moore received her Bachelor of Music and Master of Arts degrees in music theory and harp from the Eastman School of Music and her Ph.D. from Michigan State University.

For the past 26 years, she has been a professor at the University of Northern Colorado in Greeley where she teaches both music theory and harp. She has several arrangements currently published including solo harp arrangements of music by guitarist Mason Williams and Mannheim Steamroller's Jackson Berkey.

—T.H.

PAUL WHITE (1895 – 1973)

Paul White was born in Bangor, Maine, August 22, 1895. He studied conducting and composition with George W. Chadwick at the New England Conservatory, with Eugene Goossens, in Rochester, and with Ysaye in Cincinnati. He was a violinist, conductor, and composer at the Eastman School of Music from 1928 through 1965. While at Eastman, he taught conducting and was associate conductor of the Rochester Civic Orchestra and the Eastman School Orchestra. He was also first violinist with the Cincinnati Symphony and was a guest conductor with various other orchestras.

He composed orchestral, chamber, and choral music. His best known composition, *Five Miniatures, op.7*, which included the "Mosquito Dance," was played by leading orchestras in America and Europe and recorded by Arthur Fiedler. He also published a symphony in E minor, a sinfonietta, various pieces for violin and piano, and pieces for voice and piano. Born and raised in Maine, White kept a feeling for the sea and seafarers. He composed *Voyage of Ye Goode Shippe Mayflower*, an historical ballade for orchestra and chorus, op. XI, in 1928. In *Sea Chanty*, he again turned to the sea for inspiration, interpreting three of the chanties most widely popular among sailors of old.

Sea Chanty

A swaggering tune used when hauling in sail in a stiff breeze, "Blow the Man Down" is the theme of the opening movement. The second, known as "Tom's Gone to Hilo," or "Tommy's Gone Forever," is a tender melody of the sadness of women left behind. The last movement is from a rollicking, bawdy tune sung out when the ship was entering port. It's called "O Wake Her, O Shake Her!," or "When Johnny Comes Down to Hilo."

This work was commissioned by and dedicated to Edna Phillips. She transcribed the short cadenzas for harp. The score was published in Philadelphia in 1944 by Elkan-Vogel.

—S.O.

RAYMOND WOJCIK (b. 1957)

Raymond Wojcik is an active composer, conductor, and educator from New Jersey. He has received grants from the New Jersey State Council on the Arts and the Helen Letzgo Foundation for composition and grants from the Bergen Foundation and The Geraldine R. Dodge Foundation for his educational programming. His residencies as composer-in-residence/conducting mentor include The 2000 Conductors Institute at Bard College (U.S.) and the Amadeus Orchestra (U.K.). He has received commissions from the Colonial Symphony, the Southampton Chamber Music Society, and the New Jersey Youth Symphony. His work has been described as "music from the heart that speaks directly to an audience in a distinctive voice."

Vanishing Lands

Vanishing Lands for flute, violin, viola, cello, and harp was commissioned and premiered by the Southampton Chamber Music Society on September 16, 2001. After revisions were made in March 2002, this work was performed at Kean University's *Ars Vitalis* new music forum on April 10, 2002. The composer writes, "The initial inspiration for *Vanishing Lands* occurred on some of my favorite long-distance cycling routes through the more rural parts of New Jersey and Pennsylvania." The work can be seen as a response to the loss of farmland to strip malls and housing developments, or it can be a metaphor for any kind of loss. The piece is divided into three parts: A (opening hymn and transformations), B (fast "motor-rhythmic music," hymn fragments, and a cadenza), and A1 (hymn variant/apotheosis and coda).

—T.H.

Notes on composers and works were written by Therese Hurley, Sara Olsen, Keety Dolfe, Mary Jane D'Arville, Kimberly Rowe, and Kristie Withers.



RAYMOND WOJCIK

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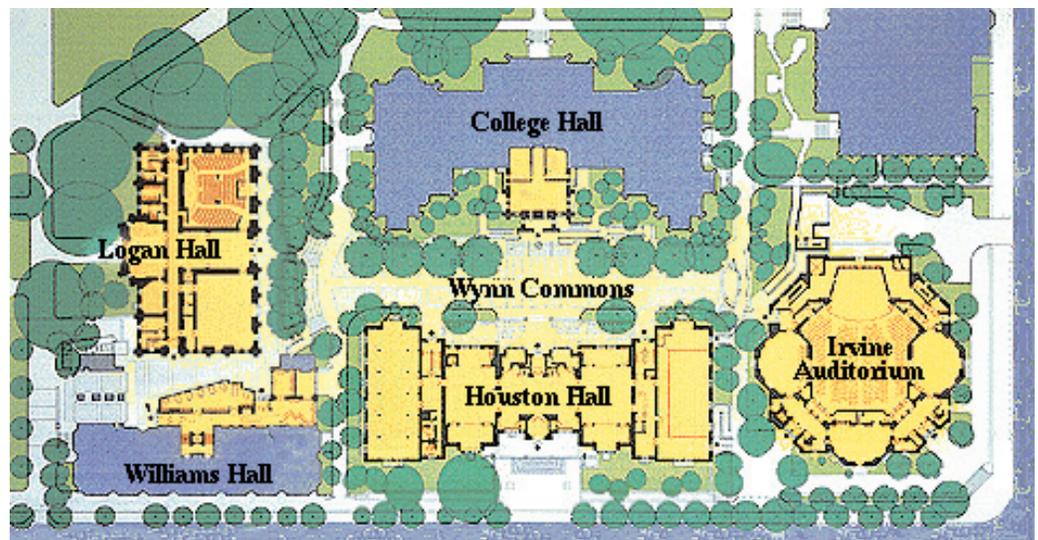
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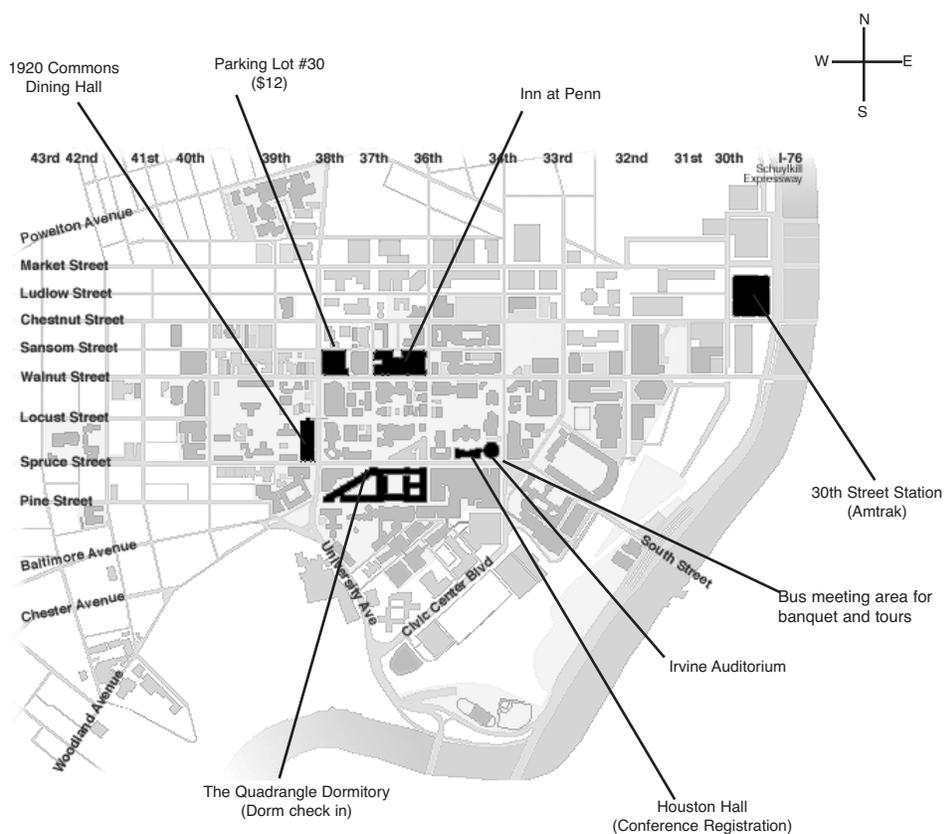
ROOMS	LOCATION
Amado Recital Hall	Irvine Auditorium , off first floor lobby
Ben Franklin Room	Houston Hall, second floor
Golkin Room	Houston Hall, second floor
Irvine Lobby	Irvine Auditorium, 1st floor lobby
Houston Lobby	Houston Hall, 1st floor lobby
G-7	Irvine Auditorium, lower level
G-16	Irvine Auditorium, lower level
Hall of Flags	Houston Hall, first floor
Bodek Lounge	Houston Hall, first floor
Class of '49 Auditorium	Houston Hall, second floor
Terrace Room	Logan Hall, first floor

EVENTS	LOCATION
Evening Concerts	Irvine Auditorium
Executive Luncheon	Golkin Room
Regional Luncheon	Houston Market
Gala Banquet	The Down Town Club (maps at registration desk)
Post-concert Receptions	Houston Lobby
Opening Reception	Irvine Lobby
Exhibits	Houston Hall, Hall of Flags and Bodek Lounge (first floor)
Tour Departure Sites	34th Street, near Irvine Auditorium
Philadelphia Night Dinner	Wynn Commons (Houston Hall in case of inclement weather)

PERELMAN QUADRANGLE OVERVIEW



UNIVERSITY OF PENNSYLVANIA CAMPUS OVERVIEW



AREA ATTRACTIONS:

Independence National Historic Park—5th and Chestnut

National Constitution Center—6th and Arch

Franklin Institute—20th and Ben Franklin Parkway

Philadelphia Museum of Art—Ben Franklin Parkway at Eakins Oval

Curtis Institute of Music—18th and Locust

“Old City”—2nd and Chestnut

“Restaurant Row”—Walnut St., between 18th and Broad

South Street district—South Street, east of 10th

Pat’s Steaks—9th and Passyunk

The Chamber Orchestra of Philadelphia

Orchestra Personnel

for Thursday evening's Concerto Concert, conducted by *David Hayes*

Marc Mostovoy founded
The Chamber Orchestra
of Philadelphia as the
Concerto Soloists in
1964. He remains Artistic
Director of the orchestra.
Ignat Solzhenitsyn joined
the orchestra as Assistant
Conductor in 1994 and
was appointed Principal
Conductor in 1998.
Philadelphia harpist
Sophie Bruno is Principal
Harpist with the
orchestra.

VIOLIN I
Mei-Chen Liao Barnes
Mu Na Kuprij
Igor Szwec
Robert Martin
Olga Konopeisky
Angelia Cho

VIOLIN II
Donna Rudolph
Yan Chin
Yu Hui Tamae Lee
Caleb Burhans
Sarah Dubois

VIOLA
Ellen Trainer
Scott Wagner
Carol Briselli
Ruth Frazier

CELLO
James J. Cooper, III
Elizabeth Thompson
Lynne Beller

BASS
Daniel McDougall

FLUTE
Edward Schultz
Frances Tate

OBOE
Geoffrey Deemer
Stephanie Wilson

ENGLISH HORN
Stephen Labiner

CLARINET
Charles Salinger
Robert Huebner
Scott Collins

BASSOON
Michelle Rosen
Martin Garcia

FRENCH HORN
Karen McCommon
Adam Krauthamer
Sarah Hussey
Joan Dowlin

TRUMPET
Rodney Mack
Brian Kuszyk

TROMBONE
Tyrone Beuninger
Brad Ward

BASS TROMBONE
Jonathan Schubert

TIMPANI
David DePeters

PERCUSSION
Susan Jones
Florence Ierardi
Phyllis Bitow
Barry Dove

CELESTE
Richard Tang Yuk



AMERICAN
HARP SOCIETY



SAN FRANCISCO

37TH NATIONAL CONFERENCE

JULY 2 – JULY 5, 2006

WESTIN ST. FRANCIS HOTEL